

JEF7REY HILDNER

# DAEDALUS 9

THE ARCHITECT PAINTER

[ *improv 1.0* ]





I gave myself **9 hours** to create this **100-page** book—guided by the Thelonious Monk principle:

**THERE ARE NO WRONG NOTES.**

READY.

FIRE.

AIM.

]

**JEF7REY HILDNER**

# **DAEDALUS 9**

**THE ARCHITECT PAINTER**

**[ improv 1.0 ]**

**JEF7REY HILDNER**



*[improv 1.0]*

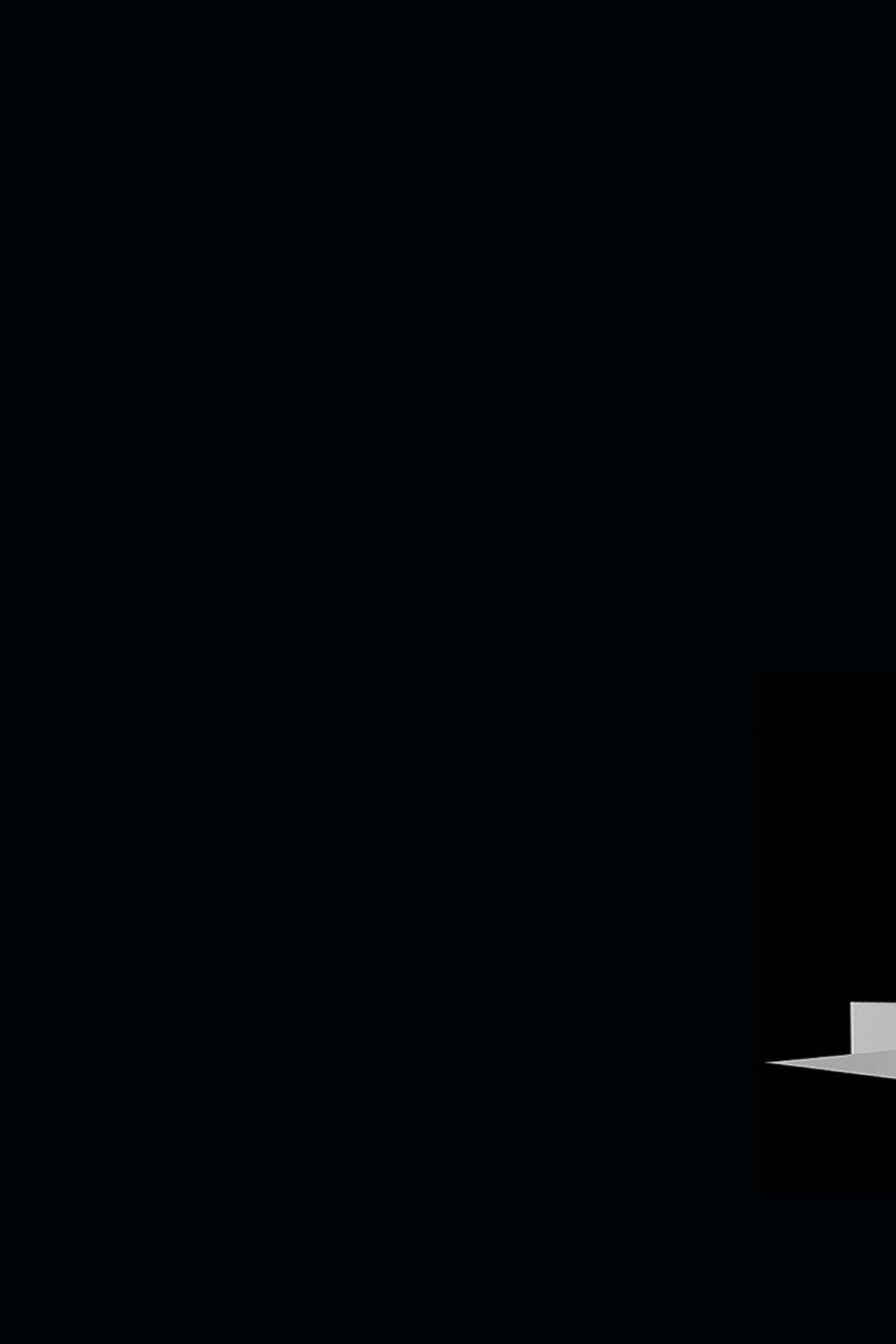
**DAEDALUS 9**  
**THE ARCHITECT PAINTER**

