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**Immediacy in painting and the demise of architectural drawing. Frank O. Gehry's transition from projective towards cognitive practice of architectural drawing.**

Following my MPhil. thesis: 'The role of gesture in Frank O. Gehry's architecture' defended at the Department of Architecture and Built Environment, Lund University, I continue my research on specific modes of architectural practice of Frank O. Gehry. Main focus of the research is the development of his architectural drawing practice and especially his sketching technique.

The research question is, whether Gehry's idiosyncratic and, from the point of view of architectural representation, particularly illegible drawings still reveal qualities of projective geometries or they became a matter of yet another practice. Since the licentiate analysis of Gehry's drawing technique suggests the development of, and departure from, the commonly applied versions of projective geometries the hypothesis of the current argument is that Gehry may be converting the practice of architectural drawing from projective into cognitive.

My argument draws upon Gehry's interest in painting - specifically in 'immediacy in painting' - and a series of case studies of his practical examinations of various geometries and drawing systems he has introduced into processes of making architecture.