THE WORK OF WOMEN ARCHITECTS
Proposed Axonometric; Clinton Community Master Plan for Mid-Manhattan
Clinton Community Master Plan for Mid-Manhattan
Barbara Littenberg

The Clinton Urban Renewal Area is in New York City, Manhattan, covering an area from Tenth to Eleventh Avenue and approximately from West 50th to West 56th Street. A Community Master Plan was developed in a series of working sessions with residents and representatives of community organizations using a scale model incorporating the Urban Renewal Area and DeWitt Clinton Park west to Twelfth Avenue. During this process, the group made presentations using the model to keep people and involved agencies informed. The model was composed of movable buildings and pieces for the entire area, thereby allowing for comparison of the existing buildings and conditions and the various proposed future developments.

Existing Conditions

The Clinton Urban Renewal Area is itself a special administrative district within the Clinton Preservation District. In the Urban Renewal Area, established in 1969, only new buildings were to be built, predominantly for low and moderate income levels. Two high-rise projects and two low to mid-rise projects were built.

In the Preservation District, established in 1975, existing buildings are to be preserved and rehabilitated, while new construction is limited in height and bulk, so as to be in context with the existing neighborhood structures.

Without a reconciliation of the policies of Urban Renewal (1969) and the Preservation District (1975), it seems likely that the Urban Renewal Area will become an isolated high-rise enclave disenfranchised in character from the lower-rise urban fabric of the Clinton Area. It is an intention of the Community Plan to provide a resolution to this conflict.

Low rise and High rise integration

A policy contradiction exists between the concept of a special planning area such as Urban Renewal and the application of apparently standard city zoning regulations to it. It is an objective of this Master Plan that the Urban Renewal Area be treated as a special zoning area to be developed according to a coordinated plan through urban design guidelines.

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It is an intention of the Community Master Plan that the Urban Renewal Area should now be developed in response to its present conditions and context, and not return to a premise of complete clearance. There are many buildings that ought to be saved, there are many commercial and cultural uses which naturally belong here, and there are many people who rightly live and work here.

**Community Master Plan Goals**

1. Maintain the original urban renewal purpose to create more low and moderate income housing.
2. Expand the original Urban Renewal Program beyond just residential to include spaces for mixed uses: commercial, light manufacturing, cultural and retail.
3. Retain existing tenants and current non-residential users with the Master Plan Area.
4. Retain and rehabilitate all viable existing buildings in conjunction with new construction.
5. Provide a comprehensive plan for the distribution and quantity of new construction throughout the area established by both city and community.
6. Provide and concentrate the normally dispersed open space requirements to maximize its effect in a single urban public square.
7. Recognize and support De Witt Clinton Park as a potential focus for higher density residential development.
8. Provide guidelines for the bulk and distribution of new construction which will reconcile the community's needs for more building with the preservation tradition and limits of the Clinton Preservation District.

**Design Strategies:**

The goals of the Community Master Plan are to be accomplished by adhering to four specific strategies. *Tenth Avenue should be preserved* by developing only low-rise buildings on the west frontage of Tenth Avenue to match the low-scale character of the Clinton Preservation District across the street. *High-rise towers on the park* are to be encouraged on Eleventh Avenue and around the large open space of the park. A mid-block public square, the *Clinton Market Square*, is to be developed as an expanded center for the commercial activities of

*The Clinton Market Square*

the district. *Infill and completion* should be accomplished within the remaining available residential and retail areas.
DeWitt Clinton Park forms a large natural open space justifying a dense clustering of tall buildings. The river-front itself is a growing amenity. An arrangement and massing matching the existing buildings can be provided so that the park is treated symmetrically about its axis on 53rd street.

Three existing conditions suggest a public square for commercial use. First, 53rd Street is the central axis of the park. Second, the empty land is available on both sides of 53rd Street. Third, these two mid-blocks are commercial, institutional, and cultural.

