

A Tale of Two Schools

LUCIE FONTEIN

Carleton University

It was the best of times, it was the worst of times,
it was the age of wisdom, it was the age of foolishness,
it was the epoch of belief, it was the epoch of incredulity,
it was the season of Light, it was the season of Darkness,
it was the spring of hope, it was the winter of despair,
we had everything before us, we had nothing before us,
we were all going direct to Heaven, we were all going di-
rect the other way--
in short, the period was so far like the present period,
that some of its noisiest authorities insisted on its being
received,
for good or for evil, in the superlative degree of compari-
son only.¹

Dickens was right. "Plus ça change, plus c'est la même chose!" Architectural theory is no different from any other aspect of contemporary culture. We look for new theories just like we look for a new car or a better computer. Will next year's model really be better than this year's? Do we really think we are progressing, and if so, towards what end? We have only to look at the session topics for this conference to appreciate the "state of continuous crisis"² in which we find ourselves: "as the longstanding linguistic influence of poetics, semiotics, and deconstruction wanes, it is being replaced by a laundry list of agendas that variously celebrate: sustainable ecologies, digital biogenetics, political economies of globalization, post-phenomenologies, new (sub)urbanisms, synthetic materialities, market-based scenario planning, anti-form parametrics, mass customization, and so forth."³

Behind this panoply of possible futures, we sense an anxiety about the meaning of it all. It would appear as if the discipline remains mired in western metaphysical quick sand. The conversation continues in the modern language of "overcoming" albeit with a hint of unease attached: "... focusing on post-linguistic potentials instead of problems... collaborative

discussion, in which words such as "must" and "should" are dubious... chart a specific trajectory of production for contemporary architectural design and scholarship... seeks clear and insightful analyses and speculations that do not resort to the reactionary or essentialist claims of the past, but instead lucidly elaborate a rigorous architectural agenda after textuality and in the welcome presence of multiple paradigms."⁴ By welcoming multiple paradigms, are we really talking about a different way of thinking "at the end of modernity" or are we just deluding ourselves to justify our academic existences?

Here begins my tale of two schools:

In 1976 at the University of Toronto, Peter Eisenman gave a one and a half hour lecture that consisted exclusively of a formal reading of Terragni's Casa del Fascio. He made a very convincing argument for thinking about architecture as a self-referential object; in other words that the essence of architecture was form and that the language of form existed independent of the human subject. This was a striking moment in a school that for the previous eight years had been following a very different philosophy under the guidance of Peter Prangnell. Prangnell was famous for his Friendly Objects lecture that was entirely humanist in its focus. Rooted in the Dutch structuralist tradition, his heroes were the likes of Herman Hertzberger and Aldo van Eyck. This was an extremely grounded approach to architecture based on the idea that good architecture was that which provided generous and inspiring "support" (building scale elements) and "fill" (furniture scale elements) to engage the occupant in creative "action" (interactions). A curb would allow someone to stop and tie a shoelace, a ledge would be a place on which

to place a cup of coffee while chatting with a neighbour, a lamppost would become home-base in a game of hide and seek. Form was wholly at the service of the human subject.⁵

**Azrieli School of Architecture and Urbanism
Carleton University**

Driving along Campus Avenue, look for a building set back from the road that resembles a factory. There is parking at the metered spaces in the loading dock area in front of it. You can enter by the small door next to the garage door, or if the weather is fine, the garage door will be open and you will be able to enter directly into the main "street" of the building.

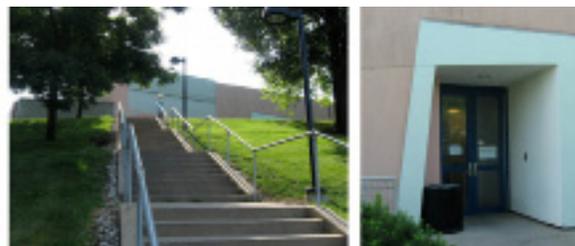
If you are coming from the campus, you will enter at the other end of the street. There is a large porch area facing the University Centre. From the low vestibule space that acts as a transition between the porch and the interior street, you will appreciate a strong sense of arrival as you take the three steps down to the interior street.



