

PERRY KULPER

Perry Kulper is an architect and associate professor of architecture at the University of Michigan. In his previous life, he was a faculty member at SCI-Arc for 17 years, during which time he was a visiting professor at Penn and ASU. After graduate school at Columbia, he worked in the offices of esteemed mentors Eisenman/Robertson, Robert-A.M. Stern and Venturi, Rauch and Scott Brown before moving to Los Angeles. He was Sir Banister Fletcher Visiting Professor at the Bartlett School of Architecture, University of London in 2018-19. In 2013, he published Pamphlet Architecture 34, "Fathoming the Unfathomable. With friend and collaborator Nat Chard, he published The Spectre of the Archive and the Shadow of Contradictions."

Perry Kulper's educational path passed through California Polytechnic State University, where he acquired his Bachelor of Science in architecture and later through Columbia University where he obtained a diploma in Master of Architecture with honors. At this point, he already had a latent interest in architectural drawings that continued present while he worked for great mentors' studios such as Peter Eisenman and Jaquelin Taylor Robertson. However, this interest evolves through, as Kuper himself mentions in an interview to WAI. His own limitations as a designer led him to reflect and realize his lack of formal, material and representational skills essential to work on a wide range of ideas. In this process, his first years of teaching at the Southern California Institute of Architecture in Los Angeles - where he spent almost two decades - were particularly important. There he was surrounded by provocative ways of thinking and working on the potential of the architectural drawing.

Trained classically to draw, Kulper defends the importance of it in order to create awareness regarding the kinds of possibilities of representation. His research on the different spatial opportunities of diverse design methods, and his interest in broadening the conceptual range by which architecture contributes to our cultural imagination are very clearly reflected in his works. In his book Pamphlet Architecture 34, Fathoming the Unfathomable: Archival Ghosts and Paradoxical Shadows, published alongside Nat Chard, Kulper's representations oppose to the classical architectural drawing by seeking the representation of indeterminacy, of the uncertainty inside architecture and its spaces through complex and associative drawings. As he wrote, "Liberation from traditional working skills, the production of unique objects, and the dominance of the visual required new aesthetic criteria less concerned with appearance and more concerned with ideas."

Perry Kulper adheres to a long and varied drawing practice, from early orthographic drawing (such as House in Borrego Springs among many others), to mixed-media techniques involving collage, and more recently digital modeling and rendering. As he describes it, his practice relies on understanding design as a kind of "relational thinking, framing objects, events or con

cepts as structured relationships in the world", and painting seems to be something he explores on a regular basis. The shift from hand-drawn to digital painting tends to focus on the subject of the medium, and Perry Kulper discusses how leaving traditional graphic formats, such as plan, section and elevation, opens up the possibility of merging visualization and thinking. Kulper's use of technology and design methods is so fluid that he tweaks them to explore the match between what's working, when it's working, and how it's working -- in search of "relational composition."

Kulper uses this drawing technique to show spatial relationships with blocks, lines and colors, which is a kind of relationship diagram. For Kulper, the relationship between the type of painting and how it is made is as follows: "Within a very limited framework, or set of ambitious painting studies delete, review and code. It is a precursor to an architectural proposal, an unspecified A diagram of scale, orientation, or immediate spatial meaning". By this point, it can be said that design strategies and methods have been developed in harmony with each other, and the intent of the research can be expressed as follows: "This speculative project seeks to rethink the literal and figurative acts of editing, censoring, or 'bleaching' elements that normally constitute the domestic environment, The conditions of the domestic world. At the same time, it challenges the architect's additional or value-added practice". This situation tends to express the open-ended relationships inherent in such thinking, rather than the sequential or cohesive thinking that occurs in conventional spatial thinking and expression.

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