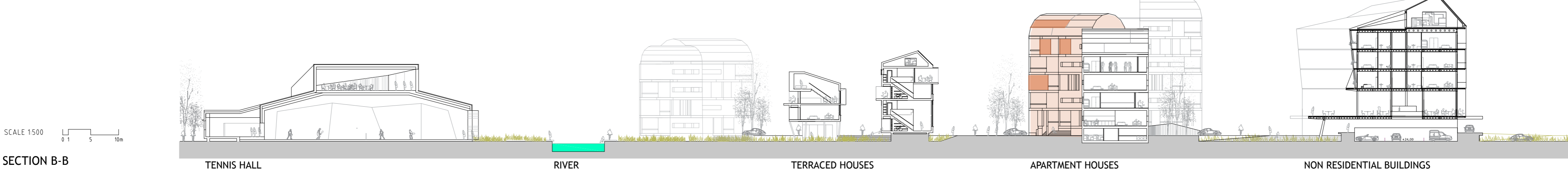


# MJ837

## LERUM DÉRIVE



**3. Urban Tracks.**

Space of Staying: the temporary pause in the Dérive, the seed of the sedentary space.

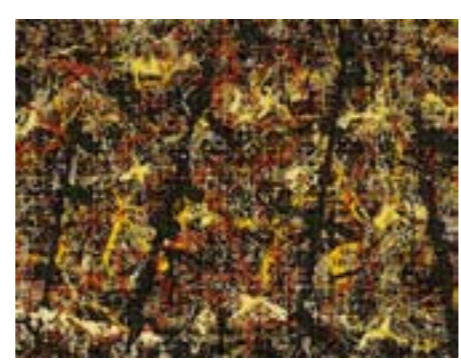
In 1952 Jackson Pollock painted Blue Poles which is a landmark in the history of abstraction and represents the apogee of Pollock's second and more consciously structured dripped manner. Pollock's artistic process creates maps, cartographies of activity, landscapes describing his movements, the projection of an artist "being inside the painting" and giving birth to a spatiality which is related to his footprints in the void (drifting on the canvas). This is what we will call the GOING, the space made by walking, or by painting.

Pollock's dripping action-painting technique could be compared with the wandering of nomad culture: a constant state of becoming on an empty space that has not yet been mapped; and the journey as the goal in itself, with no beginning and no end. But nomads have also the need of STAYING where they find water, good pastures or animals to hunt, when they need to rest, when they feel inspired by the sight...

Blue Poles's almost vertical and almost parallel uprights in dark colour are showing this need. By tracing this gesture, Pollock has changed the rhythm of his work. He has made a pause in dripping the paint. He moves the brushes slower in order to get a thicker line and it is as if he takes a rest for a while.

By slowing down he is able to look around and understand what he is doing. He is able to build a mental map of his painted space by finding events, dissimilarities, MONUMENTS and giving them a name. This is the nomad's space of STAYING. It is not infinite lines like the rest but limited segments that seem to give a structure to the whole and to anchor the painted space to real coordinates, like useful landmarks not to be erased by the wind, stable reference points in the perpetual transformation of the territory.

The nomad's space of STAYING could be considered as the seed of the sedentary space, the beginning of the transformation from the pause in drifting to the full solid urban space.



**4. Solids and Space of staying.**

Nomadic spaces (voids) and sedentary spaces (solids) exist side by side, as the primitive roaming (the path) and the menhir (architecture). Their distinctive forces have need of each other and keep an osmotic relationship: urban order invites the indefinite nature of the terrain vague, sedentary comfort invites unprotected nomadism, forms invite forces, the optic invites the haptic, the figurative invites the rhizomatic,...

We propose new-primitive relationships established by architecture with the territory; revealing the geography of place, constructing the landscape through the dynamic of a complex system in which the lines of the routes in the void intertwine to provide access for the different full elements of the territory. We want to draw a map that reflects a liquid space in which the full fragments float in the void of going, the map of a city having its origins in the nomad's space of staying and that is entirely crisscrossed by the territories of going. Our map is a map of meanings, cartography of pauses that we want to implement or that already exist.