**The College of Design Architecture Art and Planning
University of Cincinnati**

It starts with a gesture: a sweeping curve that shields the existing modernist buildings from the city to the north. A set of mathematical operations is applied to the existing form. The building appears to tumble down the hillside. It exists in a perpetual state of flux, further emphasized by the mildew that adheres to its sides and augurs an early demise.

"The first thing I notice is that there is no facade, no outside to speak of."⁶ There are multiple doors to this building, but no single one stands out as the main entrance. Most students arrive from the northwest and climb a very long stair up a steep embankment to get to a small door to a narrow corridor on the 6000 level. To the south, a portion of the Eisenman interventions pokes its way out through the earlier modernist



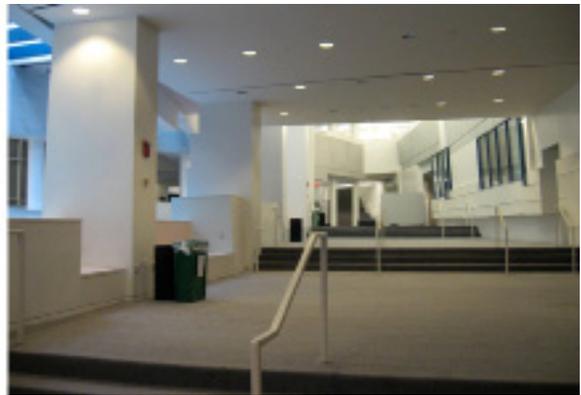
We can meet at the café that faces the “pit.” You can’t miss the pit. It is the great open space of the school that is sunken 12 steps (3 bleacher risers) below the level of the street (3 bleacher risers) below the level of the street to create a sort of public amphitheater. I will be doing reviews on the upper street that runs in a perpendicular direction to the lower street, and will keep an eye out for your arrival. While you wait, feel free to check out the drawings that are pinned up in the pit. There are always people milling about in that area. If you look the least bit confused, someone will ask you who you are looking for and will come and find me. The chairs in the pit are set up for this evening’s lecture, a gentle reminder to the students on their way to studio that they need to plan to stick around after class.



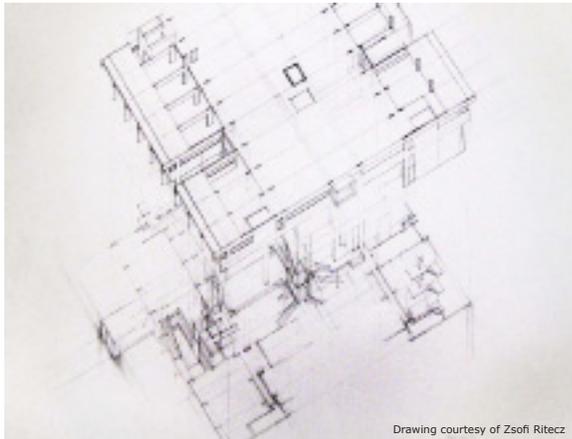
The Architecture Building at Carleton University epitomizes the philosophy espoused during the Pragnell era at the University of Toronto. Designed at the height of those years (and only a couple of years after the Beaux-Arts Strike) by two of its professors, Carmen Corneil and Jeff Stinson, it embodies values of social equality, democracy, visibility, and accessibility. Early photos of the school show students and professors sitting around on bean-bag chairs contemplating Buckminster Fuller type structures. The building is about civility, civic engagement and connection. It is a celebration of the public possibilities of urban space.

facade of the 5000 level Alms and Daap buildings. People coming by car arrive on the 3000 level through an elaborate canyonlike entrance from the adjacent parking garage. One level above is a parallel experience of the “canyon” that connects the 4000 level to the campus. Curiously, not one of these entrances engages the pivotal “grand stair” gesture directly.