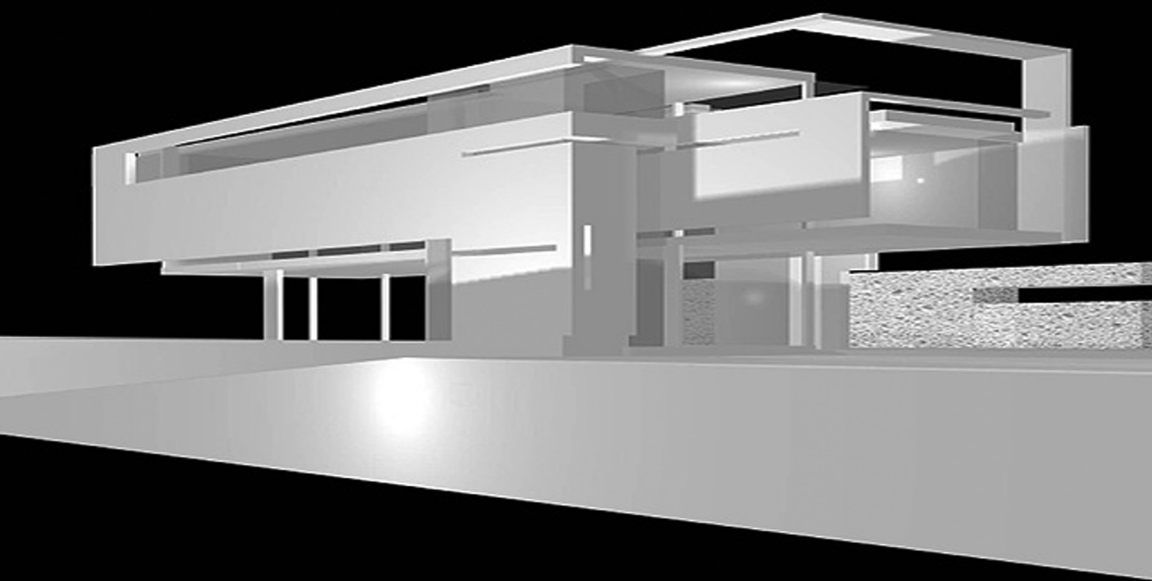


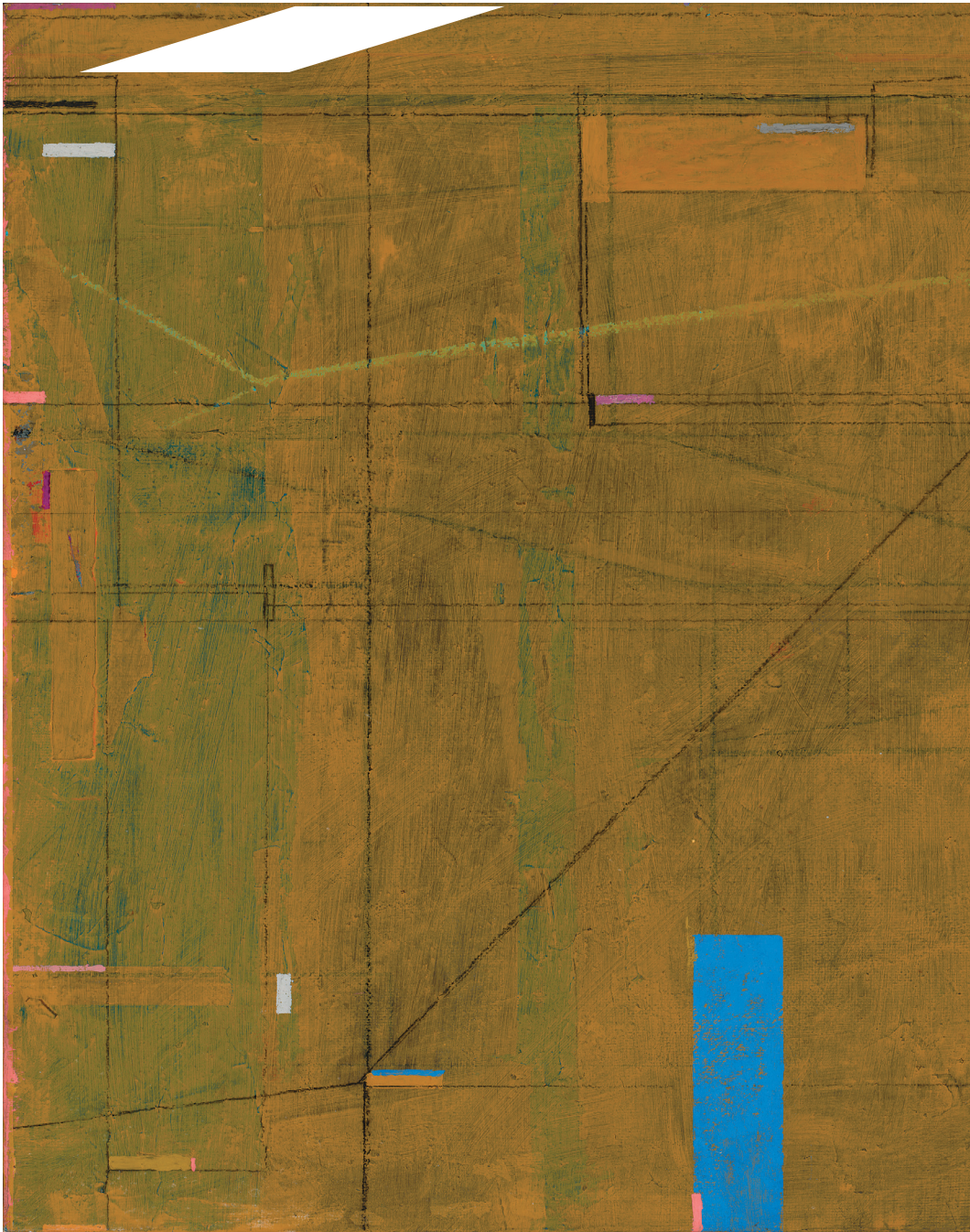
*THE ARCHITECT PAINTER PRESS*

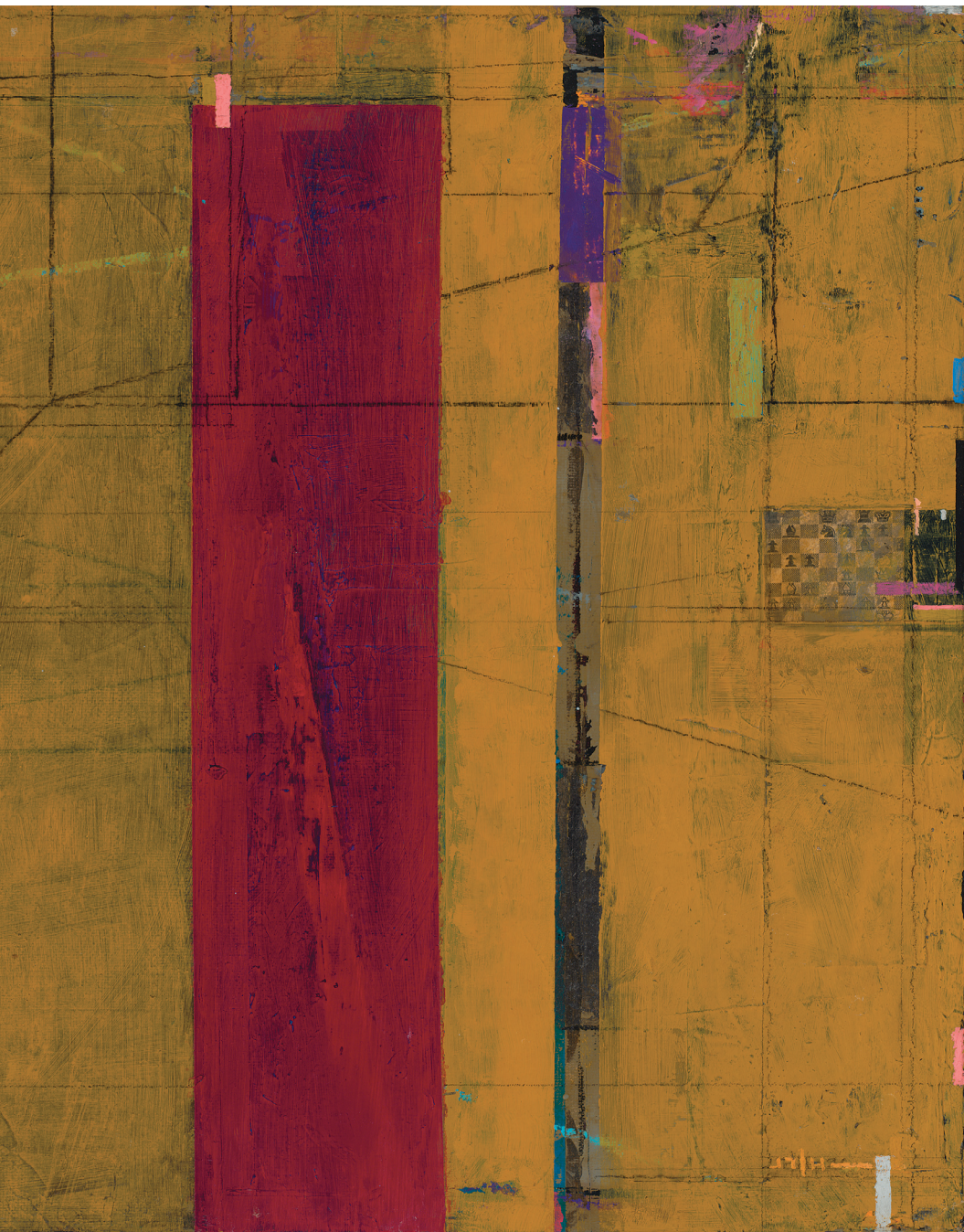












**ITHACA**

DAED

# DALLUS

**9 / THE ARCHITECT PAINTER**

**[ improv 1.0 ]**

**JEF7REY HILDNER**

BOSTON 02.22.2010

minor remix 09.07.10 & 12.28.10



THE ARCHITECT PAINTER PRESS

# ITHACA

EVOKE THE  
SENSE OF PAINTING AND  
Geo van Doesburg | 1917

The steel-beam telescope sights the North Star...

DAEDALUS 9 : THE ARCHITECT PAINTER  
[ i m p r o v 1 . 0 ]

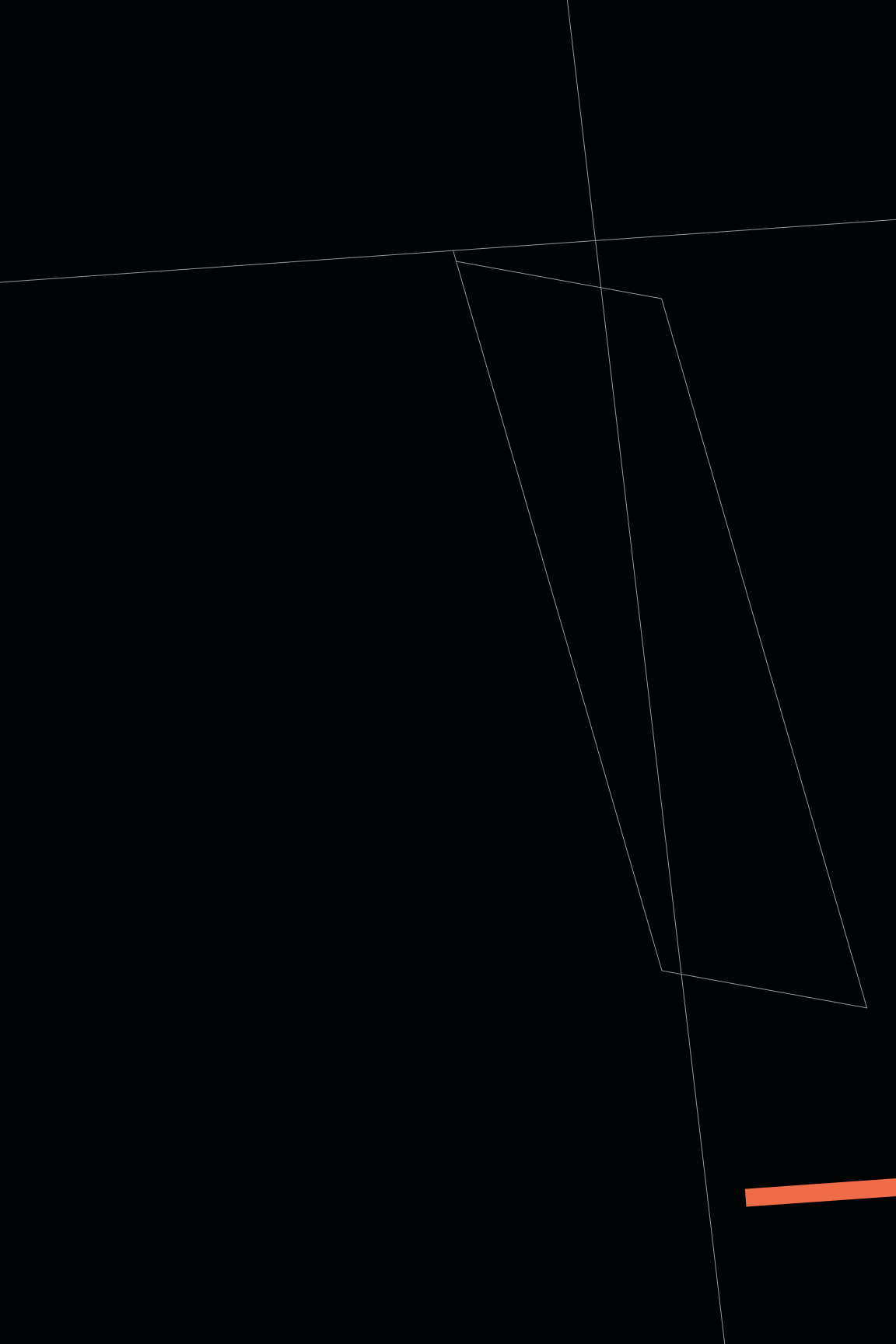
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www.thearchitectpainter.com | e-mail: [press@thearchitectpainter.com](mailto:press@thearchitectpainter.com)







**The first draft of anything is %#@!**

All art tends towards structure

ring the contradiction between that which appears and that which signifies, between Borges and Robert Slutzky

Ernest Hemingway

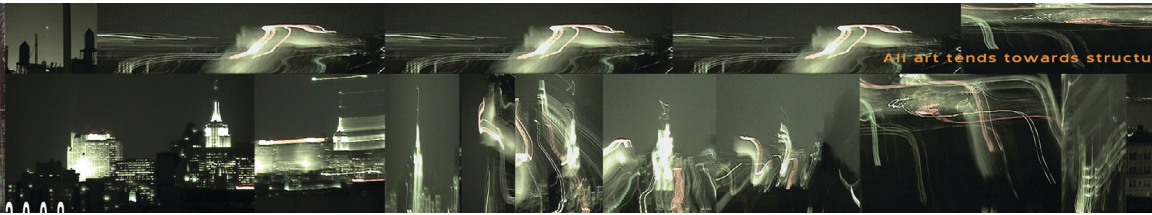
FORM MEANING

WAKE UP!

The purpose of art is to disturb. > Georges Braque

DO WHATEVER YOU DO  
INTENSELY. THE ARTIST  
IS THE PERSON WHO  
LEAVES THE CROWD  
AND GOES PIONEERING.

