

NEW VISIONS

ON ARCHITECTURE

ZAK GHANIM

NEW VISIONS ON ARCHITECTURE

INTERVIEWS WITH THE CUTTING EDGE OF CONTEMPORARY ARCHITECTS

ZAK GHANIM ARCHITECT INC.

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INTRODUCTION

Since my early undergraduate years, I have been fascinated with the work of the masters of architecture. I have tried to comprehend how they evolved their ideas and opinions, where they drew all that creativity from and how can an ambitious young designer be a part of that process.

Frank Lloyd Wright, Le Corbusier and Meis Vander Rohe had all made their marks in the early 20th Century, but now their disciples must come forth and develop their own styles. It is time for the new generation to stand on a higher plateau. Our needs have altered and our understanding of nature's role in architecture has been redefined. As lifestyles, change so do values, both artistically and socially.

This engineered a vigorous controversy among many professional architects and the general public; a public that has become more aware that art and architecture walk hand in hand.

As we come to the dawn of a new century, I wanted to present the words of these leaders to everyone who is interested in architecture, so that they can understand where the future of architecture is taking us. It has become more evident that the ordinary person on the street is concerned and intrigued with the role of architects. I feel by committing their words to paper, many can gain an insight into their creativity and understand the discipline and aspiration that it takes to become a pioneer in a specific domain.

Paul Rudolph, whose polemic modernistic outlook on architecture has exiled him from the architectural community, now resides in Manhattan. His office/residence, which is made up of twelve levels within the three-storey building, on Beech man Place, and overlooks the East River, in New York has been his home since 1962. Sitting within the core of these complex quarters, I tried to discover the unique world of Paul Rudolf. His constant usage of concrete has been a point of contention for many years. Through his words, I tried to understand his philosophy on architecture, listening to his words I tried to decide, whether he was exiled by his peers or he just simply chose to withdraw from the architectural community.

Bob Stern, a man who has brought architecture into the public eye through his television presentation "Pride of Place," is a delight for his clear understanding of what his work should represent. His New England style can be seen at one of North Americans most visited properties, Disney Land. This style has also been on display at the Euro Disney Theme Park in Paris. At the end of our interview, Mr. Stern presented me with his latest monograph. He quite readily wrote, on the inside page, "to Zak Ghanim who seems to know more about me than I can remember." His global accomplishments are many, both as a prominent architect and a respected theoretician.

The glass house is an achievement, which will be with us into the 21st Century. Philip Johnson's work is a symbol of what could be part of our future. This maverick has inspired many ambitious architects, and was an unquestionable influence on Modern Architecture. As one of the collaborators of the "International Style" he brought architecture to laymen with dignity and little effort, and set forth architectural principles that affected generations. His philosophy on education will certainly make anyone wondering. Upon entering his office, I noted that certain pieces of furniture in his office were originals of Ventures' seats and Frank Gerry's coiled wood chairs.

Michael Graves is the one man that has defined post- modernism in unique terms with his avant-garde style. He has strong convictions, and secure principles, and he captivated me with his honesty. His office is located on a quiet street in Princeton, in New Jersey where all his office staff comes to work in a very informal manner. The two "live" dogs that sat in the front office seemed to feel totally at home, as they greeted all new comers.

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Deconstructionism. A new term? Not really. I tried to discover how it came into the vocabulary of Peter Eisenman, "L'Enfant terrible" of New York, the philosopher, academician and educator, and how it changed his career. Eisenman has pioneered a new way of thinking. Early in his career, he said that the shallowness of current architectural discourse drove him to an examination of other disciplines, in search of a more rigorous critical framework. I believe that he found what he was looking for. He is a true believer that architecture is not a pretty drawing or something to look at, but something to be experienced.

As I entered Eisenman's office I anticipated a certain look, but to my surprise, there were no hanging beams, or tilted grids, it was a simple, pragmatic office. In the true American style, this office came with a baseball team. Near the conclusion of our interview, he excused himself to wish his office team the best in their encounter with Philip Johnson's team. The game was to occur that afternoon in Central Park, in New York.

Blending of nature within architecture has always been a passion for Ray Moriyama. The struggle with prejudice during his early childhood brought him together with nature. His knowledge at the age of four, that he wanted to be an architect made his wishes come true. Mr. Moriyama practices from an elegant office in downtown Toronto. His passionate desire to bring nature and humanity together is one of his most appealing characteristics, both in his personal life and his work. Architecture, itself, is founded on a vision, complimented by a distinct emotion within the architect and this fact is what makes Mr. Moriyama a great architect.

My meeting with Arthur Erickson took on a new flavor as we proceeded to discuss architecture in the Cafe of The Sheraton Hotel at the Toronto International Airport. Mr. Erickson was on his way from Vancouver, via Toronto to deliver a lecture in Albany, New York. The Cafe manager provided us with an exclusive corner to allow some space for the video camera and lighting stands, away from some curious patrons.

In 1979, Erickson was described by Philip Johnson as "The greatest architect in Canada, and may be the greatest on this continent." Erickson is a true Canadian Icon. As the mid-20th Century brought around many changes, our way of thinking was also altered. The cities on this continent were very difficult to distinguish one from the other. They all had curtain-wall office buildings; apartments and schools were identical and without human scale. However, we were to be saved by the work of Arthur Erickson, whose talents set him apart from his contemporaries. His work had a poetic cogitation that would bring recognition to Canada, worldwide. He would draw on the inspiration of architects like Frank Lloyd Wright and develop an unmatched style that would be studied by many. Erickson had the power to combine art and sculpture into architectural design.

Erickson was the recipient of 1986 Gold Medal of the American Institute of Architects. He was cited by the Institute as a "global architect, passionate advocate of cultural awareness, and fervent explorer of human and natural environments, whose buildings, though remarkably diverse, share deep respect for context, incomparable freshness and grace, and dramatic use of space and light."