Inside, one feels trapped in a cross between a Piranesi Carceri etching and an Escher print. “Can you please tell me how I get out of this building?” is not an uncommon question, resulting from the disconnect between entrances and interior space. It would seem that we have entered the mind of the architect. Hostile, neurotic, obsessive. Sharp jagged edges come at you at every turn. This is a building that challenges notions of comfort and connection. Because of the opaque drywall parapets, it is impossible to see down into the heart of the School where the café is located to find out what or who is responsible for the disturbances to the reviews on the adjacent grand stair. Of course it is not their fault; the occupants of the café have no visual cues to elicit more respectful behaviour.



The Aronoff Center opened twenty years after the 1976 “Architecture as Self-referential Object” lecture at the University of Toronto. While the Casa del Fascio required an hour and a half to do the formal analysis, the Aronoff Center would require a lecture of marathon proportions. Consistent with its post-humanist ambitions it is the result of the merging of two formal design processes: a curved geometry formed by a series of three dimensional rectangles that were manipulated through a logarithmic formula, and a transformation of three modernist buildings through a shifting of the existing “chevron” shaped corridor structure.⁷



Drawing courtesy of Zsofi Ritecz

The cardo and decumanus meet in a three dimensional crossroads that incorporates a central civic square known as the pit and a student run cafe. The primary agenda is about seeing and being seen. From the bridge at the top studio level it is possible to see what is going on in the pit, who is coming in the front doors and what deliveries are being made at the back door. The generous stair landing at the mezzanine level is the foyer to the Director's office. Any student coming to studio will pass through this space. It is the place where one stands to survey what is going on. From the main street, one can see if the director's lights are on. From the mezzanine landing, one can see if the room is occupied. Sitting at his/her desk, the director looks out over the main lower street and into the pit area.

The upper north/south street is the meeting place of the studio world. The exaggerated "sidewalks" serve as benches and places to set models for informal studio reviews. The generous width of the street accommodates recreational activities (ping pong, hacky sack, etc.). The north end of the street bridges to the engineering building and acts as a thoroughfare for engineering faculty who are making their way to the University Centre. The intention is clearly to encourage interdisciplinary interactions. The south end of the street terminates in a beautifully sunny porch space, suggesting a possible upper level connection to a future building, thus placing the School at a campus crossroads as well.⁸

The Architecture Building is a democratic building. The faculty offices are distributed all around the school, some opening off of the main



The result is a building that challenges the conventions of both architecture and construction. To quote Donna Barry, one of the building's project architects, in a complex building, "the architect is compelled to invent methods and technologies with which to illustrate and build in an industry and system where 'standard practice' is a dictum. At the same time, the architect cannot violate the fundamental rules of construction. The strategy for the Aronoff Center was to react to these rules while creating a space that appeared to contradict or ignore them."⁹