The Master Plan accomplishment goes beyond its frame. It sets forth a design approach for the entire Clinton neighborhood. It calls for the implementation of the plan through the designation of this area as a Special District. It is proposed that within this Special District exact controls should be established for the size, location, bulk, and use of each property including the specific preservation and development of public spaces.
The St. Paul Minnesota Capitol Competition

8 INSIGHTS BY WOMEN ARCHITECTS
Architecture Versus Landscape; Battlefield for the Urban Landscape in the American City of the 1990's
Diana Balmori

We need to develop a coherent theory of landscape design if we are to address the treatment of landscape in American cities in the 1990's. Since the early twentieth century we have viewed landscapes simply as the site on which to erect a building or sculpture. In exceptional instances, architects have treated landscape design separately as an art form requiring theoretical justification independent of its function as a site for a building, they have relied on and reiterated the eighteenth century landscape aesthetic which valued and justified landscape as the representation of preserved and unadulterated nature. This appropriation, however, occurs on the most superficial level, for it is done without an understanding of the theoretical basis of the Picturesque's natural aesthetic which was art as mimesis. Landscape design was conceived of as an aesthetic creation imitating raw nature. Thus at all times there was an awareness of the artifice involved in representing nature. So convincing was the Picturesque's representation of nature, that it came to be identified with nature itself. This confusion obscured the artifice involved in landscape design so that it ceased to be considered an art form.

Landscape design is distinct from raw nature. Landscape shapes space in nature using nature's materials in ways that permit the processes of nature to continue to thrive. This fact (the fact that one is working with living things) distinguishes landscape from all other art forms.

As I suggested above, one of the most problematic aspects of working in landscape today is confronting the position it has been relegated in relation to architecture: it plays ground to architecture's figure. It is considered secondary to architecture. It is treated as a design which follows architecture. This perspective has justified the indiscriminate razing of vegetation, the leveling of a terrain and the elimination of its natural features.

In light of this major perceptual obstacle, the inoperative relation between the two arts (architecture and landscape) and the ineffectual manner in which they function today, I want to draw attention to two different avenues which point the way to a possible resolution. Without such a resolution there will not be any new art of landscape for the urban spaces of the 1990's.

First, I would like to turn to the historical tradition in landscape design when the two arts, architecture and landscape, were seen to be equally significant elements in an architectural composition. In a previous article in the Journal of the Society of Architectural Historians, March 1991, I discussed a moment in this tradition in the early part of the English picturesque landscape movement, the period between 1710 and 1750. I have shown how it was a uniquely creative period which centered its compositions around the complex relations between architecture and landscape.

Early English artists developed a dialogue between art and nature by devising an articulated continuum from the formal piece of architecture (the manor) usually built in the new style of the period, Neo-Palladian, to rusticated, naturalized and semi-decomposed architectural features (grottoes, hermitage, rustic cottages and ruins) into the natural garden. Thus the entire composition enacted a dynamic progression from artifice (i.e., the building) to nature. These early theorists were not
advocating an abandonment of artifice in landscape design. Though they severely criticized any attempt to take natural material and make it follow a mathematical mean (which ruled classical neo-Palladian architecture), they still maintained that the major concern in landscape design was that of artfully forming space in accordance with what was termed the “Genius of the Place.” They focussed their attacks of the shaping and restraining of nature on the unnatural disfigurement of trees in topiary and the strict alignment of trees set opposite each other in straight lines.

Alexander Pope (1688-1744) constructed an underground grotto which passed under the road separating his house from his garden and opening into the garden. To achieve a successful approximation of nature, he consulted and enlisted the help of two geological experts and constructed the grotto in precise geological imitation of a real cave. The
grotto was used as the transitional piece from the house into the garden, achieving the transition from the grotto to the garden by extending the use of natural material into the garden. From the grotto he laid a walkway made of shells which in turn led to a shell temple as to make clear the connections. The garden itself was shaped to open into a central space which would terminate with an obelisk commemorating his mother. The garden neither preserves raw nature nor is constrained by a perfect geometry. The garden’s form has been dictated by what Shakespeare called Nature’s mean; there are no perfectly straight lines, the trees grow freely to attain their natural shape and height, and the configuration Pope has introduced to the garden follow the natural contours of the land. Yet Pope compared his use of the tall trees in his garden to the columns in a Gothic cathedral thus making clear he was using trees as elements with which to shape space.