Egyptian-born architect Boris Zerafa has developed a style in Canada, much of which can be seen along the Toronto skyline. He has produced some of the best-known skyscrapers in cities around the world. When asked for a copy of his brochure he simply said "look from my window to see our live brochure." The city holds many of Zerafa's buildings, including the CN Tower, Scotia Tower and the Royal Bank Plaza.

Soft spoken and aloof, Eb Zeidler maintains an office in the heart of Toronto's fashionable and colorful Fashion district. Zeidler has been a mentor for both his philosophy and internationally acclaimed architecture. His distinguished masterpieces have been analyzed and copied many times over, especially

INTRODUCTION

his extremely successful "Tourist Mecca" Eatons Centre, and the ever popular, elegantly dynamic Ontario Place. The space in the Eaton Center echoes the great interior of the Crystal Palace, though the use of live trees and esthetic folks of Canada Geese. Both projects are in Toronto. Eb Zeidler's work has strong structural connotations, nowhere is this more evident than at "Ontario Place?"

James Wines is the only sculptor of the group of architects that I interviewed. Under his direction, S.I.T.E. has injected some striking architectural wonders. Nature must harmonize with the building - that is how James Wines approaches architecture. His work has been controversial, to say the least, and a prospect for the future.

Uruguay born Canadian architect Carlos Ott, designer of The New (and controversial) Paris Opera, is a very difficult man to get meet, as he rarely stays in Toronto, due to his many international engagements. I tried several times to reach him, but was always greeted by his "bilingual" message. I had determined that I might have to remove him from my list when, by chance, I happened to spot him having a late lunch next to me at the Patio of Aqua Cafe under the shadow of Santiago Calatrava's remarkable atrium in SOM's BCE Place. I decided that I would seize the opportunity and requested that we meet. He did and we did. It was a muggy, cloudy day when we met in Ott's house/office in an uptown trendy community north of Toronto. The street was packed with movie trucks that were using his house as a set for an upcoming feature film, so the interview took place in the back garden. Luckily, it started to drizzle only after we had concluded our meeting. The house is a recently built three storey modern steel and glass cube [definitely, a non-Toronto vernacular] that was constructed despite a loud opposition from his traditional neighbors.

My meeting with the Italian writer, visionary and architect Paolo Portuguese was conducted in the Patrons Lounge, at the Royal Ontario Museum, which is situated atop the Museum itself. Mr. Portuguese is one of the first architects to turn away from rationalism, and to orient himself strongly towards historical models. In 1980 he organized the First International Exhibition of Architecture, at the Venice Biennale. The theme of the Biennale was based on the idea that the temporary cities of world fairs and exhibitions have often proved fertile testing grounds for new conceptions of the city. He has established himself as a leading spokesperson of post-modernism. He is presently a professor at the University of Rome.

Highly acclaimed Swiss architect Mario Botta, visited Toronto, for the first time, in the fall of 1995. With the amazingly fluid translation of Maxwell Anderson, the new director of the Art Gallery of Ontario, Mr. Botta could address a sold out lecture at the Design Exchange.

An invitation to lunch with Mr. Botta, was extended to me by Dr. Francesca Valente, the director of the Italian Culture Centre in Toronto. Once we had complete our luncheon I had the pleasure of showing Mr. Botta a small part of our city, before he gave his lecture. This short time with him allowed me to formulate certain questions that I would ask of him in our interview the following day. The interview was conducted at the Italian Culture Centre, with translation by Dr. Valente. A model and drawings of his chapel of Monte Tamaro, near Lugano, in Switzerland, was on display in the Centre. The project - now near completion - was designed in collaboration of the colorful Italian artist Enzo Cucchi who joined him in his trip to Toronto.

Mr. Botta is one of the masters of integrations of new buildings with an existing urban fabric, or as he puts it "bringing the city into the building, rather than the building into the city." Although his work is modern in its geometry, Botta's architecture retains a kind of strength that sets it apart from any movement in architecture.

On November 1st, 1995, I was assigned as a freelance journalist at the Annual IIDEX (International Interior Design Exposition) in the Metro Toronto Convention Centre. During that show and the two

INTRODUCTION

consecutive days, I had the privilege of interviewing and escorting two mentors of Contemporary Architecture; Stanley Tigerman and Paolo Soleri. Both were invited keynote speakers of the IIDEX.

Stanley Tigerman's interview was conducted, before his lecture, at the Trellese Cafe, located in the Crowne Plaza Hotel. His direct approach to all my questions was a unique surprise to me. This is a man who is truly concerned with ethics within architecture. Beside being the author of more than two hundred projects, Mr. Tigerman has worked with third world countries and possesses a strong understanding of their needs. Through his words, it seems that his life was changed by certain political actions, which had a later impact on his architectural movements. Here is a man whose Jewish background has created what he is today.

One of the great visionaries of this century is the American architect Paolo Soleri. I had the pleasure of meeting with him in the VIP Lounge at the Metro Toronto Convention Centre. Present with him was his assistant Rebecca Jenson, 23, who heads his workshop program. Mr. Soleri is a man who gained recognition with the drawings and the construction of his Arcosanti, the utopian city of the future, near Phoenix, Arizona. He has attempted to single handily solve what will be our destiny; too many people and not enough housing.

He not only tries to give an answer to this problem, but also shows architects and nonarchitects how to preserve our ecology, while fulfilling the needs of our future. Here is a man who is totally committed to saving our earth. His unadulterated ideas for future cities that will house thousands of people, using only small parcels of land and utilizing nature's energy for heating, cooling and waste disposal, are unbelievable but true.

His ideas have scared many, as most new concepts do, but he has managed to go on a steady course to develop Arcosanti. Students worldwide come to learn from this man. They learn architecture but they also learn how to preserve our earth. He discussed how they survive and why he so strongly believes in his concept. Truly a man who will only be recognized for his work many years from now.

USA, Canada and Israel all claim that, Moshe Safdie, is their favorite architect. Over thirty years have passed since the erection, in 1967 of his controversial masterpiece, Habitat. It has been visited by seven million people and many heads of state have reside there. The Critics describe it as the breakthrough of the 20th century architecture. Since his father is Syrian, his greeting to me was MARHABA "Welcome in Arabic", one of the many languages he speaks.