ROBERT HENRI





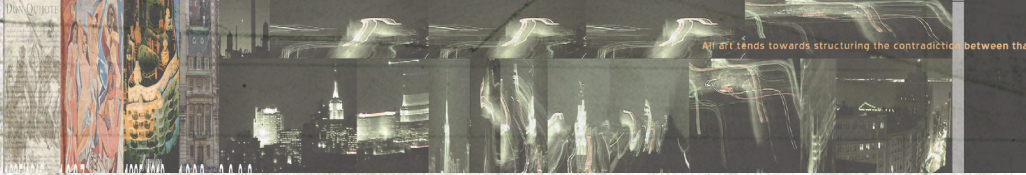
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# FORM MEANING

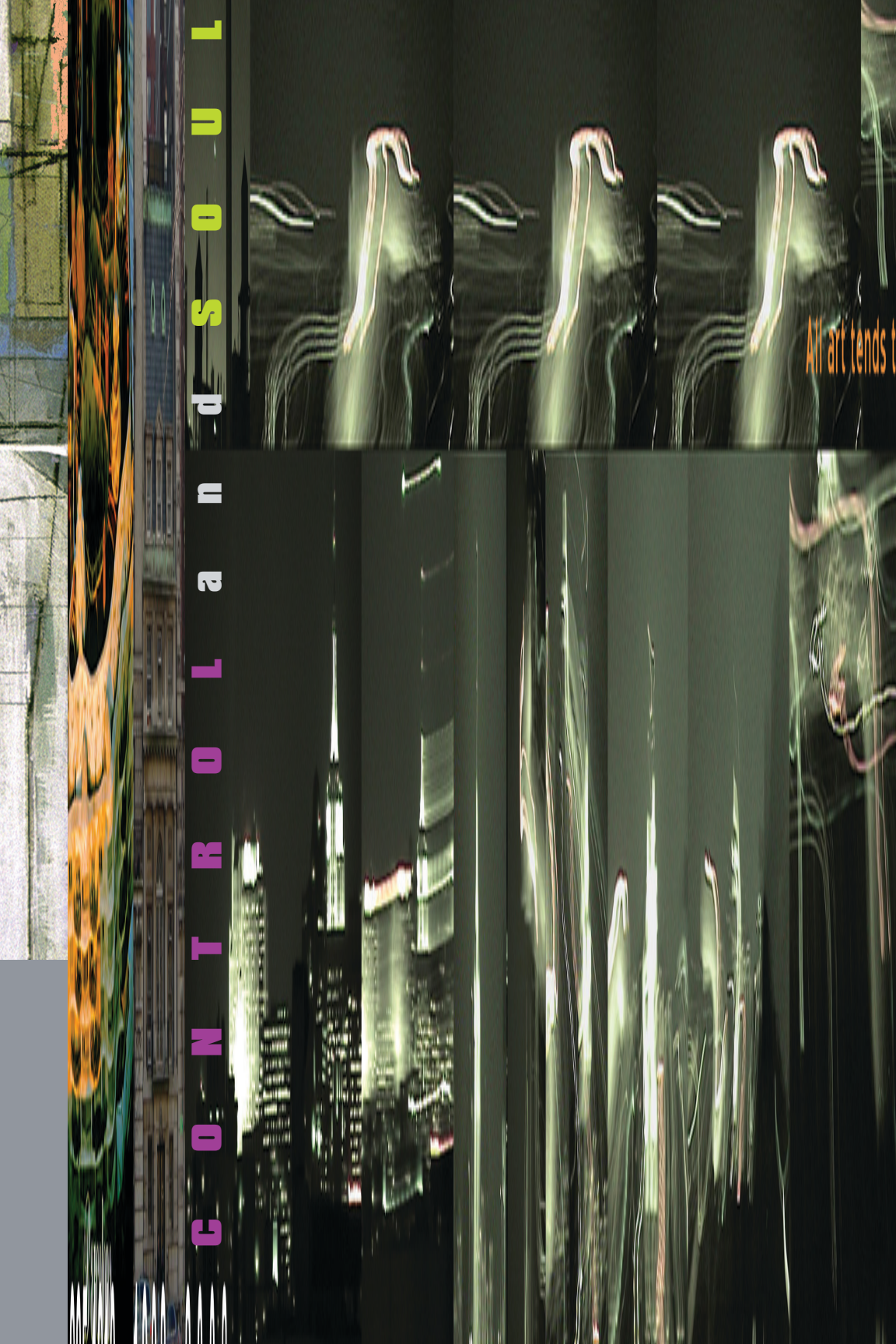
—Robert Slutzky

LITERATURAS HISPANICAS

The Casa Hispanica 2007/2008 springs to life in restless strange form true to its history and soul







CONTROLLAND SOUL

All art tends to



...towards structuring the contradiction between that which appears and that which signifies, between what is and what is not

Robert Slutz

## BLURCITY

**I want to stay as close to the edge as I can without going over. Out on the edge you see all kinds of things you can't see from the center**  
/ Kurt Vonnegut, from his first novel, **Player Piano**

THE UNIVERSITY OF CHICAGO PRESS

ET JUAN GRIS D

CERVANTES

# FORM MEANING

twentieth century and  
Borges and Juan Gris  
— Robert Slutzky

LITERATURAS HISPANICAS

Content



ET JUAN GRIS D

CERVANTES

FORM MEANING

twentieth century and Robert Sutzky

***SIGNIFI***

LITERATURAS HISPANICAS

content

***SIGNIFICANT FORM***

ET JUAN GRIS D

CERVANTES



FORM MEANING

***SIGNIFI***

LITERATURAS HISPANICAS

content

***ICANT SPAC***

**2007 marks the 100th anniversary of Pablo Picasso's painting LES DEMOISELLES D'AVIGNON.**

**The Demoiselles triggered the invention of Cubism — and ignited an artistic revolution.**

**Form broke free.**

**Abstraction erupted.**

**In this short essay, architect/painter**

**JEFREY HILDNER revisits Picasso's landmark canvas,**

**x-rays its organizing principles,**

**and discovers new**

**... PICASSO LESSONS**

**FRONT COVER:** Pablo Picasso (Spanish, 1881 -1973). *Les Femmes d'Alger (O. J. R. Version O)*. 1911. Oil on canvas, 8 x 78" (243.9 x 233.7 cm). Acquired through the Lillie P. Bliss Bequest. ©2007 Estate of Pablo Picasso/Artists Rights Society (ARS), New York. Photo credit: Digital Image (c) The Museum of Modern Art/Licensed by SCALA/Art Resource, NY



**SIGNIFICANT SPACE - Manhattan / HILDNER 1996**

ISBN: 978-0-9744922-1-6







CELEBRATING LES DEMOISELLES D'AVIGNON'S 100TH ANNIVERSARY

# PICASSO LESSONS

THE SIXTH WOMAN OF LES DEMOISELLES D'AVIGNON

J E F F E R E Y

H I L D N E R

THE ARCHITECT PUBLISHED PRESS

**DANTE / TELESCOPE HOUSE**





**Great musicians are like great fighters.**

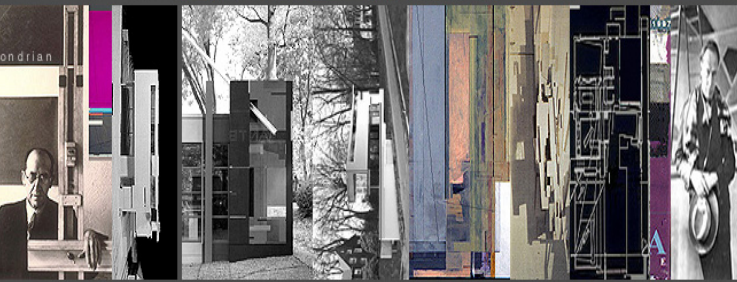
**They have a higher sense of theory  
going on in their heads.**

/ Miles Davis

Architecture rests on intellectual as well as material foundations. \_Colin Rowe

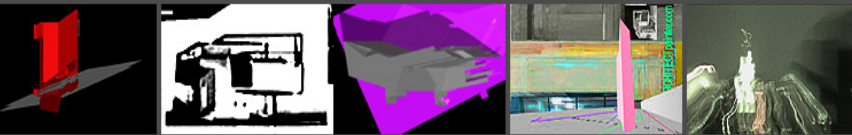


JEFFREY HILDNER THE ARCHITECT PAINTER | \_T H R E S H O L D



...there is the difference b  
synthetic Cubism by Pic  
air-reading and Franz Doh  
8000 is two-fold: first, to  
shadowed by Picasso's  
...lural consciousness of a d  
...amental ways, more inst  
...the competing, dialectic  
...ding/reading of one of n  
...it is well known that the i  
...anomalous creative act  
...lytical Cubism to Synt  
...rnative to the philosoph  
...orial tradition than eve  
...ignon five years earlier.  
...Corbusier and Ozenfant  
...denne, 1925, to identifi  
...ence of a violent break i

- 1 | DiebenkomCHES House 2 | DanteTELESCOPE House 3 | Paintings 4 | Works on paper 5 | Teaching 6 | Project Archive 7 | Data/CV 8 | Books/Articles



Projects 2000

...art tends towards structuring the contradiction between that which appears and that which signifies, between FORM and MEANING.

Robert Slutzky, "Re-Reading Phenomenal Transparency"

...chitecture is the assertion, however unreflective or conscious, of an aesthetic system and the plastic and philosophical/ontological values that sustain it. In advanced arc  
...eaning) are highly refined and lucid – "The modern artist is the conscious artist," declared Mondrian – and their interrelationship, ultimately inextricable, resonates with th  
...esthetics of material and light. It involves the sub-surface of architecture's visual and metaphysical structure. It is engaged in the complex chess game of \_FIGURE | FIEL  
...wards the making of significant buildings of unexpected magnitudes for human habitation.

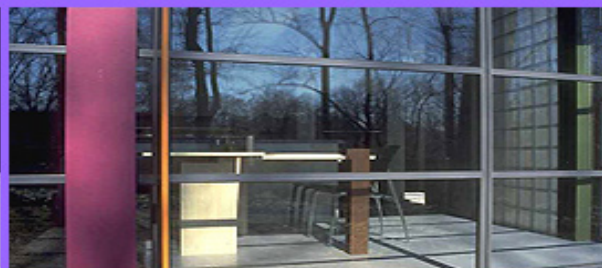
urface

1923, *Towards a New Architecture*. Le Corbusier gave "Three Reminders to Architects" .....the second was *surface*

architectures, as in the advanced aesthetic system of Mondrian's paintings, the plastic system (visible form) and the intellectual premises (invisible  
the unmistakable authority of Significant Form and Significant Space. The work of surface\_7 ARCHITECT involves more than the surface  
D & MOVE | MEANING –



It is through  
painting



*THE ARCHITECT PAI*





***ENTER PRESENTS AN EXPRESSIVE FUSION OF STORY & FORM. [ENTER SITE](#) >***

----- Original Message -----

From: JEF7REY HILDNER

To: dm86@columbia.edu

Sent: 6/21/2009 12:29:04 PM

Subject: HELLO!!!!!!!!!!!!!!

Hi David!

Lonnnnnnnnnng time no see--but I think of you often!

And now that my daughter, Emily, finds herself working at Focus Films this summer (how cool is that?!--makes me SO happy), and sent you a script yesterday for you to review/write coverage--well, the dots are connecting in really nifty ways (did I just say "nifty"?). And I'm thinking of you now more than ever.

