
**ARCHITECTURE & IMAGINATION**

*As you know, most of what the architect has by tradition been known to provide probably can be provided today by others more efficiently and to the point. What has always interested me is not what the architect can provide that others can also provide (which is a sort of parallelism), but that which only the architect can provide. And I believe strongly now, more than ever, that only the architect can provide that which can affect the spirit. Spirit is a huge, amorphic word, but anything less, or any pursuit or study or investigation that doesn’t move to that central issue—I was going to say irrelevant—but it’s not architecture.* John Hejduk in *Architectuur en Verbeelning*.

There is no architecture without spirit and imagination. There are many overlapping factors that make up the associations between art & architecture. Artists often have a great interest in architecture (Dan Graham, Piet Mondrian, Tadashi Kawamata), while architects practice as artists as well (Le Corbusier, Will Alsop, Diller & Scofidio). While historically architecture has been associated with the grand artforms (music, painting, and sculpture), after the second world war architecture distanced itself from this tradition to become more of a supporter of the service industry, defaulting to a consumeristic role. In this process architecture lost its connection to art and imagination. The integral relationship between art & architecture has been for the past four decades experiencing a new renaissance of recovering architecture’s intrinsic quality as an art,
and a result not only of an individual’s or a collective’s pragmatic needs, but to reclaim the role of architecture as a poetic act, resulting from one’s imagination, and reaching people’s spirit. This topic’s course will survey the relationship of architecture & imagination through projects and text, providing a discussion forum to guide anyone to establish personal studio strategies to bring imagination and spirit back into practice.