My interview with Mr. Safdie, took place in his office in Cambridge, Massachusetts. The office is near Harvard University, where he presently teaches. Mr. Safdie's office is an old warehouse that has been converted, fabulously, into multi-levels that keep the historic flavor. The high ceilings, exposed pipes and vines of ivy on the exterior wall, all work together to create an unusual working atmosphere. In the midst of this wonderful space, is an atrium that houses a one story high scale model of his ill-fated Columbus Circle project. Moshe is definitely an architect of our times, and his work will continue to be an inspiration for many.

During an autumn trip, to Washington D.C. in 1996 I had the pleasure of meeting with both Canadian architect Douglas Cardinal and Egyptian born American architect Ismail Serageldin. Mr. Cardinal's office is located in the historic L'Enfant Plaza. He is a man who lives for the joy of his work. His dedication to his heritage and his profession is beyond reproach. During our interview, he received the good news, that his design of the Indian Museum had been approved, finally. The site is in full view of the Congress Hall.

INTRODUCTION

After our meeting he invited me to his home and requested that I attend a gala evening at the Canadian Embassy. It was a delightful surprise.

According to Cardinal, the Indian approach has affected every aspect of his architectural practice. The curvilinearity of his designs is a natural physical and symbolic function of man. He is a master of computer aided designs with three dimensional complexity systems. He always maintained that all architects should Endeavour toward the betterment of the human condition, therefore they should be the coordinator of technology to reinstate our humans as the most important element in all our world.

My meeting with Mr. Serigeldin took place at his office which occupies a full floor under his name in the head office of the World Bank. A stone's throw from the White House.

Esmail Serageldin is the Vice President of the World Bank, a multi faceted architect, urban planner and luminous visionary. He held the post of the chairman of the master jury of the prestigious Aga Khan award of architecture in 1983 and 1995. He believes that his unusual background and sense of being grounded in architecture and engineering in addition to working in urban planning, development and environmental issues has made him bring an enrichment to these juries.

Most interviews conducted in the United States were in Manhattan, New York, since most of the architects have offices within a few blocks from each other, except Michael Graves, Douglas Cardinal and Ismail Serageldin. I was amazed at the amount of registrations required before getting into the card-run elevators (typical of New York) to reach their offices.

As for the Canadian architects, our meetings took place in their offices or homes in my very peaceful home city of Toronto, Ontario. Majority of the Canadian architects that I interviewed were not born in Canada, showing the diversity of ethnic people within Canadian culture and the contribution of new comers.

These interviews give us a sense of professional pride upheld by the commitment to innovation, cultural betterment and the preservation of nature. There is an energy that emanates from all these architects that is based on their desire to evolve to a level of achievement that can only be developed through intellect, understanding and love of work.



XI BIENAL DE ARQUITECTURA DE QUITO

**COLEGIO DE ARQUITECTOS DEL ECUADOR
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CERTIFICA QUE

ZAK GHANIM, ARCHITECT

HA PARTICIPADO EN EL EVENTO DE CONFRONTACION EN LA CATEGORIA

CON LA OBRA: **New Vision on Architecture**

QUITO, 20 DE NOVIEMBRE DE 1998

ARQ. LUIS OLEAS C.
PRESIDENTE CAE - PICHINCHA

ARQ. MARCELO BRAVO E.
PRESIDENTE COMISION BIENAL



BAQ/98

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1	Boris Zerafa (Right)
2	Eb Zeidler (Right)
3	Paul Rodulph (Left)
4	Bob Stern (Right)

INTERVIEWEES

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1	Michael Graves (Left)
2	James Wines
3	Peter Eisenman (Left)
4	Phillip Johnson (Left)

INTERVIEWEES

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1	Carlos Ott
2	Ray Moriyama (Right)
3	Arthur Erickson (Left)
4	Paolo Portoghesi (Left)

INTERVIEWEES

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1	Mario Botta
2	Stanley Tigerman
3	Paolo Soleri (Left)

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1	Ismail Serajeldin
2	Douglas Cardinal (Right)
3	Moshe Safdie (Left)

INTERVIEWEES

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1	Christo
2	Kamal Amin
3	Bill Lishman

INTERVIEWEES

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INTERVIEWEE	BORIS ZERAFA
TIME	3:00 P.M.
DATE	Monday, June 27, 1994
LOCATION	The Webb Zerafa Menkes Housden Partnership Architects' Office
ADDRESS	95 ST. Clair Ave. W. Ste.1500, Toronto, ON, Canada, M4V 1N7
TYPE OF RECORDING	Audio Taped

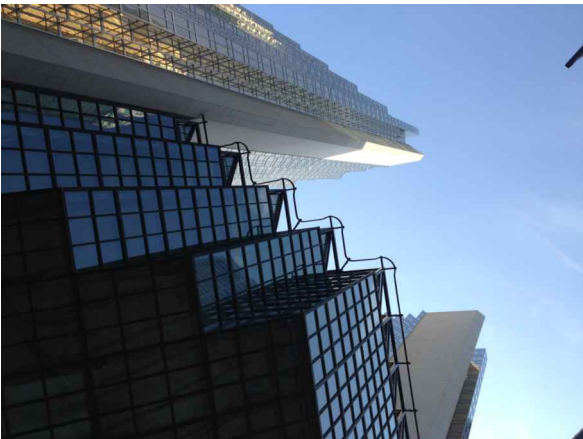
BORIS ZERAFA



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1	Boris Zerafa (Right) with Zak Ghanim during interview, Toronto, ON, Photography: Zak Ghanim, 1994
2	Royal Bank Tower, Toronto, ON, 1976, Photography: Zak Ghanim, 2012
3	Royal Bank Tower, Toronto, ON, 1976, Photography: Zak Ghanim, 2012

BORIS ZERAF



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1	Scotia Plaza Tower, Toronto, ON, 1986, Photography: Zak Ghanim, 2012
2	Reflection of CN Tower, Photography: Zak Ghanim, 2012
3	Toronto Star building, Toronto, ON, 1971, Photography: Zak Ghanim, 2012