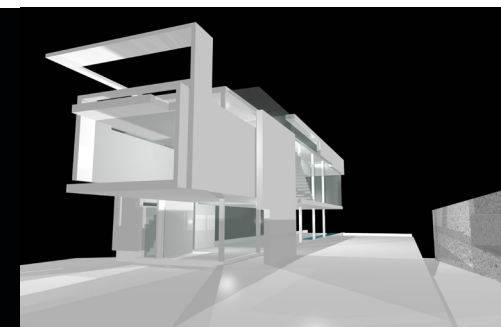
I'd already told Emily--for the umpteenth time--to take your course, this summer if she can. And then she texts me yesterday to say, "Dad? Guess what? I'm sending scripts to David McKenna bc he is one of our readers!!!" (I'm looking at her text as I type this) ...

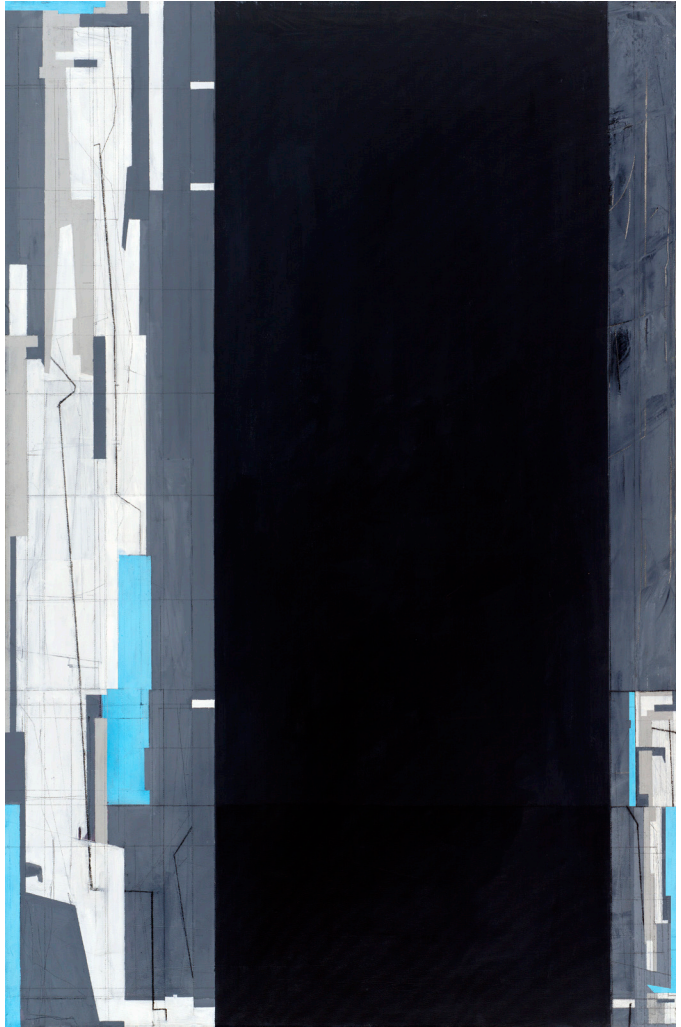
I'll tell you, David, not a day goes by that I don't turn to Vogler or Campbell, either by thumbing through *The Writer's Journey* or *The Hero with a Thousand Faces*, which I keep right by my computer--along with McKee's *Story* (I've taken his course twice--the second time with Emily!)--or by mentally spinning through fragments of inspiration and reclaiming the

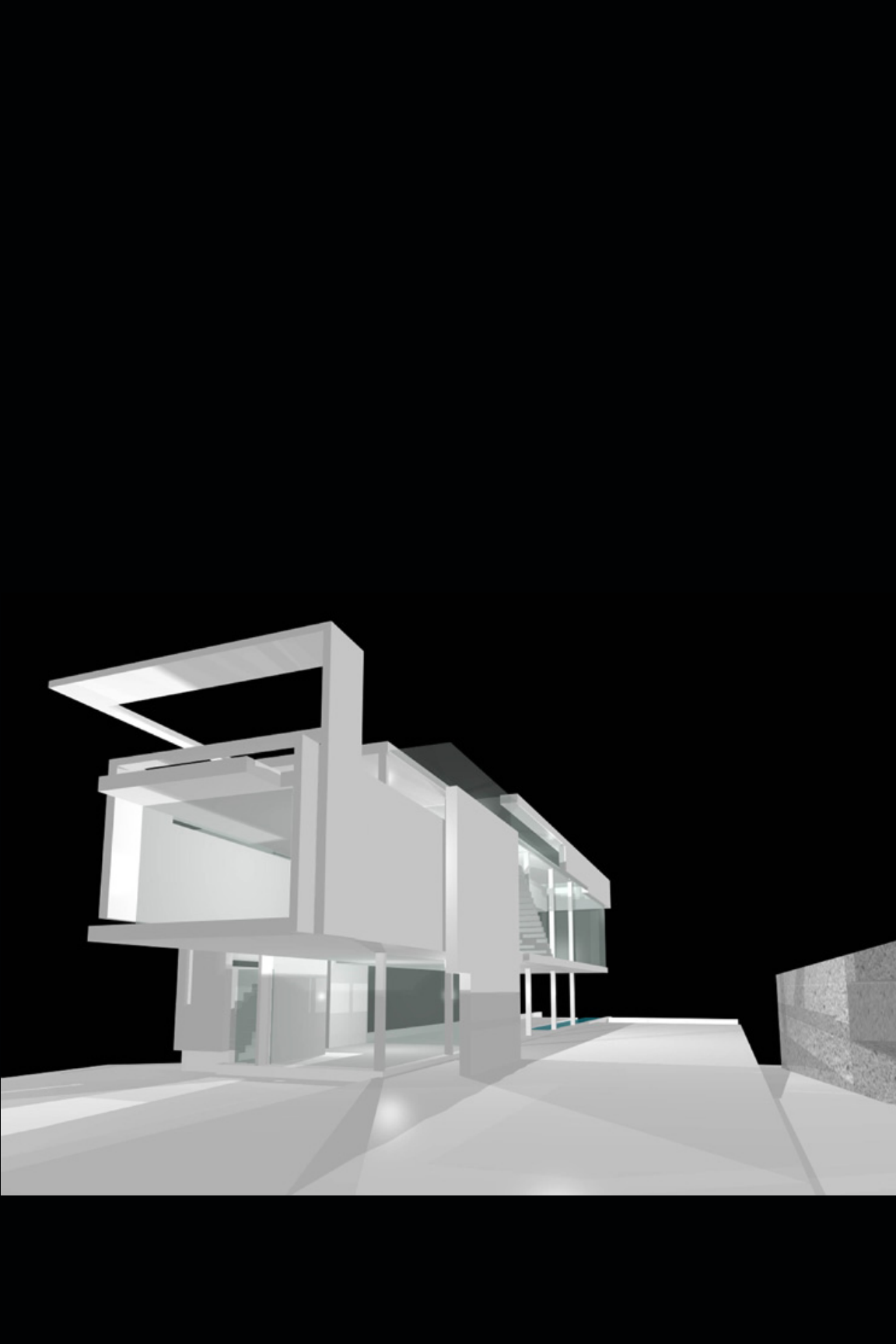
magic sword, special gifts, and transforming elixir that equip me for living ... and writing.

And I owe that to you. You, my mentor, wise "old"/youngish-man, opened up the world to me, announced the herald call to adventure--and I've never looked back.

And my work--ALL of my work: writing, painting, architecture, teaching--bursts with the energy and power and enthusiasm ... courage, adventure, brains, heart, and guts (me hopes!) of the hero's journey. For you taught me, as Joseph Campbell said, **There's only one story: the primordial World-Story, told and retold ... "One shape-shifting story of the vision-quest that transforms the world."**