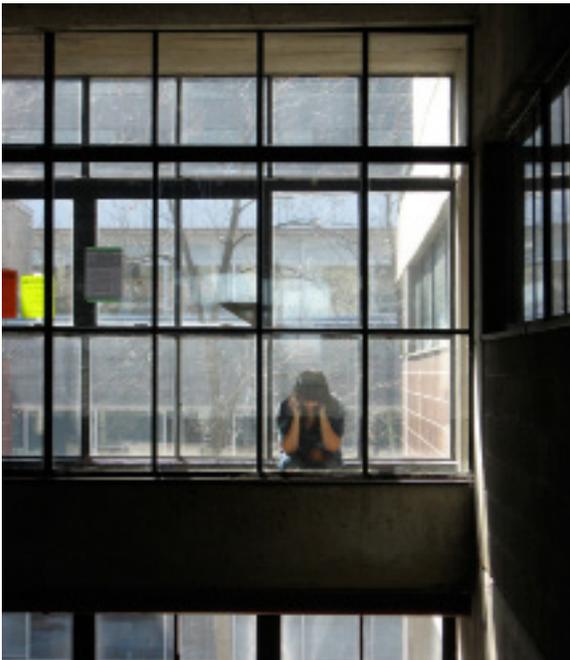
Rather than the traditional method of relating a plan to a series of grid lines, an entirely new trade was required to locate the three dimensional volumes in space through the use of surveying x,y,z coordinates. "The structural columns move through the space independent of the form of that space. Columns pass in, out and through the walls. Vertical on one side and sloped with the profile of the building's geometry on the other, these columns are read against the found columns that are a part of the trace of the existing building.... When read as a conceptual mark and not as a functional integer, the column questions the idea of the naturalness of a "column" within architecture."¹⁰

Rather than being pre-conceived, the spaces of the building emerged from the design process itself. Whether a space is conducive to its function is pure chance. In fact, in many cases, the program of a space ends up being determined by what the form is most suited to rather than vice versa. A corridor space ends up being popular for crits because it is the only

streets, some off the secondary streets and some directly onto the studios. Before an unfortunate fifth floor was added onto the building, most offices had direct access to daylight.

This is a building much beloved by the students. It crops up often as a precedent for student projects and a number of thesis projects have actually been sited in or have engaged the building directly. Many early studio projects (conceptual in nature) are sited in the building as are two of the first semester drawing and multimedia exercises: Students in the very first week of the undergraduate program spend in the order of 60 hours communing with the ubiquitous concrete structure of the building as they produce a meticulous pencil rendering of a 12" x 16" portion of a concrete column or shear wall. The spatial qualities of the building are simultaneously explored in a photographic collage exercise.

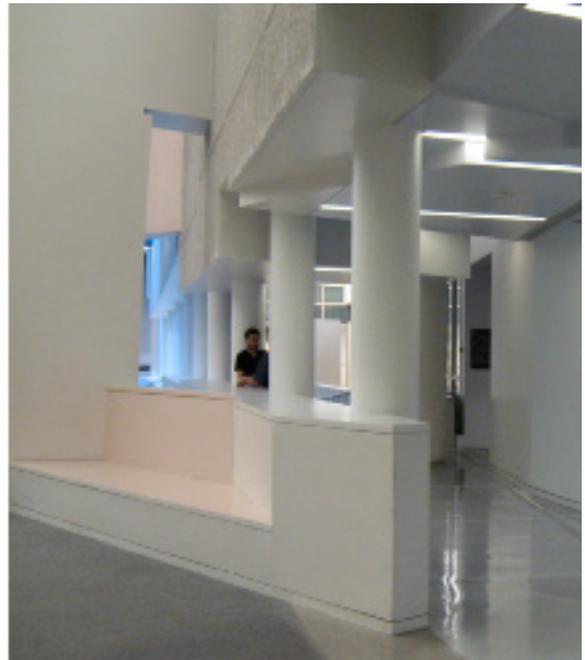
It is as if the students become part of a select club: those who live and breathe concrete... those who never go home, and sleep on the bleachers in the pit or on the sidewalks of the upper street and the bridge to the engineering building. Initiation into Architecture has become synonymous with initiation into the building.



space that is out of the glare of the ceiling fluorescent planes where data projection is visible.¹¹ "...every step and every cavity seems interstitial, transitional, willfully channeling on the way to somewhere else."¹²

And yet the students seem to care for the building nonetheless. They grant it the same kind of bewildered amusement that we would accord a spoiled but entertaining toddler. They are remarkably patient with its foibles. They learn to adapt to bad lighting conditions and miserable acoustics, leaking water dripping on their drawings and cold drafts down their necks. Moving equipment and large models around requires the kind of strategic planning normally reserved for building sites in the densest parts of Manhattan. Which corridor to take? Which stairs or ramps and corners to negotiate?