William Kent, the other theoretician, artist and landscaper of this period, worked very much along the same lines. To the gardens of the neoclassical Richmond Lodge, he added a Hermitage, whose exterior resembled a cave or decaying grotto, and a building called Merlin’s cave, which resembled a rough hut thatched with pine branches and with rough-hewn tree trunks forming the colonnaded interior. These unique structures were not capricious experiments with styles, but rather represent Kent’s exploration setting up a continuum which went from architecture to landscape and vice versa.

With these precedents in mind, I would like to consider some of my own work in recent projects and competitions. I chose these particular designs because they address the theoretical issues examined. The first project is one I designed for the competition held by the Women’s Rights National Historical Park in Seneca Falls, New York, and for which I won second prize.

Plan: Competition for the Women’s Rights National Historical Park

Seneca Falls is a very small industrial town of the 19th century where the famous Declaration of Women’s Rights was drafted and signed in 1848.

INSIGHTS BY WOMEN ARCHITECTS
The site was a small urban lot where the original Methodist chapel stood in which 100 women and men in 1848 signed the declaration. The site was to be made into a memorial site with the Declaration of Sentiments on display and accessible at all times.

Of the chapel, only part of its walls remain. To tie landscape and site together, I built a glass skin around the remnants of the chapel so that it would be seen from the outside even when it was closed, and, at the same time, there would be an inside to go in inclement weather. Then the site itself was treated as an outdoor chapel. The Declaration of Sentiments, with lettering resembling needlepoint, was placed spatially as an altar. I then treated each element in the chapel and site as parallel expressions, making the passage from built to living materials, e.g., columns in the chapel became tree trunks on the site, naturalizing on the site the formal artificial elements of the chapel as building.

The St. Paul, Minnesota’s Capitol competition, a public competition in which I became one of five finalists, posed the problem of designing a landscape appropriate to the neoclassical St. Paul, Minnesota Capitol building designed by Cass Gilbert in 1906. Krier, who ultimately chose the winner from the five finalists, advocated the conversion of the park-like space around the Capitol into a series of architectural terraces and colonnades which would, in effect, pave the most important part of the site. Krier takes his vision from the classicism of urban sites in Renaissance cities whose designs excluded the use of plants. There is also a classicism in landscape design which accompanied 17th century neoclassical French palaces. However, the historical precedent in the United States for neoclassical building and landscape did not spring from this tradition, but from the later English landscape movement transmitted and Americanized through Jefferson among others.

Krier’s vision of a particular classicism is clearest in his own design for the Mall in Washington, D.C., in which the lawn and trees of the Mall are replaced by paving, bordering a hard-edged geometrical reflecting pool. The Classicism of the Renaissance banished nature to the fields skirt ing the city but it could afford to do this where fields lay in such close proximity to its small cities. To accommodate the greater scale of the American city, Olmsted developed a vision of country inside the city (e.g., Central Park). This vision advanced a very American conception of the relation of urban and rural, of architecture and landscape.

If I were now to indicate a desirable path for the design of public urban spaces in the 1990’s, I first would reiterate my sense of the need to develop an aesthetic dialogue between architecture and landscape. Beyond the path provided by the artists of the early Picturesque movement, I see hope in two new developments.

A recent development in the impasse between architecture and landscape, which may bode well for the future, is the emergence of the different art commissions in various cities. After the manner of the NEA, art commissions have been organizing and funding collaborative work between various arts in which the design process is shared. The establishment of collaboration rules for the different disciplines to collaborate from the beginning on a project is a possible path for work which bridges archi-
tecture and landscape.

The other development stems from the aesthetic innovations in the field of sculpture since the 60's and 70's. Under the recent name of "environmental art," sculptors have begun to use the site as an integral part of their sculpture. This in turn has begun to modify our understanding of the roles of architecture and landscape. Influenced by this change, architects and landscapers have begun to see the possibility of object and land having continuity. This may provide the theoretical foundation for the design of American public space.