BORIS ZERFA



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1	Royal Bank Tower, Toronto, ON, 1976, Photography: Zak Ghanim, 2012
2	Scotia Plaza Tower, Toronto, ON, 1986, Photography: Zak Ghanim, 2012
3	CN Tower, Toronto, ON, 1970, Photography: Zak Ghanim, 2012

BORIS ZERFA



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1	Royal Bank Tower, Toronto, ON, 1976 Courtesy of: WZMH
2	Caesars Casino Building, Windsor, ON, 1994 Courtesy of: WZMH
3	ELF Aquitaine, Paris, France, 1982, Courtesy of: WZMH

BORIS ZERFA

BORIS ZERAFA

BIOGRAPHY

Boris Ernest Zerafa, born in Cairo Egypt on the 20th. Of June 1933. Studied with the Jesuit Fathers in Egypt and France; London Metric (Eng.) 1950; Kingston School of Architecture, Engineering Graduate (Sr. Art Award) 1955). Married in 1954 and has three children.

Partner, Webb, Zerafa, Menkes, Housden Partnership, Architects and Planners; chief Assistant Architect with a firm in England 1955-57.

Mr. Zerafa came to Canada in 1957, and formed present Practice in 1961. The firm has been awarded 9 Canadian Architect Awards of Excellence; 2 Canadian Housing Design Council National Design Awards; Canadian Housing Design Council Award for Residential Design; 2 Urban Design Awards for Distinguished Urban Design in Calgary; Quebec Order of Architects Award for Distinction in Architecture; Royal Architectural Institution of Canada Festival of Architecture Award of Merit; 2 Massey Foundation Medals, 2 Toronto Chapter; Ontario Association of Architects Annual Design Awards; 2 Urban Design & Planning Awards of Excellence; Bell System Honour Award; Young Men's Canada Club of Toronto Special Achievement Award (Beautify Toronto Campaign, 1963); National Design Council Steel Award; Ontario Masons Relation Council Design Award; Canadian Council Vincent Massey Award; Pre-stressed Concrete Inst. PCI Award and 4 Masonry Inst. Awards of Excellence.

Practice extends across Canada with projects in Toronto, Montreal, Ottawa, Calgary, Vancouver, and Halifax, as well as in England, France, Italy, Saudi Arabia and the USA.

Among these projects, the Royal Bank Plaza, Hazelton Lanes, Cumberland Court, CN-CP Metro Centre (CN Tower), Eaton Centre Phase 2, Lothian Mews, College Park Project, Bell Canada Regional Head Office, Bell Canada Data Centre (Don Mills), Toronto Star Building, Parkway Place, York Centre, Richmond-Adelaide Centre, Thomson Newspaper Head Office, West End Secondary School, Ryerson Polytechnic University, Norway Jr. Public School, Four Seasons Hotel, Bristol Place Hotel, Grange Village Residential Complex, A.E. LePage Bldg., Granite Place, The 325 Front St. West Bldg., Sun Life Centre, Continental Bank Bldg., Bank of Nova Scotia Head Office (all in Toronto, ON, Canada).

Also, Headquarters Elf Aquitaine (Paris, France), The Mandalay Four Seasons Hotel (Dallas, Texas), Exchange Place (Boston, Mass.), Cadillac Fairview Office Complex, Bow Valley Square, Canada Place, Petro-Canada Head Office, Standard Life Office Bldg., Daon Bldg., Calgary City Hall (all in Calgary, Al., Canada).

The firm was also responsible for the design of Lester B. Pearson Bldg., Dept. of External Affairs (Ottawa); Madeira Hotel (Madeira); Inn-on-the-Park Hotels (Toronto, Vancouver, London, Paris, Rome), Arts 111 Humanities Bldg., Math. & Computer Bldg. and Psychology Bldg., University of Waterloo (Waterloo, Ontario), Hyatt Regency Hotel (Vancouver), Quebec Hilton Hotel (Quebec City), Newport Place (Newport Beach California) Prudential Assurance Centre (Kitchener, Ontario), National Bank of Paris (Montreal) and King Abdul-Aziz University (Saudi Arabia).

Mr. Zerafa is a member Royal Institute of British Architects; Fellow, Royal Architectural Institute of Canada; Royal Canadian Academy of Arts; Ontario Association of Architects; Quebec Association of Architects; Manitoba. Association of Architects; Toronto Society of Architects, and Specification Writers Assn. of Canada.

For recreation, he enjoys music and art collecting.

BORIS ZERAF A'S INTERVIEW

Z.G. CAN YOU GIVE US A BRIEF HISTORY OF THE FIRM?

B.Z. In 1961, I was trained in England. I was the youngest of all four, and I was pretty well running the show here in Toronto. We were lucky because we were an old fashion firm. I left Egypt when I was fourteen to Paris, and finished my education there with the Jesuits. I studied architecture in London, England. Canada always was a fascination to me, I used to collect stamps.

At the time, England had no work. So I decided to come to Canada. Australia was too far. My parents could not make it to Toronto. I spoke French, so I talked with Peter Dickenson, it did not take long to start the firm. We did work both in Ontario and Quebec. We are doing better in Ontario than Quebec.

We would develop a concept, then we get the investors. So we create the project, then look for the client.

We did have some ambitions to move to the USA, around Boston in New Haven. There were many opportunities around this area. So practically, we created our own projects.

David Habib, an Egyptian architect came on board. So with him we opened an office, and promoted work in Boston, but we did not land any large projects. So we created our own projects, just as we had done before in so many different areas. I looked for the best piece of land in Boston, and that became the exchange tower in Boston. From there we grew.

Z.G. DO YOU HAVE A FIXED PHILOSOPHY FOR COMPANY?

B.Z. There is no fixed philosophy, because every city is different, every client is different, and every project is different. What you have to do, is use the philosophy of the local area, you have to go look at the life, and the project emanates from there.