It is as if the students become part of a select club: those who know how to negotiate their way around the School. What is the most direct way to get from the studio to the café? How does one get down to the store on the lower 3000 level? The initiation process can be quite lengthy. Even years into their programs, students continue to find new corners or notice new alignments.



While seemingly polar opposites in terms of design intentions, experientially, these two buildings share a lot in common. Most evident in both is a heightened awareness of seeing and being seen.

Merleau Ponty speaks of that important moment in a child's development when he/she realizes that it is possible to see but also be seen and touch but also be touched; that he/she is simultaneously both subject and object, observer and observed.¹³ In the Carleton School of Architecture the ability to see others and be seen across voids and through glazed partitions extends and intensifies the inhabitation of the building.

A recent graduate of the Master's program at Carleton, Zsofi Ritecz, was inspired to write her thesis about this condition in the school. She suggests that in order to make sense of these ambiguous moments, the brain creates "phantoms," creative interpretations, that in their open-endedness produce a permanent condition of engagement.¹⁴ In the Architecture Building, these phantoms are found in abundance.



Equally, a clear attitude toward material is evident in both buildings.

The Carleton School of Architecture presents a gray world: theme and variations on concrete. As Jeff Stinson, the associate architect on this project states, this is a building that has been intentionally left unfinished: "The building is seen as a helpful supporting framework to which the inhabitants bring their own "infill" and "action."¹⁷

Beyond acting as a model of the "support, fill, action" design philosophy however, there is clearly a strong pedagogical intention to the

The Aronoff Building at the University of Cincinnati is equally proficient at eliciting phantoms, although in this case, one might be inclined to qualify them more as specters. "Was it in the cafe, sipping coffee, that I first noticed it? Not just the ability to see, but the uncanny feeling of being seen as well? Disembodied heads bob along a 5000 level chevron bridge that crosses above; at the narrow end of the cafe, where the walls compress the high space to a point, voices float down from an unseen place of observation. Not only does space eddy and flow but I am aware of the uncanny presence of people whose bodies, distant from mine, drift in and out of view as they move through the building."¹⁵ Here, the uncanny verges on the unsettling. We find ourselves in unfamiliar territory where conventional apprehension of space based on scale and perspective is challenged. "Through the cuts in the building I see fragments of bodies – legs without torsos, torsos without heads... here the idea of montage suddenly collapses into the idea of the subject as voyeur, simultaneously watching and watched."¹⁶



Where there is not a single square foot of gypsum board to be found in the Carleton Architecture Building, inside the Aronoff Center one experiences an orgasmic hallucination in drywall. The message is clear: material is only there to create form. Any attention to material would only distract from the primary intent: "Eisenman used his radical formalism as an opportunity to neuter architecture's venerative tradition of evocative materiality, which he saw as irremediably sentimental and therefore pre-critical."¹⁸ However, whether intentional or not,

project's construction methods and materials selection. The building constitutes an excellent teaching tool.¹⁹ A wide range of concrete structural strategies is immediately available for reference at desk reviews. How deep does a beam need to be? How far can a slab cantilever? How can the size and shape of a column affect spatial experience? What is the difference between structural concrete and infill concrete block? Mechanical, plumbing and electrical systems are also clearly expressed and conveniently available for instructional purposes. Less intentionally perhaps (by negative example), students also learn about cold bridges, poor acoustical separation and leaking roofs. Planned just prior to the energy crisis of 1973, thermal design was still relatively primitive.

One thing is certain however. The students are aware that this is no ordinary building. It is a testament to the power of the architect to dramatically influence the lives of the many who inhabit his creation. This building has had an enormous impact, both directly on the generations of architects that have made it their home for so many years, and indirectly on the lives of their clients. The clarity of the vision and thoughtfulness of the design stand as an enduring inspiration to those who study within its walls.