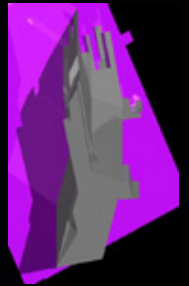






*the Lawn—forming the outdoor room . . .*

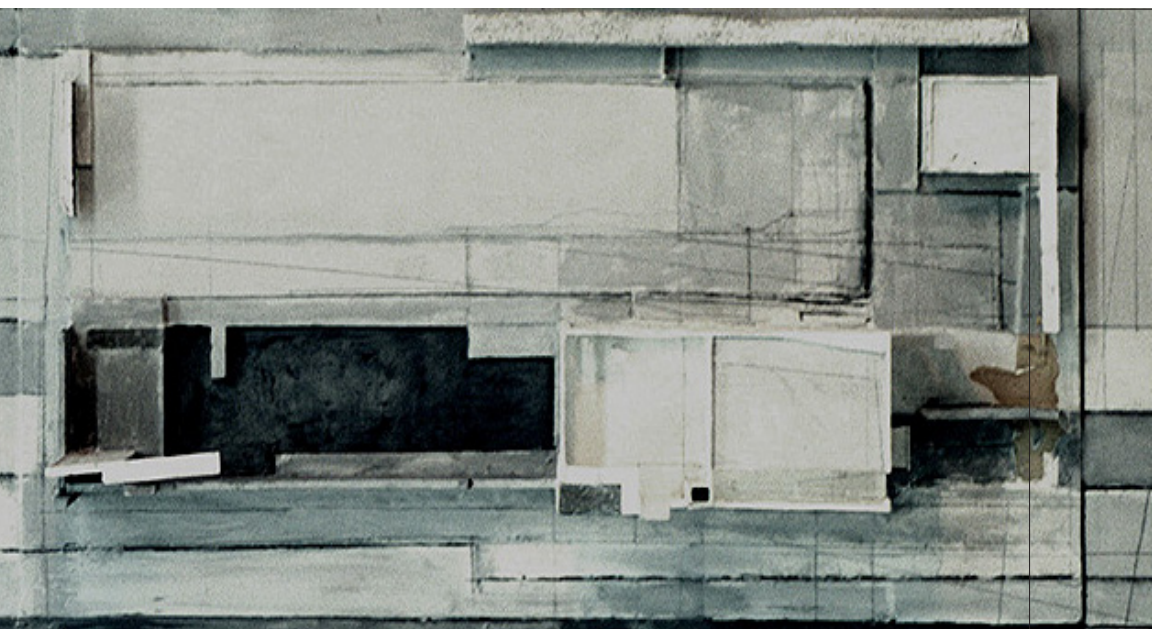


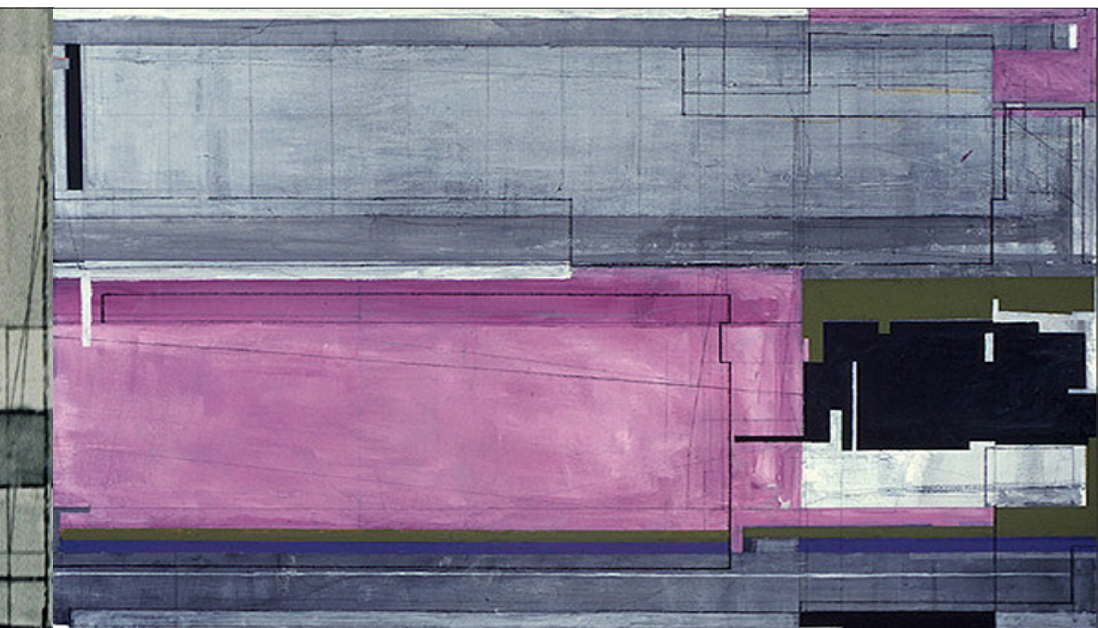


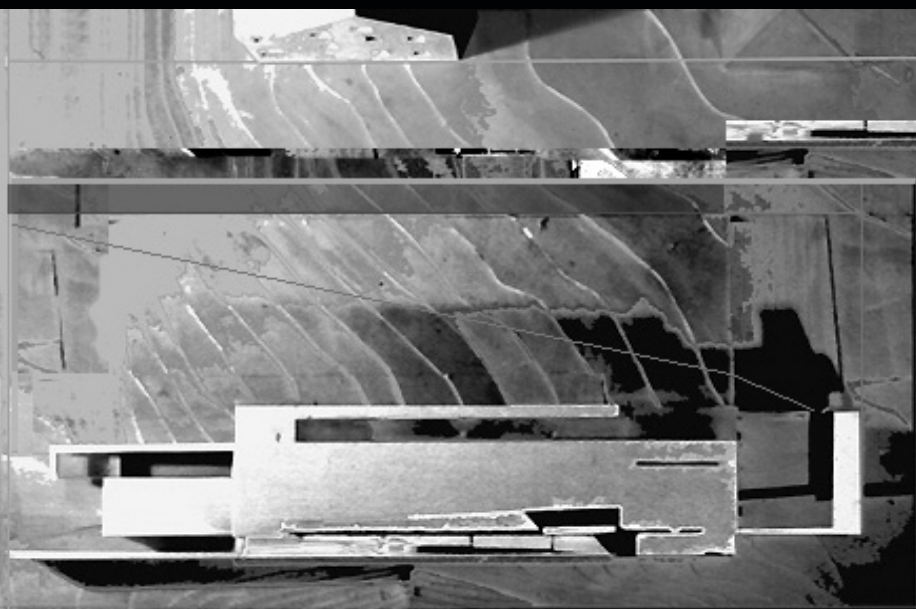
**THE ARCHITECTURE OF SPACE-MAKING**  
architecture as space-definer  
architecture as room-maker

*l o n g i t u d e   h o u s e*

*aka Diebenkorn / Chess Houss*



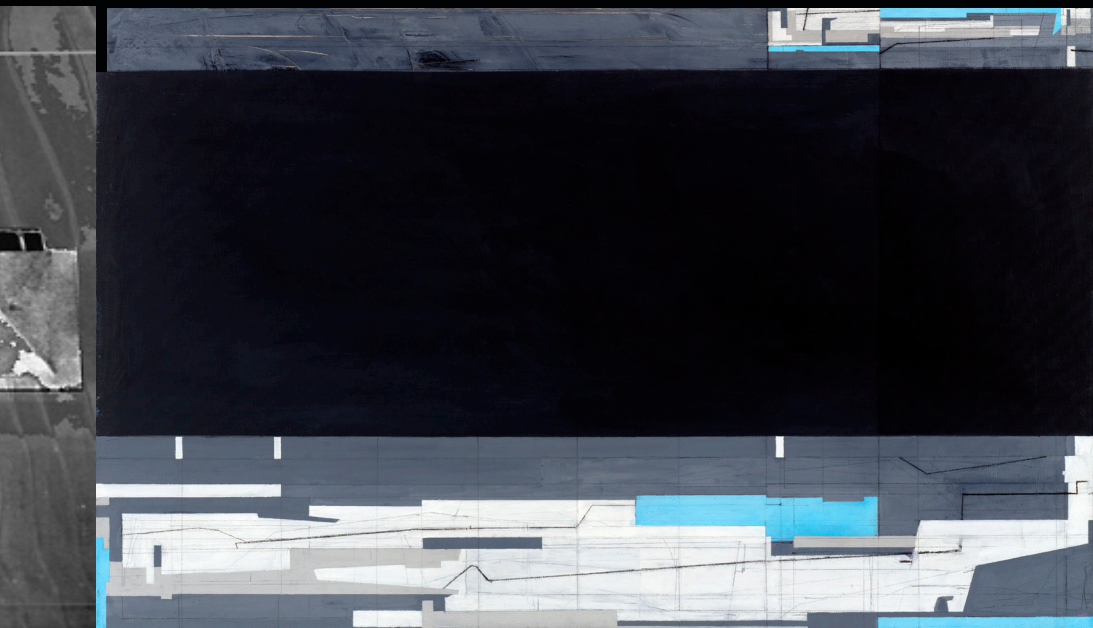




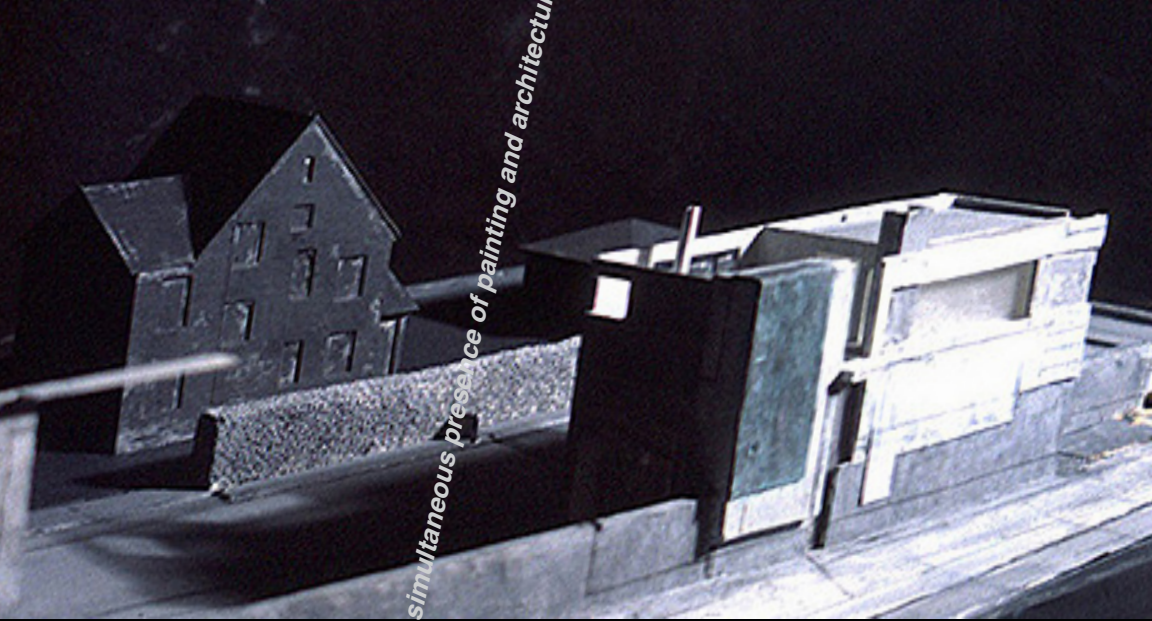


*The problem is to evoke the simultaneous presence of painting and architecture. — Theo van Doesburg | 1917*