You are a servant of the community, you cannot impose yourself on them, the dictatorial ways do not work, you can use your knowledge, and the experience of working with so many different people to understand the new client.

The second point is what I call "off the self mentality," and that means we learn from our previous mistakes, we try to do better on the next project. To explain off the self mentality, let's take a great architect, Mies Van der Rohe who perfected the perfect machine, and the perfect proportion, it did not matter that it was in Toronto, Chicago or Germany, he applied it everywhere, that is what you call the perfect self mentality, so you take it, and use it.

Ultimately, you have to design, it is a question of none of us are more than six feet and how we have to be at that level I to succeed. How do you create these focal points?

Z.G. YOU HAVE BUILT SOME MAJOR PROJECTS IN MIDDLE EAST, WHAT IS YOUR EXPERIENCE WITH THAT PART OF THE WORLD?

B.Z. I was involved in the University of Saudi Arabia. I was called in Rome one day, and the caller said "you have to come here right away." My experience is limited to Saudi Arabia, although I have travelled extensively in Europe.

We have done in-depth studies on the peoples and their culture in the area. The problem with the Saudis is that they always bring in outsiders, and it becomes a hodge-podge of outsiders, who come from different lands, have their own ideas, and they are not necessarily the same ideas that you have. I must admit that I find Arabic people very friendly.

Z.G. I UNDERSTAND THAT YOU WERE THE ORIGINAL DESIGNER OF THE NEW HILTON OF EGYPT, WHAT HAPPENED AFTER THAT?

B.Z. We designed the New Hilton in Egypt, but Mr. Kissinger called Hilton people, and we lost the job to an American Architect. The State Department is very powerful.

Z.G. WHO INFLUENCED YOU IN YOUR EARLY CAREER AS AN ARCHITECT?

B.Z. I am very independent in my philosophy, Today's architecture has become very decorative, it was so in the old days also. Paul Rudolph identified the concrete use, there was a rebellion, the cheaper way of doing things. The glass boxes as we know are still the classic. They had a great influence on all architects and this caught my eye. Ultimately, it is in history that I go back to. Form is what architecture is all about not proportion. That is what influenced me the most.

Z.G. DO YOU THINK THAT CANADIAN ARCHITECTURE IS INTERNATIONALLY COMPETITIVE?

B.Z. Canadian Architecture is none existent, although Canadian architects are making a statement on the scene, but of course American architects are the top. I have done a lot of work in Japan and Europe, and when we enter that arena we are one of the best. We are competitive but still not the top.

Z.G. HOW DID THE LAST RECESSION AFFECT YOUR FIRM?

B.Z. We had to look for other venues, because there is not enough work in the Canadian market for firms of our size. If there was only one or two, it would be okay but there are too many firms of our size.

Z.G. POST-MODERNISM, DECONSTRUCTIONISM, WHAT DO YOU THINK OF THESE MOVEMENTS?

B.Z. They are all fads, or phases that we are experiencing. Everyone wants to get his feet wet. I just got an article on the Frank Gehry building in Paris. Young people always want new ideas, fresh ideas, but they have to be controlled and guided to produce.

INTERVIEWEE	EBERHARD H. ZEIDLER
TIME	9:30 A.M.
DATE	Wednesday, June 29, 1994
LOCATION	EB Zeidler's Office, Zeidler, Roberts Partnership, Architects' Office
ADDRESS	315 Queen Street W., Ste. # 200, Toronto, ON., M5W 2X2, Canada
TYPE OF RECORDING	Audio Taped

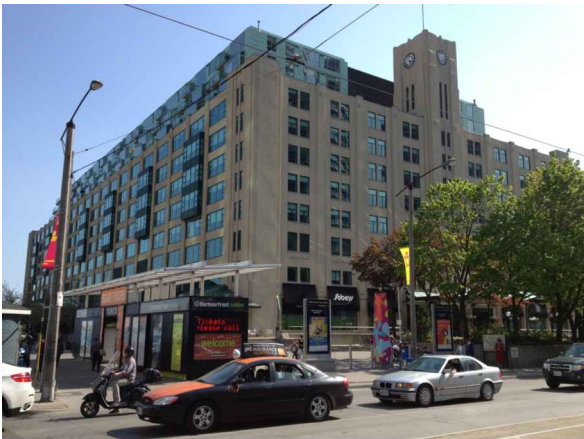
EB ZEIDLER



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1	Eb Zeidler, right, with Zak Ghanim during interview, 1994, Photography: Zak Ghanim
2	Ontario Place, Toronto, ON, 1971 Photography: Zak Ghanim, 2012
3	Queens Quay Terminal, Toronto, ON, 1983 Photography: Zak Ghanim, 2012

EB ZEIDLER



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1	Yerba Buena Gardens, Office building, San Francisco, CA Photography: Zak Ghanim, 1993
2	Toronto Centre for the Arts, Toronto, ON, 1993 Photography: Zak Ghanim, 2012
3	Direct Energy Centre, CNE, Toronto, ON, 1997 Photography: Zak Ghanim, 2012

EB ZEIDLER



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1	Commerce Court Plaza, Toronto, ON, 1994 Photography: Zak Ghanim, 2012
2	Eb Zeidler's office, Toronto, ON Photography: Zak Ghanim, 2012
3	Eaton Centre, Toronto, ON, 1977 Interior, Photography: Zak Ghanim, 2012

EB ZEIDLER



1	Eaton Centre, Toronto, ON, 1977, Photography: Zak Ghanim, 2012
2	Eaton Centre, Toronto, ON, 1977, Photography: Zak Ghanim, 2012

BIOGRAPHY

Eb Zeidler attended the Universitat Fridericiana, Karlsruhe Technische Hochschule until 1949 where he graduated summa cum laude. He is a member of Architectural Institute of British Columbia, American Institute of Architects, Order of Architects of Quebec, Royal Canadian Academy of Arts, Royal Institute of British Architects, Royal Canadian Academy of Arts, Royal Architectural Institute of Canada, and the Ontario Association of Architects.