But beyond the practical pedagogical intentions of the building, to what extent did it actually embody a larger pedagogical philosophy?

The Carleton School of Architecture was inaugurated in 1968 (just months after the Paris riots) under the direction of Doug Shadbolt. Prof. Shadbolt had been interested in education since his undergraduate thesis which was "about an architectural school... built around the Bauhaus, both the European Bauhaus but also the group that came with Moholy-Nagy to Chicago."²¹ Much later, he ended up briefly working for Gropius in Boston before moving back to Canada to teach at McGill University (1958-61). There he found himself at odds with some of the more senior faculty members who were, as he put it, "completely tied up in a kind of semi-classicism... this was absolutely the worst that could happen to any school." However, he

the magnitude of the material denial in this building constitutes its own material presence and elicits strong reactions from the students, in some cases sympathetic to the anti material sentiment, but more often diametrically opposed.

Was Eisenman thinking of his building as a pedagogical tool? Certainly neither as an example of good construction techniques nor as a model for how to logically organize program and circulation except perhaps as a negative example.

Poor acoustic separation and leaking roofs, not to mention the fact that after less than fourteen years, the envelope of the building has failed and is being replaced,²⁰ certainly poses questions regarding the role of the architect.

One thing is certain however. The students are aware that this is no ordinary building. It is a testament to the notion that dreams can be built, that a strong personality, the "will to power", can lead and motivate a team to do, if not the impossible, at least the wildly impractical. In the face of pessimism, students can draw upon their personal experience of this building and believe that their ideas can be realized.

Jay Chatterjee is the man who can take credit for the building of the Aronoff Center. As Dean of the College of Design Architecture Art and Planning at the University of Cincinnati from 1982-2001, he made it his mission to make not only the architecture building, but the entire campus a model of cutting edge design practice. A master in diplomacy, he persuaded the University to invest in the hiring of "signature architects" for all the significant new buildings on campus: Michael Graves (1994), Peter Eisenman (1996), Henry Cobb of Pei Cobb Freed and Partners (1999), Frank Gehry (1999), Gwathmey Siegel & Associates Architects (2004), Moore Ruble Yudel (2005), Thom Mayne of Morphosis (2006), Bernard Tschumi

found that there was also “a fair support for alternatives” and managed to persist with his anti-establishment views.²²

Seven years later when, as first director of the Carleton School of Architecture, he selected Carmen Corneil as the architect for the new School building, Shadbolt was clearly making a decision in favour of a non-hierarchical pedagogical structure: “In teaching, you can’t throttle, you’ve got to, in fact, encourage so that diversity is everything. The last thing you want is to have twelve solutions all the same.”²³

Towards Carmen Corneil’s and Jeff Stinson’s proposal he undoubtedly felt a strong affinity with respect to the role of the student in the post 1968 world: “The architecture building, like any other, is vulnerable to destruction but, unlike others, passivity takes on the quality of a public declaration. By location and design, architecture’s inhabitants are exposed (to themselves and to the University) and the quality of the community in this building – its values, its dreams and ambitions (or the lack of them) will be evident in the kind of public places it produces. So the community must find ways of establishing and expressing its collective goals. Dictatorship or self-indulgent anarchy by any of its members will be easily discerned.”²⁴

Graduates of the program, rarely speak of their education without speaking of the building. Jennifer Luce of Luce et Studio in San Diego, who graduated from Carleton in 1984, describes how “somehow, within the context of a small but amazing building on the Carleton campus, we were profoundly exposed to the world... There is not a day that goes by when I do not think about the confidence that Carleton gave me ... to build innovation when you hear the words ‘that’s not possible.’ At Carleton there were no boundaries. I am grateful for that perspective.”²⁵

In its quiet understated way, this building firmly situated architectural pedagogy in the post 1968 world, opening up the discourse of architecture to intellectual investigation of larger cultural, social and political themes.

