

Throughout the years, more often I realize my desire for travel to many remote places on this planet is an intuitive desire to experience architecture for itself, and later, architectural structures as the containers of artifacts. My journey, which is conceptual and spiritual as well as physical, begins with the prehistoric caves and grottoes in Dordogne, France, and massive geological formations of the Wild West -- Colorado, Utah, New Mexico. My travels continue through old traces of urban habitation -- Egypt, Mexico, China, Japan, and the Medieval and Classical architecture of Central, Eastern and Western Europe. By nature I am an urban person, and I realize that everything I do, everything I see, is through a preoccupation with the visual form of architecture. Throughout history, architecture has been considered the mother of all art. Architecture has given me a vehicle for looking at the world and its content -- the social, intellectual and political ideas of the time must be reflected in the architectural forms created. Manhattan Island (New York City) evolves continually through the demolition-replacement process because it is surrounded by water and cannot expand geographically. The surface has been scraped and smoothed over many times in three-and-a-half centuries. The Dutch covered Native American Indian traces, and the British covered the Dutch traces; farms leveled the forest, and tenements leveled the farms. This is the city's dynamic transformation. Toward the end of the twentieth century, we observe that much painting and sculpture has taken architecture as its vanishing point. Architectural ideas became the *matter atrium* in the 70s and 80s. The metamorphosis of New York City is more than an expression of modernist aesthetics. Midtown Manhattan was transformed as corporate America embraced modernist ideals, both as a tribute to new technology and in response to the favorable POST-WAR II economic climate. These factors, which define the total urban reality, are necessary to explore the city's formal structure, whose existence and configuration represent the quintessential choices of the time. I have been a witness to these changes. For my project I selected this site of as the departure point. My work is a journey into Midtown Manhattan, New York, center of centers, an architectural time capsule. From Mies van der Rohe comes the innovative idea of the rigid architectural grid, which, joined together with the grid of Manhattan streets, forms (creates) a three-dimensional structure. In my work, *Towards Organic Geometry*, I was trying, conceptually, to create my own vision to reflect my interpretation of this process of growth and radical alteration. Liberating the structure of the topographical grid, I began from schematic, two-dimensional, photographic drawings. These bodiless, flat elements of line and angles were the conceptual basis for a three-dimensional, solid, sculptural form: the column. The genesis of my work can be traced to the column, a traditional classical element which has been used in architecture for centuries. All cultures create endless variations of columns, posts, poles, beams, wood footings, vertical stacks, Stonehenge, caryatids, piers, pillars, obelisks, lighthouses, African totem poles, city towers . . . all kinds of supports. In Greek architecture, epochs were iconized by the aesthetic order of their columns. Through history, the proportion and decoration of columns served to characterize a particular architectural style. Only in our time have we given up the continuous refinement of this archaic form. It is my aim to rehabilitate the architecture of a cruciform column. For the National Museum in Warsaw, I created sixty wooden columns, titled *Endless Columns with Square Base*. As seen in Leonardo's drawing of a perfectly proportioned man, geometry symbolizes idealized space. The columns are inspired by my analysis of the cube, and my respect for the platonic thoughts of Kazimir Malevich, Katarzyna Kobro, Piet Mondrian, Mies van der Rohe, Barnett Newman, Ad Reinhardt, Josef Albers and Donald Judd.

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