He holds licenses in Ontario, Quebec, British Columbia, Michigan, Maryland, Pennsylvania, California, Arizona, and in Germany.

Mr. Zeidler has received over 80 national and international design awards as well as numerous special honours including the Royal Architectural Institute of Canada Gold Medal.

More than 400 articles have been published by leading professional magazines on the work of Eberhard Zeidler. Among these are *Architecture (USA)*, *Progressive Architecture (USA)*, *Architectural Record (USA)*, *Architectural Review (UK)*, *Architectural Design (UK)*, *The Canadian Architect (Canada)*, *Abitare (Italy)*, *Domus (Italy)*, *Bauen + Wohnen (Switzerland)*, *L'Architecture d'Aujourd'hui (France)*, *Process: Architecture (Japan)*, *GA Documents (Japan)*, *GA Documents (Japan)*, *Space Design (Japan)* and *Nikkei Healthcare (Japan)*.

Mr. Zeidler's work has also appeared in a number of architectural texts, such as *Architecture im Umbruch* by Jurgen Joedicke, *Structuralism in Architecture and Urban Planning* by Arnulf Luchinger, *Transformations in Modern Architecture (Museum of Modern Art, New York)* by Arthur Drexler, *Centres Commerciaux* by Patrick Mauger, *Hospital Interior Architecture (Van Nostrand Reinhold, New York)* by Jain Malkin, *Waterfronts; Cities Reclaim Their Edge (McGraw-Hill, New York)* by Ann Breen and Dick Rigby, and *The Journal of Canadian Art History*.

Eb Zeidler has written two books: *Healing the Hospital (Zeidler, 1974)* recalls the innovative planning of McMaster University Health Sciences Centre and *Multi-Use Architecture in the Urban Context (Kramer Verlag, 1983)* has been published in four languages; English, German, French and Russian.

Eberhard Zeidler: In Search of Human Space (Ernst & Sohn, 1992) by Christian W. Thomsen, a 309-page monograph with over 700 illustrations, analyses Mr. Zeidler's life work.

Mr. Zeidler lectured in Architectural Design at the University of Toronto until 1955. He was a member of the City of Toronto Planning Board from January 1972 to December 1975. During 1978 and 1979, he was a Director of the Toronto Harbor front Corporation. Since 1983, he has been an Adjunct Professor Architecture at the university of Toronto. Presently, Mr. Zeidler serves on the Contemporary Collection Committee of the Art Gallery of Ontario and is a member of the Council of the Canadian Institute for Advanced Research. He has been a guest lecturer at major universities around the world and served on many major architectural juries.

In 1951, Mr. Zeidler started with Blackwell and Craig, which is now Zeidler Roberts Partnership/Architects, and has continued to work with the firm to this present day. He is the Partner-in-Charge of design for all the firm's projects which include The Toronto Eatons Centre, Toronto, Ontario, a retail/commercial complex with 1.5 million-square foot glass-enclosed shopping galleria; Canada Place, Vancouver, B.C., which is built on a 1100 foot long pier and initially served as the Canadian Pavilion for Expo '86; North York Performing Arts Centre, North York, Ontario; The Gallery at Harbor place, Baltimore, Maryland; The Columbus Centre of Marine Research and Exploration, Baltimore, Maryland; Queen's Quay Terminal, Toronto, Ontario; Ontario Place, Toronto, Ontario; Beijing Capital International Airport, Terminal Expansion Project, Beijing, China; Cinedome in Media Park, Cologne, Germany; Raymond F. Kravis Centre for the Performing Arts, West Palm Beach, Florida and BNI City, Jakarta, Indonesia, this was a 37 acre development in central Jakarta.

EBERHARD ZEIDLER'S INTERVIEW

Z.G. I UNDERSTAND THAT YOUR STAY IN CANADA WAS NEVER PLANNED, HOW DID IT START?

E.Z. I studied in Germany at the Bauhaus, and practiced with Ian Ironman. Then I actually had the intention of visiting my aunt in Peru, and on the way there, I went through Canada, and that is how far I got. Forty years later I went to Peru to visit my aunt. I am glad I stayed in Canada.

I originally intended to stay for a short time, then worked for a firm called Blackwell and Kreg, in Peterborough. In 1961, I moved with that firm to Toronto, then I started my own office, now we have an office in Baltimore; Washington; Florida; London, England; Berlin and in Hong Kong, so we are busy.

These branch offices started as project offices, then became full time projects, but we handle everything from the head office, sometimes we need people to interpret there, and make sure information is moving smoothly.

Z.G. ERNEST AND YOUNG JUST PUBLISHED A BOOK ABOUT YOU, IN IT YOU TALKED ABOUT THE INFLUENCE OF MOTION, WHAT DO YOU MEAN BY THAT?

E.Z. I was brought up during the rejuvenation of the Bauhaus, after the second. World War. The Russians cut it down because they thought it was a threat, I had to leave there in 1948 because of the political situation.

Architecture was very much an extension of that, and the key to it is that modern architecture was believed that on a rational basis we could solve a problem that faces us as architects, only to realize the kind of a struggle that was not quite true. And there is another side, an emotional side, that is equally as strong.

At that point the more science opened, the more the issues became complex, Like quantum theory. So a tiny thing in the system can change it all, it is a system that works from the bottom up. So architects who thought they could build cities from the top down, had to realize this was not true, but that we could also build from the bottom up. My architecture has tried to explain this. I feel architecture is not an art form independent of human beings, but is for human beings.

The base of my thinking on how to develop architecture is something that has been starting from very early thinking, to where I am now. I still try to explain everything rationally, and this was before I realized that we do not have to explain on a rational basis.

The emotional quantity is very strong, and particularly you become aware when you work in other fields. Like in China, I realized that we both approached the problem on a rational basis, only to find that my subconscious emotions influenced my thinking. I designed a residential area for Hong Kong, and everyone I showed it to, who had been educated here, said it was beautiful, quite baroque, but the Chinese said it was bad.

The reason was that my design was an oval shape, and the oval is a grave yard for Chinese. I found that graveyard is a taboo. So we put it in on a rational basis, they rejected it, but emotionally in my mind it was a beautiful garden, but in their mind was a graveyard.