Elevations and Sections: Women’s Rights National Historical Park

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The Women's Rights National Historical Park; A Monument to The Past and the Future
Ann Wills Marshall and Ray Kinoshita

To create a monument is to create an enduring artifact that seeks to keep alive the memory of a person or an event. The commemoration of the women's rights movement presents a unique condition for the making of a monument. It must celebrate not only a particular event, but also a movement that lives on and therefore does not have the advantage of reflecting on a completed past.

In 1848, three hundred women and men gathered at the Wesleyan Chapel in Seneca Falls, New York, to address the issue of women's rights. The event, the first public meeting on women's rights, became known as the birth of the women's rights movement in America, because it galvanized the nationally organized movement. The focus of the meeting was The Declaration of Sentiments, a document that addressed women's grievances and proposed equitable changes (among them the right to vote). The issues were discussed for two days and the document was signed by one hundred people. The original document no longer exists.

In the 1970's, a movement fueled by dedicated individuals sought to reinvest Seneca Falls with the national significance that it deserves. The culmination of these efforts was the acquisition of the Wesleyan chapel and its surrounding property by the National Park Service to establish the Women's Rights National Historical Park, and a national design competition followed to inspire an appropriate interpretive solution for this monument.

Our architectural solution to this project is based on the fundamental conviction that the freedom to hold a meeting is at the heart of all human progress. The Wesleyan Chapel marks a significant meeting in place and in time. The entire ground plane of the site has been transformed into a sloped grass plinth forming a natural amphitheater; a place of meeting. The Chapel floor becomes an interruption within this sloped surface, speaking of the Chapel's subordinate role relative to the greater idea of meeting. The floor or foundation carries with it the ideas of a strong beginning, of support, a place from which one moves forward; ideas of the women's movement itself. From the Chapel, intended as a place of reflection, one contemplates the stepped slope as a new place of meeting relative to the old. Viewing the original wall fragments and partial remaining roof structure allows one to imagine the experience of the event; many people in one place for a common purpose. When alterations subsequent to the 1848 structure are removed, what remains are fragments requiring support; reminders of the fragility of the physical structure of a place. Using new

Plan: Women's Rights National Historical Park

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walls in a fragmentary way allows one to speak about the interdependency of parts, of incompleteness, of creating an enclosed sanctuary without actual barriers. At the base of the slope a stone retaining wall over which water flows receive the energy and focus of the entire site engraved on this wall is the Declaration of Sentiments. Water has significance not only to Seneca Falls and its industrial heritage, but also as a metaphor for that which center, the Wesleyan Chapel and the precinct created will always primarily belong to something greater than the town itself, and claimed by all of us: a monument.

At the edges (the moments of interface between the precinct and the town) the rupture is stitched back into continuity, becoming the moments which belong to the town. The edges are fragmented; each fragment an event of its own, responsive to this immediate context yet held together by their interdependency in defining the singularity of the precinct. The fracturing allows many points of entry and experience and furthermore allows the fragments of the context, the resources of the site itself to become players in the definition of the figure of the void. This technique of fragmentation permits the site to have its own internal logic, yet also to be inextricably bonded to its locus in Seneca Falls.

Establishing this monument as the Women's Rights National Historical Park speaks not only of its iconographic role, but also of the physical and experiential qualities evoked by the word “Park.” A duality emerges between the object of reverence and the place which inspires reverence. The existence of this and other dualities within the project is significant. The tension in transforming a small town into a national monument offers reflection on the difficult history of the movement itself as it grew from local to national consequence. Within this physical, emotional and symbolic context, the ideal must emerge from the circumstantial; the sense of the continuum must transcend the celebration of a moment in time. The monument must put forth a specific message while allowing individual interpretation.

Stone retaining wall over which water flows

is alive and everchanging. One might also understand it to symbolize woman.