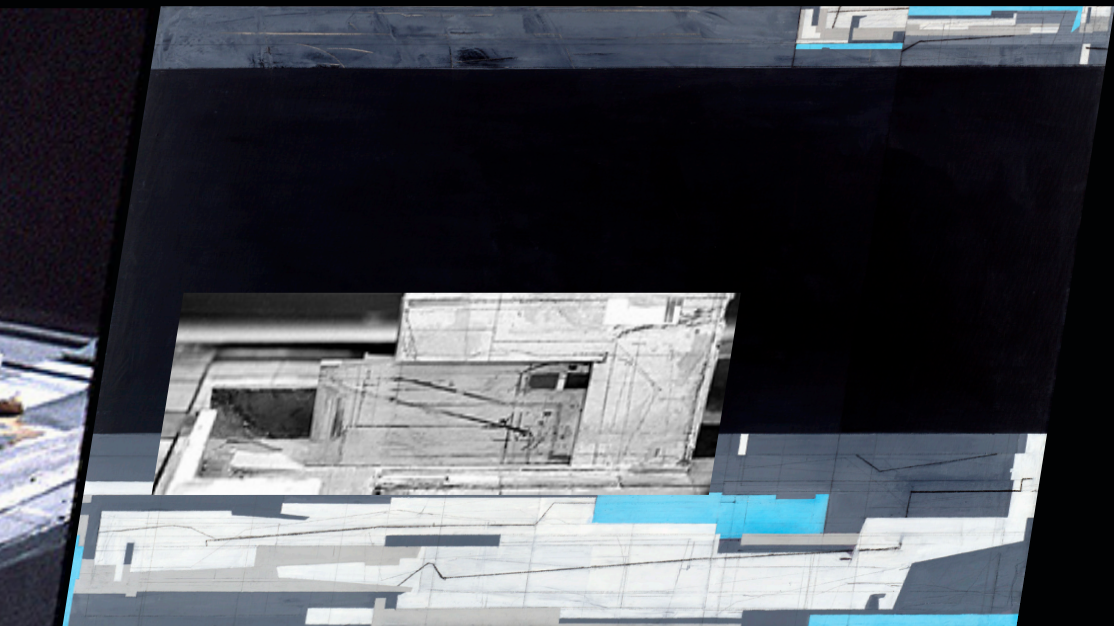




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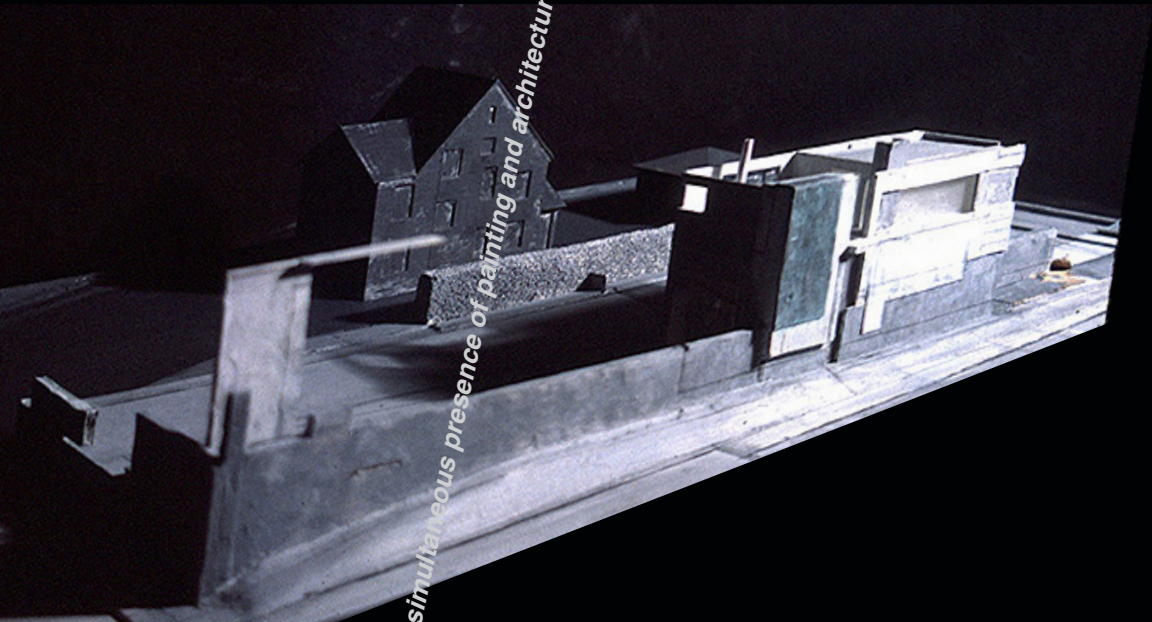


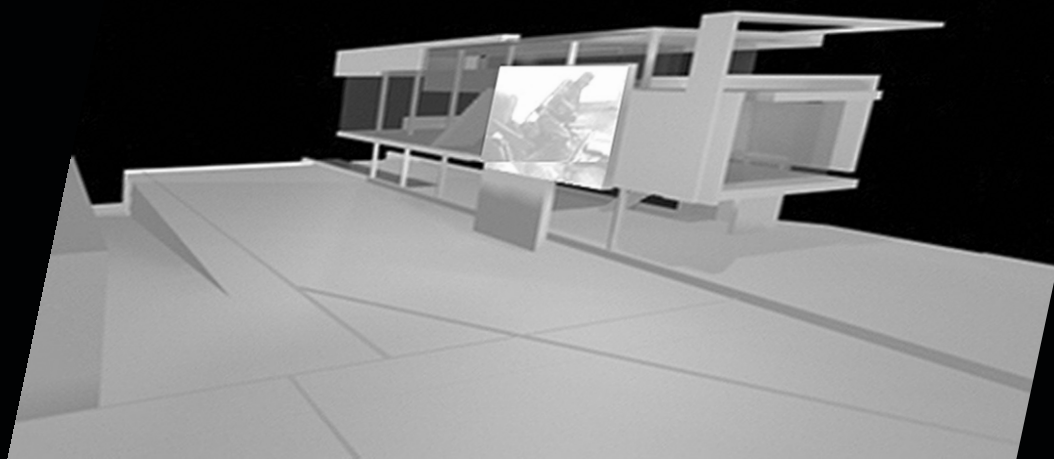




**the outdoor room . . .**

*The problem is to evoke the simultaneous presence of painting and architecture. — Theo van Doesburg | 1917*





**THE ARCHITECTURE OF SPACE-MAKING**  
*architecture as form-definer*  
*... as aesthetic system and fragment of a larger landscape*

*l o n g i t u d e   h o u s e*

*aka Diebenkorn / Chess House*

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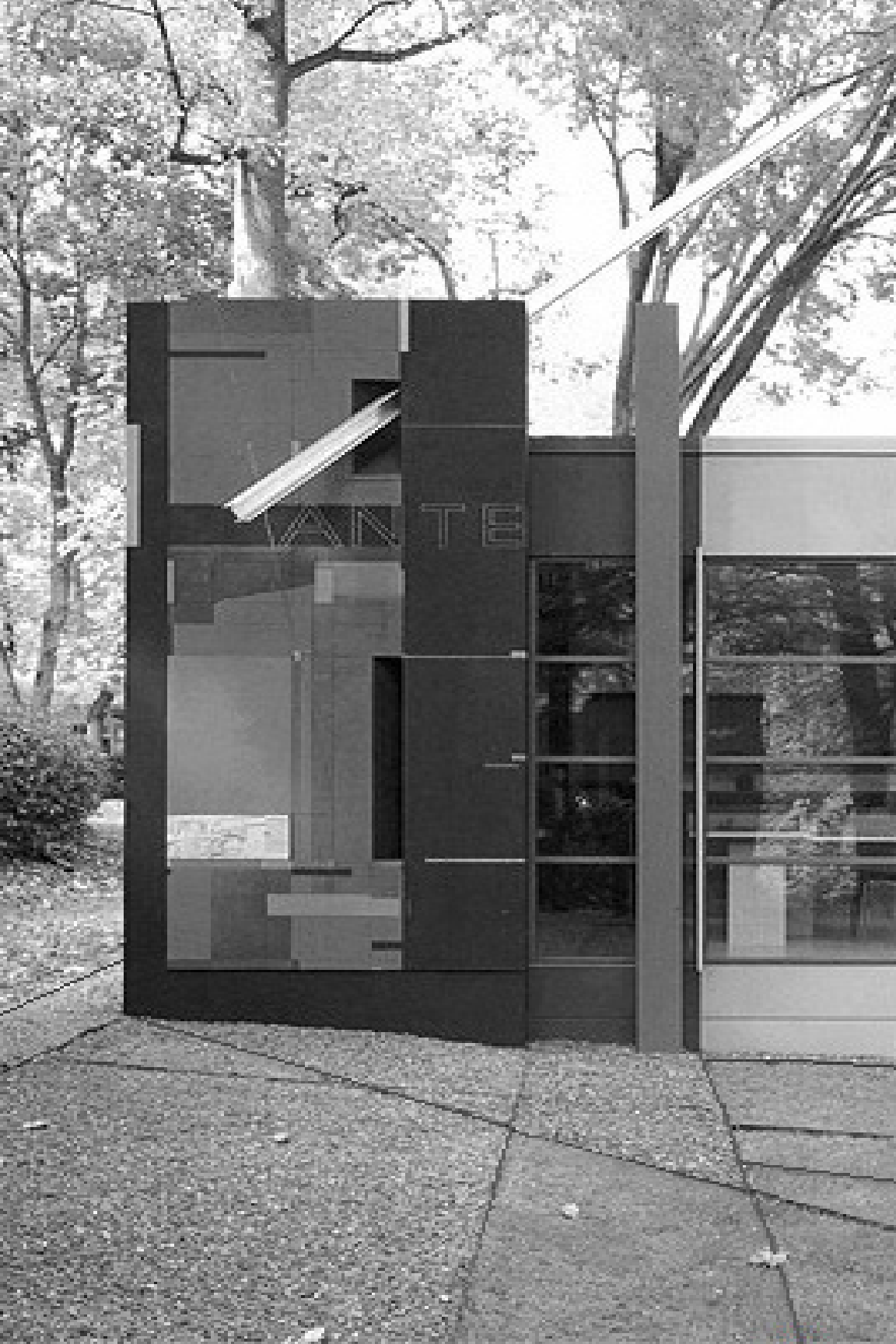


***The artist's function is the mythologization of the environment and the world. / Joseph Campbell***



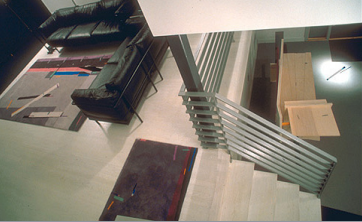
**DANTE / TELESCOPE HOUSE**



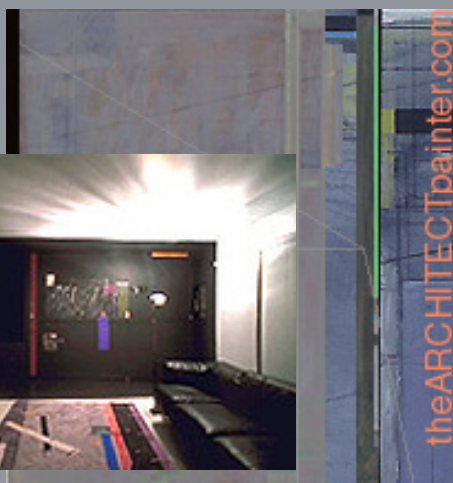




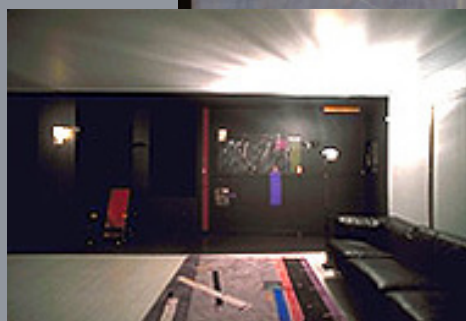
**ONTOLOGY OF ORIENTATION.** The steel-beam telescope (a shard of ancient suns) cuts through the Dante Monolith and sights the North Star ...