That is a cultural impression. I just came back from Berlin, and that meeting could not have taken place here, because these people argue on different bases, which are cultural bases. Here we argue about traffic, there they are worried about nature and the space.

I was quite surprised. These are very light things. Each culture has its own characteristics. All these little things must be brought into Architecture.

Z.G. WHAT WAS YOUR FIRST PROJECT AS A PRACTICING ARCHITECT?

E.Z. The first was an addition to a church in Lakefield.

Z.G. YOU HAVE BEEN TRAVELLING AND BUILDING IN EUROPE, WHAT IS THE REACTION THERE TO THE LATEST MOVEMENT IN ARCHITECTURE LIKE POST-MODERNISM?

E.Z. I find that there is a great danger, and particularly working in Europe right now, I am kind of worried about architecture being put on a pedestal as kind of an art form. In Germany, architecture has gone through some hoops.

Modern architecture was pursued, then Post- modern architecture moved in, and this was quite shocking, and has become half understood, because Post- Modernism was beginning to open a window into emotional realm, to accept that there are things that not necessary, but rationally necessary, and important for our emotional acceptance of the building.

In Germany Post- Modernism is bad, they are back to Modernism, a kind of Mies Van der Rohe's boxes. In Europe, France, Germany and England, they have moved into constructivism in a great technical perfection.

You have to make an architecture that will last, not just shock people and die in a little while, Like the Portland building by Graves. You see airports can be beautiful places but they are not.

The key is the amalgamation of the different conditions of the building, we move in time, nothing stands still, Architecture is always being built at a certain time, and stays there, then there are two major considerations, the emotional and the rational, and based upon that, what looks good in Toronto might not look good in Berlin

Z.G. YOUR ONTARIO PLACE IN TORONTO MIGHT LOOK BEAUTIFUL IN BERLIN.

E.Z. Not necessarily, for example if you take King Street, in Toronto, you have to put a different building than if you put one in a street in Berlin. You have a different scale, the street has different things, that you have to respond to, so the design is influenced differently.

They may look similar, but the influence is different. The second condition is what I call human needs, and they go from a wide variety of functional efficiency, but also emotional efficiency. In Toronto Office I see a horrible back yard, but in Berlin I see trees on the first floor, if I would not see the cars, I feel that I am in the countryside.

Z.G. THERE WAS SOME CRITICISM OF THE DESIGN OF YOUR CONFEDERATE BUILDING IN TORONTO, AS A CONTRADICTION TO YOUR TRADITIONALLY- PURE MODERNISTIC STYLE, HOW DO YOU RESPOND TO THAT?

E.Z. I worry that we will become very narrow minded, that we cannot build totally different things at the same time. all architects are upset about Confederate Life, they say it is blasphemy, because it is not a modern building. This project was at a particular location a residential area and that was a major factor in doing our design. On the other hand, Canada Place which is totally different has grown out of these conditions.

Z.G. SO, HAVE YOU BEEN EXPLORING STYLES?

E.Z. As an Architect, I do not have to follow any simplistic styles, that everything that is not modern is wrong. I am quite sure that what is being done will be categorized. We must explore style. I am at the moment doing a building in Berlin, and trying to make it pleasant to live in. The materials are inexpensive, because it is a low cost housing, We do not want a boring low housing area. I must integrate myself into these things. I realized that it does not matter how big things are, but how much style you put into it.

Z.G. WHAT KIND OF PHILOSOPHY DO YOU MAINTAIN WHEN YOU APPROACH A PROJECT?

E.Z. I like to make a building to relate to the people that will use it, what they need it for, and not put a straight jacket on them, although sometimes it is necessary. People have accused me for not following a line. For example Eaton Centre was designed for the people who would use it. Sick Kids Hospital wanted an atrium, but the atrium that they wanted was only for the bedrooms, the key was to create a city square, so that people can use it.

Any time you go there, there is always something going on. All that is a part of life, and that is important to a hospital. The doctors, the nurses, the kids and the public are enjoying it.

Z.G. YOU ALMOST FINISHED CONSTRUCTION ON PRINCESS MARGARET HOSPITAL IN TORONTO, HAVE YOU MET THE BUDGET THERE?

E.Z. The Princess Margaret had a specific budget, then they cut it, so we had to cut something. We have to adjust to the budget, and not say it would have been a great building if we had the budget. The building should be good, and no excuse should be made because the budget was cut.

It is not architects' faults but the bureaucrats. You could design an airport that is a pleasurable experience. You do not have to chase and walk long distances. We forget the human being for our efficiency. We have to give backspace. The two theatres I have built I have tried to make the lobby the important place, because the people meet there they stand there. It feels good to be there in the lobby. I should feel good in the lobby. You walk into buildings where the architect did not care and the client did not care. I just argued with the members of parliament in Berlin for the new housing project for the people to live, we tried to create a good place for them to live. It is the architects' responsibility to make good places.

Z.G. IN YOUR BUILDINGS DID YOU FIND ONE THAT YOU DID A REPEAT DESIGNS.

E.Z. Sure that is only natural. Also, in the design process, I still have designs from forty years ago. There is no ideal in this world, the idea that one day we cannot understand; it is such an expanding universe. Humanity despite all the problems we are facing must come a little better.

Z.G. IS THERE ANY SPECIFIC ARCHITECT THAT HAD AN INFLUENCE ON YOUR CAREER?

E.Z. Everyone has been influenced one by person or another, and anyone who says they have not been is lying. The Russian Deconstructivists are influencing our architects today. Go back to 17th century, and you will be floored with what they painted at that time. We forget that. So we are a part of a great stream and poke at the edge. Gropius was the teacher of my teachers, so yes I was influenced by him. Just like Frank Lloyd Wright influenced me at one time.

Z.G. WE JUST PASSED BY A MAJOR RECESSION THAT HIT THE ARCHITECTURAL INDUSTRY BADLY, WHAT EFFECT DID IT HAVE ON YOUR FIRM?