(2006), and STUDIOS Architecture (2008), not to mention the landscape that unifies the whole, the campus design by Hargreaves Associates.

Prof. Chatterjee tells how Peter Eisenman distinguished himself during the interview process. Unlike the other candidates who said, this is our architecture; if you get me this is what you are going to get, Eisenman said, this is what I am about, this is what I think about architecture; we will work together to make this building.²⁶ In choosing Eisenman to be the architect, the intention was clearly to build an architectural pedagogy around critical thinking. The students were to be challenged (disturbed?) both spatially and intellectually and provoked to question all preconceptions about space, time, program, form, technology, and the role of the architect in society.

Eisenman asserts that his role as a theorist and educator is just as important as his contributions as a practicing architect.²⁷ His building is a vehicle to generate discussion about architectural issues and ideas. To paraphrase Eisenman himself, the building is deliberately designed to ask a lot more questions than provide answers.

It is not surprising therefore that twelve prominent architects and critics congregated in the central space of the Aronoff Center on November 8th 1996 to honour the opening of the building and talk about the future of architecture through the prism of this building.²⁸ The lively discussion that lasted over three hours, included the observation by Bernard Tschumi (one of the authors of the seminal Architectural Design article on the 1968 events in Paris) that the most exciting times are times of uncertainty and that the Aronoff Center pushes a level of uncertainty to excess (and there is pleasure in excess he adds). Sanford Kwinter, speaking for the next generation of theorists, declared that Eisenman “gives us spaces to think... the buildings... set an example of architecture as a form of thought.

The Aronoff Center indeed “articulates a critique of mainstream practice,” and stands as an icon in the “culture of critical projects that treat architecture less as a practical discipline than as a vehicle for the intellectual investigation of larger cultural, social or political themes.”²⁹

Whether directly or indirectly influenced by the events of 1968, by the early 1970's, radical architectural pedagogies were emerging, as witnessed by the programs developed by Peter Prangnell at the University of Toronto and Doug Shadbolt at Carleton University.

The Architecture Building at Carleton embodied the openness and questioning that profoundly affected the direction that architecture was to take in the succeeding years. While the faculty did not always agree amongst themselves, within the school there was a passion about curriculum development and its delivery, and the architecture of the building enabled those debates to play out.

The Eisenman building stands as the apogee of the so-called "postmodern" movement that followed. It is a tour de force. Rarely does one get a chance to experience such a pure example of theory made manifest. It not only enables but demands debate.

It is interesting to note that both buildings were designed by architects who considered themselves fundamentally as both architect and educator. Each building is at once a model, and vessel for all the thoughts, dreams knowledge and values that the architect wished to communicate to the next generation.

Each building embodies a pedagogical position and yet both also transcend that position. By seriously engaging in notions of indeterminacy, the architects have created buildings that leave room for space and ideas to emerge. Corneil's building does so in a physical way. The concrete drawing exercise is just one example of how the pedagogy of the school grows out of an expanded understanding of material depth.

Eisenman approaches design more as a diviner, coaxing form out of pre-existing relationships and algorithmic transformations. His is more of a cerebral position; his building a self-conscious offering to his peers, its success manifested in the commentaries and reactions it elicits.

Two very different yet effective ways to challenge architecture students.

The world is in a constant state of flux. We all muddle along, trying to impart our wisdom to the next generation. In the end, it is not important that a single philosophy dominate. What is important however is that we do take a stand, and provide the students with first, a position against which they can react, and second, an example of the strength of character that is needed to make this world an interesting and meaningful place, a place where memories and dreams may reside. As a famous architectural theoretician once said, he would rather live in someone's nightmare than in a bland, predictable environment designed by a computer.³⁰