The scheme we have proposed attempts to reflect tension: while the new walls give the site an urbanistic definition, and allow participation with the continuum, the establishment of a precinct, a sudden void, creates a rupture on the main street which forces one to pause. This precinct, which might be perceived as a reinterpreted form of the town green, can never be simply that. To function in that particular capacity, the town green must be claimed by the inhabitants of that town and the center; completely interwoven with their identity. Not only is Seneca Falls devoid of the need to have that
It is our design intention to mediate these dualities, not only for the qualitative value of the project, but also because it represents an ideological position towards design. We would not attempt to verify the position that the mediation of opposites is fundamental to feminist ideology, but only to note that it is a consistent tendency in our work. The project offers us the opportunity to present this approach as a possibility in the making of a monument.

A monument that reminds and inspires in the present and the future is vital to the Women's Movement itself. It moves us one step closer to fulfilling the dream and original intention of the 1848 Convention. We hope that we have met this challenge by expanding on the idea of what a monument can be. And that through the competition process, the value of the work has been recognized.
Gateway to Chicago; An Urban Proposal for the Chicago River Mouth
Miriam Gusevich

Chicago is famous for its wonderful lakefront parks, extending for miles along the shore of Lake Michigan. This beak of parks along the lake has at present a caesura, a major gap, at the crucial intersection of the Chicago River and the Lake. This proposal addresses this missing link, turning this current fracture into a positive urban event celebrating the entrance to the city with a grand gateway, and providing a 500 boat slip marina extending Monroe Harbor.

The Site

The site is the Turning Basin at the intersection of Lake Michigan and the Chicago River, east of lake Shore Drive. To the east stretches Lake Michigan and to the west the towers of the City mark the horizon.

Originally part of the lake, the current site is totally artificial. It was reclaimed over a period of years by building breakwaters and a system of locks. It controls the difference in water level between the Lake and the River, to maintain the westward flow of the Chicago River.

Geographically, the site is strategically placed at the urban, regional and even national scale. At the regional scale, it is the place of the aquatic “Continental Divide,” the point marking the separation between the waterway going east along the Great Lakes through the St, Lawrence Seaway all the way to the Atlantic Ocean and the waterways going south, from the Chicago River through the Marquette-Joliet canals to the Des Plaines River on to the Mississippi and the Gulf of Mexico beyond. This aquatic “Continental Divide” is a key factor in accounting for the remarkable growth of Chicago from a frontier town to a major Metropolis within the time span of a generation.

Urbanistically, it connects the River and the Lake and it functions as the boat entrance to the City. Right now it provides a break along the Lakefront, creating a barrier between the system of parks to the North and those to the South.

The site is fairly inaccessible, the north section is surrounded by a wire fence framing a restricted parking area. The site bears the scars and traces of accumulated previous pragmatic decisions without coordination, without a unified organization. As a result, it is marginal, it does not have a positive presence, and it is experienced as one of the psychological “black-holes” of the city.

The Urban Design Concept

The design concept is simple: in plan, it is a circle inscribed in a square with a line running tangent to it, reshaping the Turning Basin as a circular basin. The circle frames the water as a “figural space” on axis with the center of the locks and the center of the Lake Shore Drive bridge.

The line tangent to the circle runs north-south and bridges the River. It extends from the tip of Olive Park on the north, passes Navy Pier and the Turning Basin, and goes to the lighthouse at the tip of the breakwater framing Monroe Harbor. Together the circle and the line connect the whole system of Lakefront parks and bridges the gap established by the river.
Two interpretations of this basic scheme are currently under study. One, the circle reads as a "figural space" framed by the "poche" of trees, like a giant pool of water "parterre", akin to the water-parterre in Le Notre’s garden in Chantilly. Conceptually, it reads as if a space were carved out of the land, the land was there first and the circle is cut out of it. This version is somewhat limited since it is mainly a plan concept. The second version resolves this limitation. The circle reads as a line inscribed in water. This corresponds to the way it would be built as a structure set into the water. Three-dimensionally, it reads like a giant bowl holding trees and flowers inside of it, recognizing the difference in water level between the lake and the River.

Marina

The new proposed marina is an extension of Monroe Harbor. This new marina will provide four hundred boats slips adjacent to the Loop, a prime location for everything including boats.