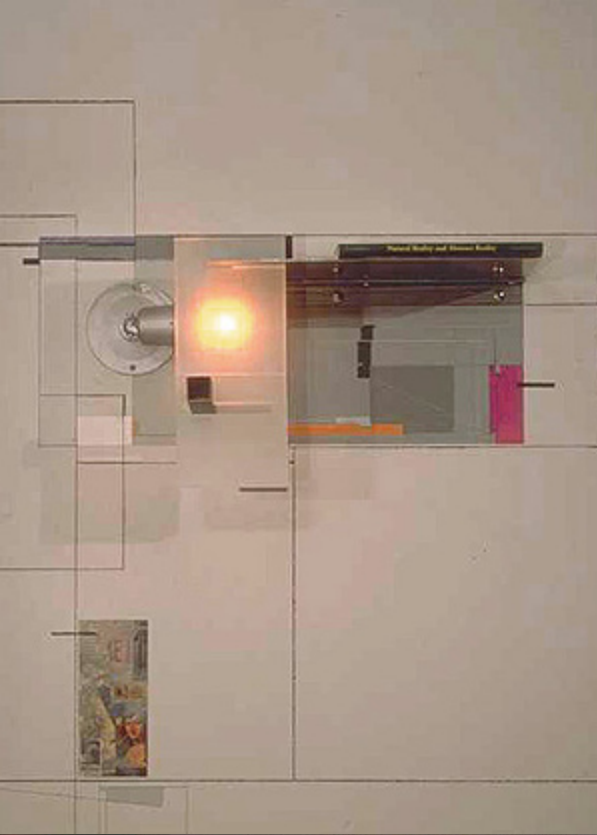


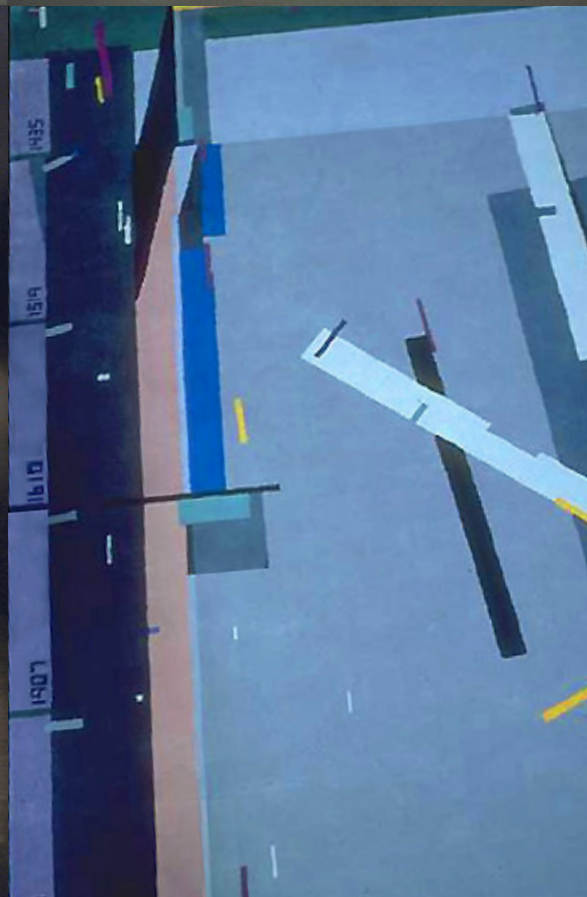




## DANTE / TELESCOPE HOUSE





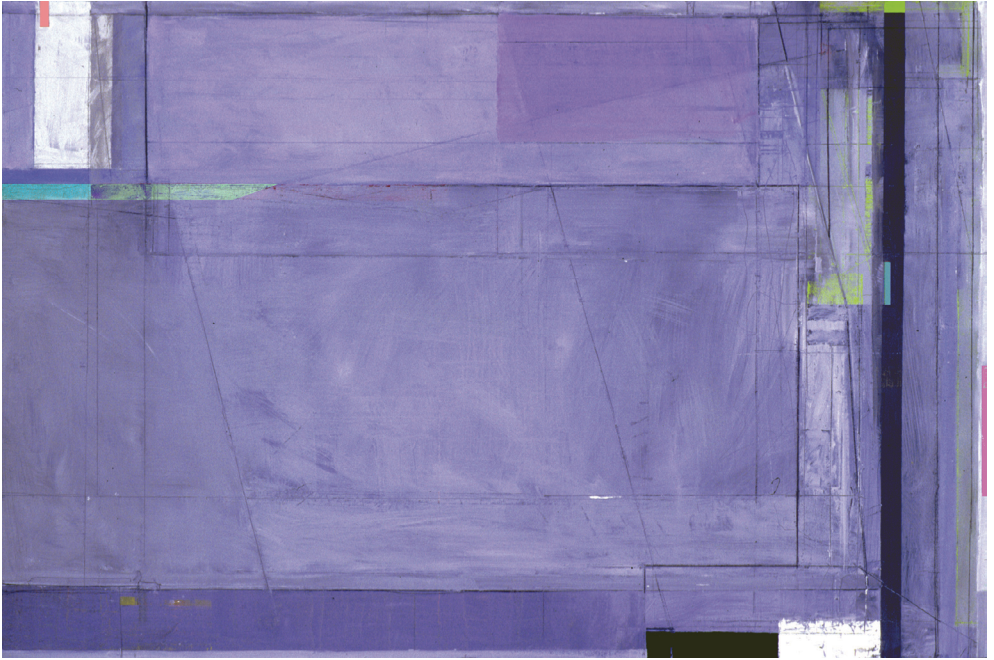






ODYSSEY

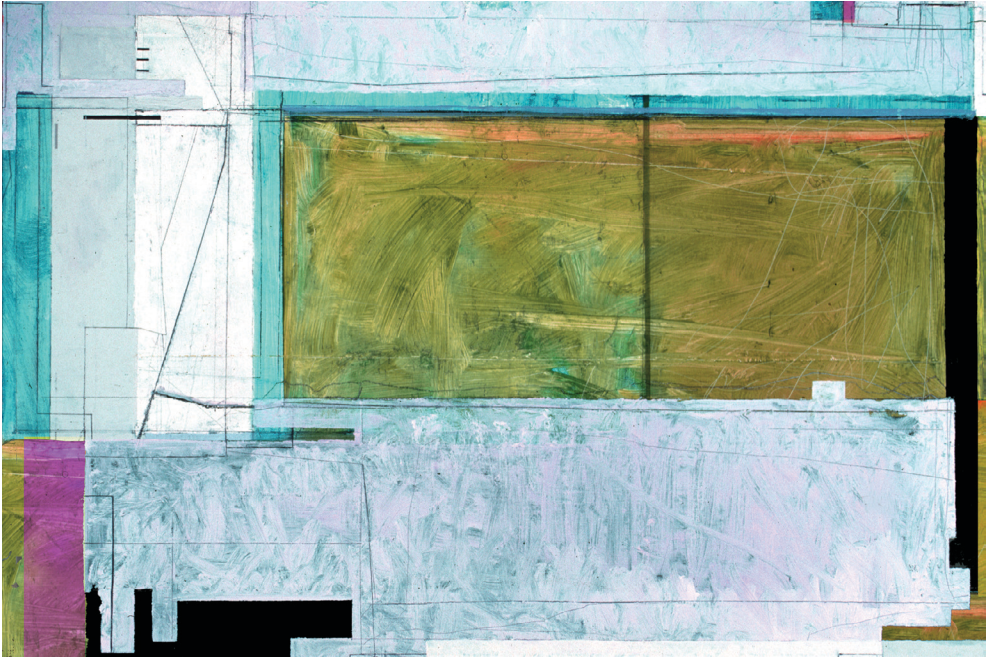




**ULYSSES**



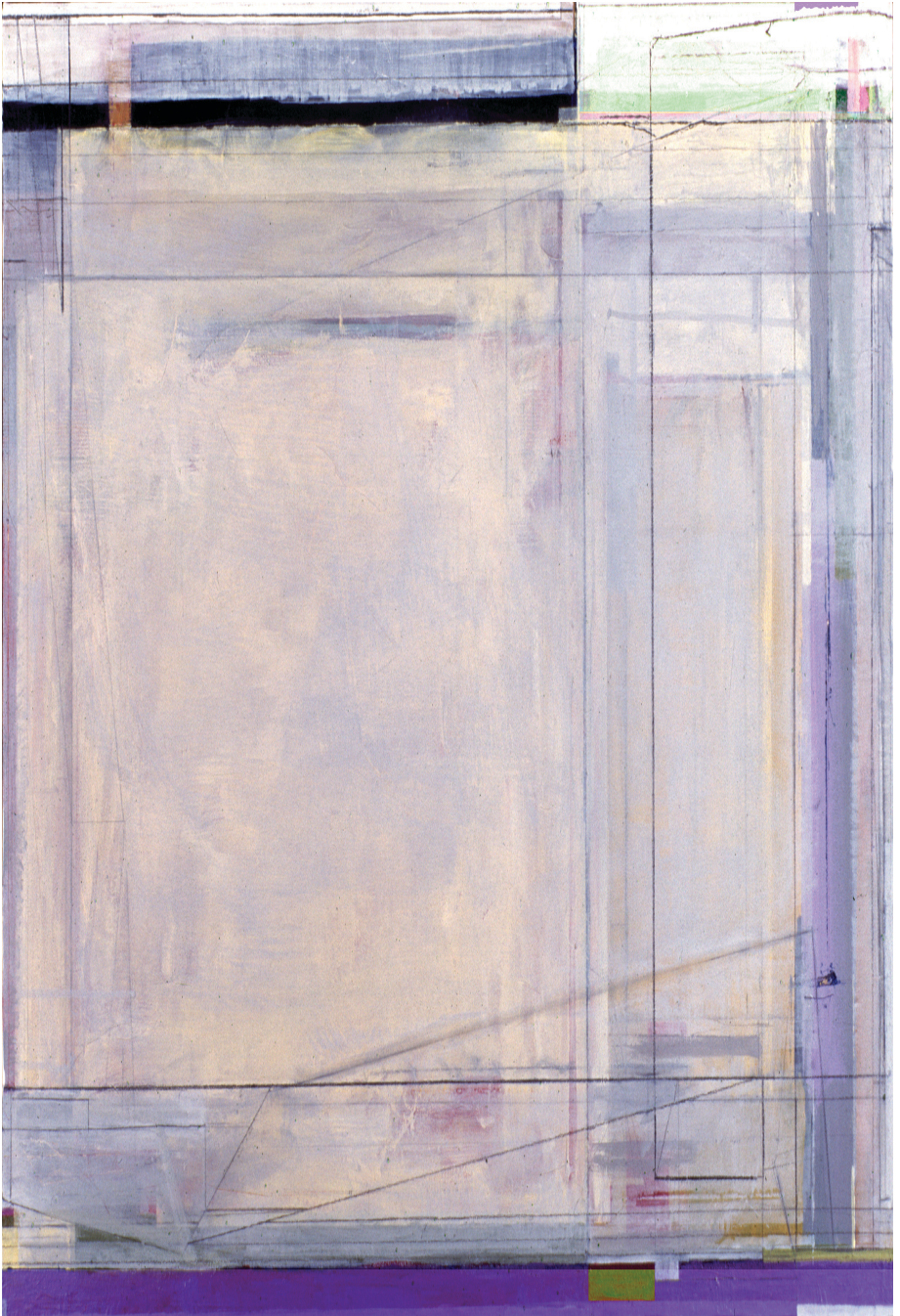






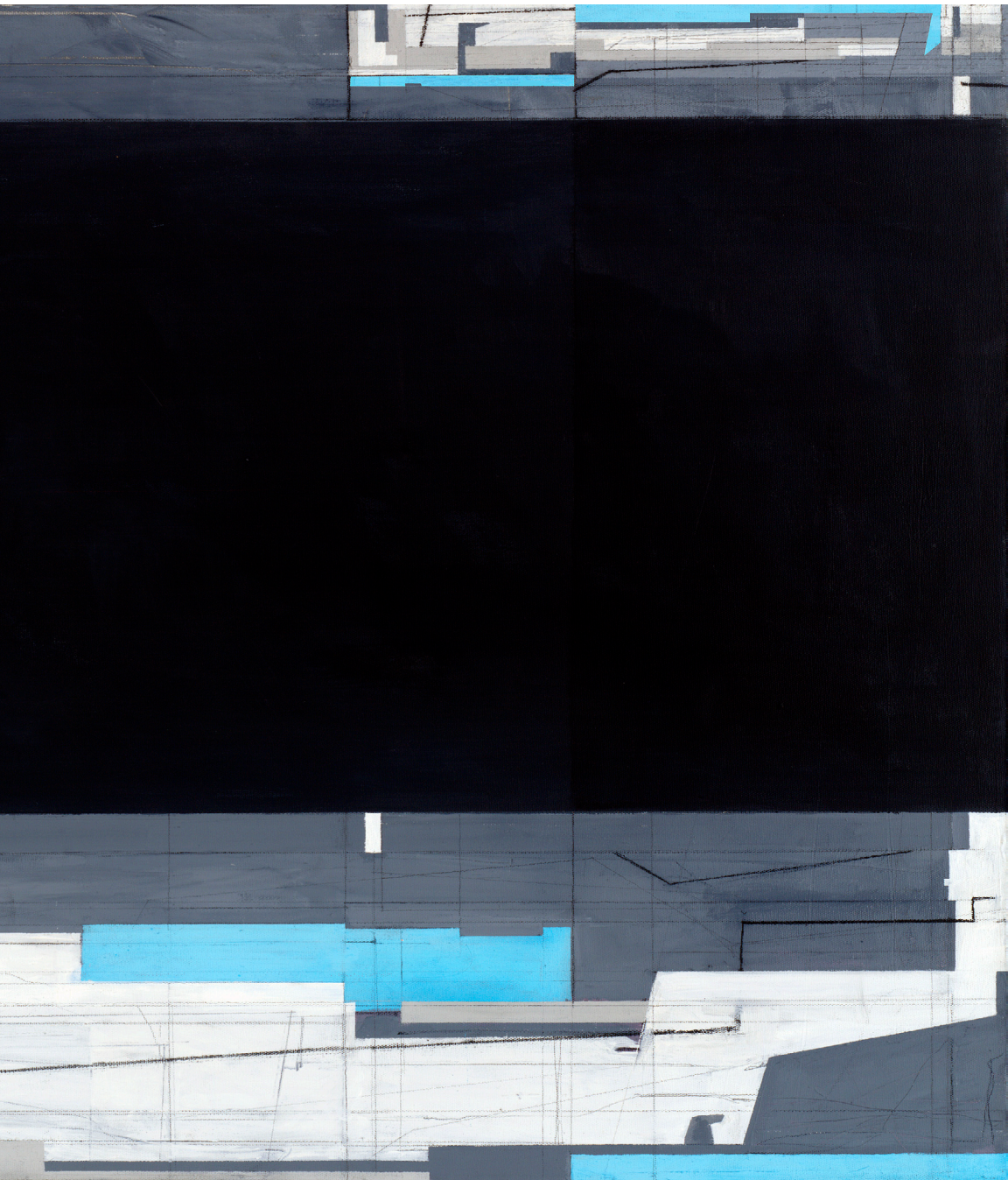






**LABYRINTH**





**SHIP**

photos/collage: al belote & jef7rey hildner

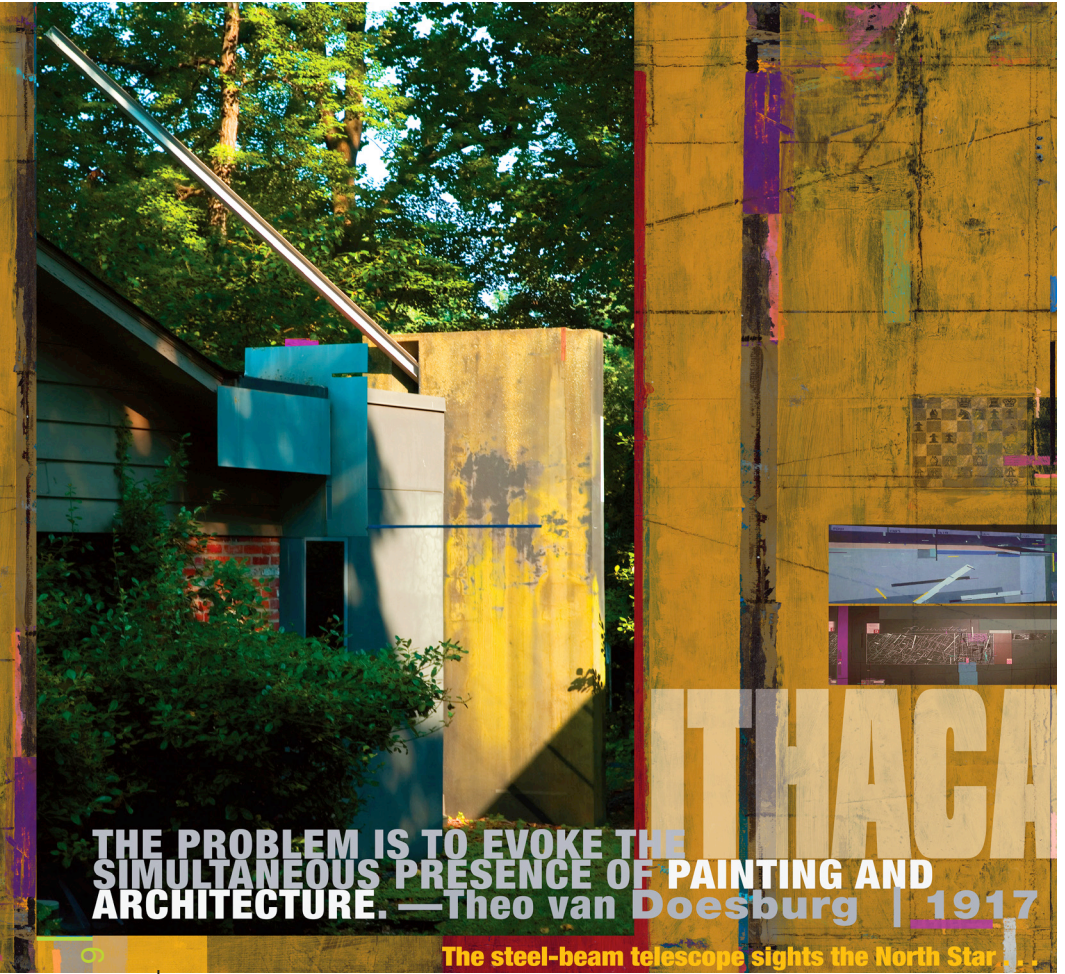












**THE PROBLEM IS TO EVOKE THE  
SIMULTANEOUS PRESENCE OF PAINTING AND  
ARCHITECTURE. —Theo van Doesburg | 1917**

**The steel-beam telescope sights the North Star**

**DAEDALUS**  
**THE**  
**ARCHITECT**  
**PANTER**

## JEFFREY HILDNER

is an architect, painter, and writer. In addition to producing a wide spectrum of works under his own name, he also paints as Henry Trucks and writes as Madison Gray and Eliot Plum. Hildner's work on architecture and painting has appeared in many publications, including *Global Architecture Houses*, *Architectural Record*, *ANY*, *Oz*, *ARTnews*, and the refereed *Journal of Architectural Education*. As an educator, he received the national award for teaching excellence from the Association