ENDNOTES

- 1 Charles Dickens, *A Tale of Two Cities*, Book 1, Chapter 1, page 1.
- 2 Colin Ripley, Marco Polo, 99th ACSC Annual Meeting call for papers.
- 3 Jon Yoder, 99th ACSC Annual Meeting call for papers.
- 4 Ibid.
- 5 The author is speaking from personal experience, having attended the Eisenman lecture and studied at the University of Toronto from 1974-79.
- 6 Cynthia C. Davidson, ed. *Eleven Authors in Search of a Building* (New York: The Monacelli Press, 1996) 14.
- 7 See Donna Barry, "Connecting the Dots: The Dimensions of a Wireframe," in *Eleven Authors in Search of a Building*, Cynthia C. Davidson ed. (New York: The Monacelli Press, 1996), 48-59.
- 8 Barry, 48.
- 9 Barry, 57.
- 10 See "School of Architecture, Carleton University, Ottawa," *The Canadian Architect* (August 1973), 30 and Terri Fuglem, "Carmen Corneil at Carleton" in *Architecture and Ideas: Experimental Modernism*, 8 (2009), 70-87 for a description of the project site planning development.
- 11 The author is speaking from personal experience, having taught at the School of Architecture and Interior Design at the University of Cincinnati for a number of years.
- 12 Sanford Kwinter, "Can one go Beyond Piranesi? (Liner Notes for a Building Revisited)," in *Eleven Authors in Search of a Building*, Cynthia C. Davidson ed. (New York: The Monacelli Press, 1996), 158.
- 13 Maurice Merleau-Ponty, "The Child's Relations with Others" in *The Primacy of Perception*, (Northwestern University Press, 1964), 116, 125-141.
- 14 Zsofi Ritecz, "See(k)ing Phantoms," M. Arch Thesis, Carleton University, 2010.
- 15 Davidson, 15.
- 16 Davidson, 17.
- 17 *The Canadian Architect*, 34.
- 18 Jeffrey Kipnis, "P-TR's Progress," in *Eleven*

Authors in Search of a Building, Cynthia C. Davidson ed. (New York: The Monacelli Press, 1996), 178 .

19 The author is speaking from personal experience, having taught at Carleton University for a number of years.

20 The building is about to undergo a \$20 million renovation to repair the building envelope.

21 <http://www.mcgill.ca/architecture/aluminterviews/shadbolt/>.

22 Ibid.

23 Ibid. See also the Ottawa Citizen article on the 40th anniversary of the opening of the program in which the first hours of the School are described: "It was September, 1968 and two faculty members and 29 students gathered in a windowless room in the engineering building. At 2 p.m., the teachers closed the doors, turned off the lights and turned on a stereo to play the opening chorus of the Beatles' Magical Mystery Tour. After a long silence, out of the darkness, a student asked, "Why did you do this?" Glen Milne, one of the teachers, replied: "What do you think?" That exchange, says Mr. Milne, set the fundamental idea of the school...

"In that blackness we could not recognize any voices," Mr. Milne, now 72, recalls. "It was instantly natural for the students — and faculty — to dream about what we would like to do, challenge assumptions, ask any questions, think freely.

24 *The Canadian Architect*, 36.

25 From an interview celebrating the 40th anniversary of the opening of the Architecture Program: <http://www.canada.com/ottawacitizen/news/story.html?id=51a3f270-0b76-4055-9851-faa7aa5df357>.

26 Paraphrased from a conversation with Jay Chatterjee.

27 <http://www.charlierose.com/view/interview/5865>.

28 Ibid. Present were David Childs, Henry Cobb, Charles Gwathmey, Michael Graves, Sarah Robertson, Ralph Lerner, Sanford Kwinter, Greg Lynn, Richard Meier, Stanley Tigerman, Bernard Tschumi, Sarah Whiting, and Paul Goldberger.

29 Colin Ripley, Marco Polo, Paraphrased from the 99th ACSC Annual Meeting call for papers for this session.

30 Paraphrased from a conversation with Alberto Perez-Gomez.

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