The “parti” for the Marina is a central spine with slips like fingers off the main spine. This concept has implications in terms of function, structure, and infrastructure. Functionally, it eliminates potential conflicts between the public and the boaters by articulating two separate zones of activity. This allows the general public to have total access to the lake without interference, while providing security control for the boats. Structurally, the central “spine” is a fixed pier and the floating slips are hinged from it. The infrastructure providing water, sewer and electrical hookups will be following the same scheme of a linear spine with branches.

An additional benefit of making the Turning Basin into a Marina is that it helps to provide shoreline protection. Currently, the breakwater is deteriorat-

Site Development

ing and it is not structurally safe; the different water levels on either side create a moment on the wall.
further compounding the structural problem. By making the Marina at lake level, the water level is balanced on both sides of the breakwater, increasing its stability. This measured has been endorsed by the Chicago Shoreline Protection Commission in its final report.

**Navy Pier**

As mentioned earlier, the master plan provides a linear spine running north-south and tying Olive Park to the new Turning Basin and then points south. This spine runs in front of Navy Pier, integrating it into the larger composition.

Currently the area in front of Navy Pier is a crazy quilt of roads and dead ends, providing a vast area for parking in a haphazard and confusing fashion. This proposal maintains many of the existing features and clarifies their relation to the building.

Another feature of this proposal is the treatment of the north end of the site, near the beach. Currently the beach is cut off from the park to the south of it by an area of parking that is leftover from the previous street.

Logistically, Navy Pier remains outside the preview of the Chicago Park District and the Turning Basin Project. The Turning Basin is an autonomous project and its success is independent of the fate of Navy Pier.

As this discussion implies, the site presents us with a set of physical and functional relations, and it represents a corresponding set of institutional and legal relations. To understand the complexity of the project, it is worthwhile to examine both the quilt of physical and functional conditions present in the site, and the corresponding quilt of institutional and legal relations that will determine its fate.

**Status of the Project**

The Chicago Park District has taken the initiative in pursuing this project; the Board of Commissioners has unanimously approved the basic concept of this project. It has also received the endorsement of many civic groups.

While the site is all publicly owned, it is a jurisdic- tional and property collage. For this reason, the successful completion of this project entails the coordination of and formal approval by a series of local, state, and federal governments and their respective regulatory agencies. We are proceeding with the permitting process now, and hopefully the conceptual simplicity of the design will be strong and persuasive enough to allow us to build the necessary political consensus to achieve this project.

Credit should be given to the Office of Research and Planning, the Chicago Park District, and to John Arzarian
The Pavilion for the Columbian Exposition of 1893
Animation, Academia, Architecture
Linda Nelson Keane, AIA

Architecture encompasses multiple perspectives which can be approached with a variety of lenses. 1990 marks the fifth year of collaboration between the partners of STUDIO 1032 ARCHITECTURE, Mark Richard Keane and Linda Nelson Keane, AIA. We are both architects and artists who combine a lifestyle of teaching, practice, and travel in our investigation of architecture. We believe that teaching enhances our practice and that practice informs our teaching. With travel, we are able to explore and research our rich heritage, at home and abroad. We share our findings in the classroom, with our clients, and on the silver screen. Here we will share ideas on animation, academia, and design. We do this all in the pursuit of architecture.

Animation

CHICAGO I is the first in a series of films dealing with the multiplicity of architectural attitudes found in a city. This 3 minute animated short chronologically portrays the history of Chicago architecture from the Fire of 1871 to the present.

CHICAGO II is a live action film with a view of the city set to the drinking toast in La Traviata; multiple images flood the frame at varying speeds and time lapses exaggerating the street qualities of the second city.

PROCESS is a 16mm film of over 4,000 plates drawn from hundreds of buildings, built and imagined; it attempts to reveal the multifarious nature of what we draw and why we draw what we draw. Ten minutes takes us through two thousand years of architectural composition. The variety of manipulations from the Parthenon to the present reveal the rich heritage for invention that we have inherited. The geometries of the circle, the square, and the triangle are studied in plan, section, and elevation. Understanding the plan allows us to imagine the potentials of the elevation. Understanding the plan and elevation and section allow us to imagine the inner potential of the composition. An analysis is done of Villa Rotonda from plan to section development, the Villa Savoye from plan to section to elevation, and of the Petit Trianon for elevation expressions of its facades. "PROCESS" captures the in-betweens of the creative act, and the in-betweens are a process to design.