of Collegiate Schools of Architecture. His project *Dante/Telescope House* won the Blue Ribbon Award for Design Excellence from the New Jersey chapter of The American Institute of Architects. HILDNER earned his A.B. and M.Arch. from Princeton University. He founded The Architect Painter Press in 2005. Contact: [press@thearchitectpainter.com](mailto:press@thearchitectpainter.com).





010909

**Flight Master**

*Daedalus murdered his nephew.  
Envy of the talents of his sister's son  
monstered his crime.*

*Banished from Athens,  
the city his grandfather Erechtheus built,  
Daedalus in Crete did time.*

*Conspirator of Queen Pasiphaë,  
Advisor to King Minos,*

*Secret-giver to Ariadne and Theseus  
to slay the monster Minotaur—*

*What kind of man are you, Daedalus:*

*Hero innovator*

*Labyrinth constructor*

*First architect*

*Mythic storyteller, spinner of yarns*

*Designer of wings?*

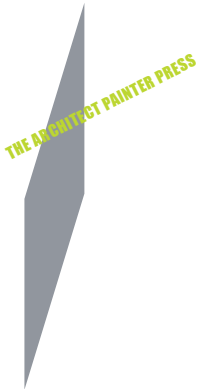
*Flight Master and sad father who lost son  
Icarus to the sun.*



**ONTOLOGY OF ORIENTATION.** The steel-beam telescope (a shard of ancient suns) sights the North Star . . .



# DAEDALUS



**DAEDALUS 9**  
**HILDNER**  
THE ARCHITECT PAINTER