Academia

Currently I am the Chair of the Department of Interior Architecture at the School of the Art Institute of Chicago. Since 1985 I have tried to build a curriculum with the theoretical discipline of architectural education. This emphasizes the range of design scales and the fine arts approach. Teaching Design Studios from Beginning to Graduate Level has offered the opportunity to explore a range of ideas articulated abstractly and realistically with all ages and abilities of students. Teaching the "Studio of Uncertainty" (which has become a titled section of the AIAS national newsletter, CRIT Magazine) has allowed philosophical debate between sculptors, painters, graphic, fashion, and interior designers. This cross dialogue between faculty, students, and practitioners has been a continuous creative choreography between the academic and professional realms in architecture.

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Hopewell Center

Architecture

Our current practice includes projects with a range of scales showing our intent to invent architectural languages specific to the contemporary client and the historical prototype. The first project is HOPEWELL CENTER in Anderson, Indiana. The identity and function of the center emanate from the archetypal home in the center of the campus. It serves the 250 clients and 70 staff as a programmatic and social center for the activities which prepare them for eventual acceptance within the community. Historically, handicapped people have been segregated or anonymously dispersed in low-rent locations throughout the city. Preschoolers have been lumped with adults creating confusion for both clients and staff. The research and development behind our design for the Hopewell Center evolved philosophically around our desire to provide a place of value for previously devalued citizens. The administration building, with its greeting spaces, meeting porches, and offices, frames the campus behind a tree-ringed drive. Canopied walks connect the preschool education with its play yard on one side, and the adult education building with its picnic area on the other. Both buildings feature a staff greeting area, classrooms, and central multi-purpose rooms with ample support areas. Beyond the classrooms are the gymnasium/cafeteria for recreation and gathering and the work education building for factory training and production. Set amidst seven acres of midwestern corn fields, the 50,000 sf campus, built on a state funded budget, is a reaffirmation and celebration of the right of all people to have pride in their place of learning.

P.S. CHICAGO, a drinking establishment in the tradition of Rush Street night-life, was in need of a

Pavilion for the Columbia Exposition
fresh new image to replace its faded brass fern bar appeal. The interior was gutted to create a sparkling cityscape celebrating its touristic name. A diagonal Lake Shore Drive separates the park and lakefront from the city grid, sporting tables and bars topped with photographic aerial views of Chicago. The Hancock, NBC, Standard Oil, Sears Tower, and Wrigley Building add to the panorama of skyscrapers glittering under twilight clouds casting the spell for memorable nights on the town. The makeover was completed in Rush Street Style—under two months, under a basement budget, for under twenty years old.

THE PAVILION FOR THE COLUMBIAN EXPOSITION OF 1893 is a dream for the city of Chicago. It is a dream of another great museum in the tradition of all the museums in the city. It is a dream for a center of architecture, the past, the present, the future. The Pavilion is dedicated to the human desire to invent. Based upon the excitement of technological progress presented at the 1893 World’s Fair and Columbian Exposition in Chicago, the museum presents opportunities for exhibits which integrate both with the history and the future of technological progress. The identity and image of this much welcomed addition to Chicago’s cultural institutions remembers the beaux-arts architecture of the pavilions of the Fair. The use of the classical language in plan, section, and elevation celebrates the same heritage of the Art Institute, the Shedd Aquarium, the Field Museum, and the Museum of Science and Industry (which exists today as the sole descendant of the Exposition). The building is sited as a focal terminus of a large urban axis, remaining true to Burnham’s plan for Chicago. The symmetrical massing from the pedestal to the twin pediments culminating in the dome is expressive of the museum functions supporting the theatrical climax of viewing and experiencing the 120’x 120’ model of the Columbian Exposition.

Architecture is a lifelong pursuit. On one hand it takes hard work and perserverance, on the other it is challenging, exciting, and satisfying. I am honored and proud to be on its path.
Is Architecture Accessible to Women?
Elizabeth Cahn and Pietra Kooiker

Just the thought of women reawakening and rediscovering not only their own sense of value, and their elemental powers sparks many women. Yet that potential terrifies patriarchy. That’s what the institutions of rape and pornography accomplish. They divide and conquer women among ourselves. Just think, if women were to take charge of their feelings and act on them, patriarchy would fall because as a common phrase illustrates, women are the pillars of patriarchy. And patriarchy must fall if there is going to be a world left in which humans, women and men, and all animals and plants can live. Because under patriarchy, women and nature are feared. Women need to discover that we possess elemental powers and unique qualities as women. Women have always been associated with nature, and we need to see that association with nature as a source of strength, enabling women to see and create in life-giving ways.

Above and beyond the violence that is intended to keep women in what men have deemed appropriate places, women need to look at how our education trains us from the beginning.

Adrienne Rich states in the essay, Taking Women Students Seriously, “Women and men do not receive an equal education, because the content of education itself validates men even as it invalidates women. Its very message is that men have been the shapers and the thinkers of the world.” Architectural education teaches us that men have not only been the shapers and thinkers of the world, but the builders as well. How many have heard the names of women architects, alive or dead, any time during your education? After all, women are the exception, not the rule. Just how redundant would it sound if this conference were titled: “Men Architects Discuss the City of the 1990’s.”

How many women students know in advance that in a “desk crit” or a final review, the men will not listen to our way of thinking or being? They will not hear the silences in which women are searching for the truth. To paraphrase Adrienne Rich again, do you ever really listen to the words of the women and men? Observe the space men allow themselves physically and verbally; the male assumption that people will listen, even when the majority of the group is female. Do you ever really look at the faces of the silent and of those who speak?

What does the subject matter of our education in architecture have to do with women? Nothing; and it’s no accident that the entire process and content of architectural education ignores and viciously suppresses women’s selves and realities. Otherwise, women might reawaken and realize their value and their values. But as it stands, the studio projects are factories, libraries, museums—the so-called cultural monuments. But whose cultural monuments are these?

Quoting Adrienne Rich again: “Women and men do not receive an equal education, because outside the classroom women are perceived not as sovereign beings, but prey.” The undermining of self (of a woman’s sense of her right to occupy a space and walk freely in the world) is deeply relevant to education. The capacity to think independently, to take intellectual risks, to assert ourselves mentally, is inseparable from our physical way of being in the world and our feelings of personal integrity. If it is dangerous for me to walk home late of an evening...
from the library because I am a woman and can be raped, how exuberant can I feel as I sit working in that library? How much of my working energy is drained by this subliminal knowledge that I test my physical right to exist each time I go out alone?”

When it is known to be dangerous to stay in the studio late working or to walk home alone, how much joy and self-possession can one have in that work, in that education? This reality is especially repugnant when, as designers and architects, we are told that we are responsible for designing these spaces. Spaces that we, as women, cannot safely occupy, and that do not express our ways of being in this world. Whose city is this?

How many women do you know who left school before graduating? These oppressive realities confront us again, in the same ways. How many of us know, from working in architectural offices, that women are not respected, do not receive the same treatment, and therefore cannot have the same apprenticeship experience because we’re not “one of the boys”?

Should we decide to have a family, that will be one more reason for men not to take us seriously. The ideal new partner is in her or his thirties, with a wide network of contacts with potential clients and a willingness to put in considerable unpaid overtime. This is a time when many women take a break to have children, with the consequent loss of professional contacts, and reduced capacity to work long hours.

We certainly are not advocating that women must learn to think or behave like men in an attempt to succeed in architecture.

We must realize a feminist way of thinking and being if we are to stand a chance of sustaining life. The question remains: How do we as women remember and rediscover our elemental powers? Only women can and will free ourselves. Using our elemental powers, we must remember our unique qualities and we must reevaluate architecture based on the connections that we, as women, can make.