E.Z. It cost us money to keep going, I have people who have worked with me for 20-25 years, and they are my responsibility. I must do something that is worthwhile; I would like to say I did something that has enhanced the world. The free market economy is the end of the line.

The work in Canada dropped by 30%. We have to reorganize and rethink our strategy.

Z.G. HOW DO YOU VISUALIZE THE FUTURE OF ARCHITECTURE?

E.Z. I really feel that good times and bad times follow each other, there is not a society that has good times forever. Canada has been flowing along very well and has done a lot of things

wrong. I hope we will come out of it better. If you look at old cultures, old cities have grown and stopped growing, so nothing is for sure. Look at Mexico's middle cultures have disappeared. We do not know where the changes are leading to, or the future.

Z.G. LOOKING BACK TO THE HUGE AMOUNT OF PROJECTS THAT YOU BUILT, DO YOU THINK YOU WOULD HAVE DONE SOME OF THEM DIFFERENTLY?

E.Z. Well, I think it is like history, we cannot predict what should have happened. I think we have to believe that what we have done is right. The years of experience should help me to understand the issues. Many of the theories of Corbusier were disastrous, because he did not understand how people lived. You have to be very careful how architecture is used. By doing something good to the areas and buildings, they can become very desirable.

INTERVIEWEE	PAUL RUDOLPH
TIME	10:00 A.M.
DATE	July 29, 1994.
LOCATION	Paul Rudolph Architect's office /Residence,
ADDRESS	23 Beeckman Place, 6th floor, N.Y., 10022, USA
TYPE OF RECORDING	Audio-Video Taped

PAUL RUDOLPH



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1	Paul Rodulph (Left) with Zak Ghanim during interview, Nj, NY, 1994, Photography: Zak Ghanim
2	Parcells Residence, Grosse Pointe, MI, 1970 Photography: Zak Ghanim, 2004
3	Parcells Residence, Grosse Pointe, MI, 1970 Photography: Zak Ghanim, 2004

PAUL RODULPH



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1	Orange County Government Center, Goshen, NY, 1967 Photography: Zak Ghanim, 2004
2	Art and Architecture Building, Yale University, New Haven, CT, 1963, Photography: Zak Ghanim, 1993
3	Government Service Centre, Boston, 1971 Photography: Zak Ghanim, 1993

PAUL RODULPH



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PAUL RUDOLPH

BIOGRAPHY

Paul Rudolph was born in 1918 at Elkton, Kentucky, attended Alabama Polytechnic Institute until 1940 to obtain his Bachelor of Architecture and in 1947 he graduated from Harvard University with a Masters in Architecture where he studied under Gropius. In 1948, in Sarasota, Florida, Paul Rudolph entered into a partnership with Ralph Twitched [an architect thirty years his senior] that was dissolved in 1952.

From 1966 to 1991, Paul Rudolph obtained an Honorary Doctorates from Colgate, Florida State, S.E., Massachusetts, Auburn, and Emory Universities, and Roger Williams College. He has been a visiting Lecturer and critic at the architectural schools of Yale, Cornell, Toronto, Tulane, Harvard and Princeton Universities; Smith and Clemson Colleges; Georgia Institute of Technology; Illinois Institute of Design; Alabama Polytechnic Institute; Universities of Florida, Pennsylvania, California, Monterey (Mexico), Madrid, Rome, Singapore, Jakarta and Hong Kong.

In the autumn of 1957, Mr. Rudolph was offered the post of Chairman of the school of Architecture at Yale by then president, Whitney A. Griswold, and held that post until 1965.

In 1952, to the present time, he has offices in Sarasota, Florida, Boston, New Haven and New York. He has buildings in seventeen states, and in Japan, Singapore, Hong Kong, Indonesia, Bangladesh, with more than 230 commissioned projects.

Among his built projects are The Healy Guest House in Sarasota, Florida; The Riverview High School also in Sarasota, Florida; The Greeley Memorial Laboratory; Forestry Institute, Yale University, New Haven, Connecticut; the Mary Cooper Jewett Arts Centre, Wellesley College, Wellesley, Massachusetts; Blue Cross Shield Building, Boston, Massachusetts; the Married Students' Housing, Yale University, New Haven, Connecticut; Parking Garage for the City of New Haven, Connecticut; Art and Architecture Building, Yale University, New Haven, Connecticut; Endo Laboratories, Barden City, Long Island, New York; Apartment Building for the Beneficent Church, Providence, Rhode Island; Crawford Manor (housing for the elderly), New Haven, Connecticut; Creative Arts Centre, Colgate University, Hamilton, New York; Southeastern Massachusetts Technological Institute, North Dartmouth, Massachusetts; the Christian Science Student Centre, University of Illinois, Urbana, Illinois; Niagara Falls Central Library, Niagara Falls, New York; Waterfront development project, Buffalo New York; K & S Fakhri Bros. Urban Complex, Beirut, Lebanon; The Colonnade Condos, Singapore, Bond Centre, Hong Kong and Dharamala Building, Jakarta, Indonesia.

Honors and Awards include Arnold Brunner Prize in Architecture; Sao Paulo, Brazil, Prize (Architecture); First Honor Awards, AIA; Fellow, American Institute of Architects; Honorary Membership in Architectural Associations in many foreign countries; Member, National Institute of Arts & Letters.

Exhibitions of his Work have been presented at the Museum of Modern Art; Harvard University; Yale University; Burroughs Wellcome Headquarters, University of Illinois; Graham Foundation, Chicago; Max Protech Gallery, NY; Columbia University; Museum of Raleigh, N.C.; University of Pennsylvania; Steelcase Corp., N.Y. and Roger Williams College.

His work has been documented in a film entitled The Architectural Space of Paul Rudolph and six books have been devoted to his work, in addition to numerous articles in professional journals and other publications.

PAUL RUDOLPH'S INTERVIEW

Z.G. YOUR FATHER WAS A METHODIST MINISTER, DID THIS HAVE AN EFFECT ON YOUR ARCHITECTURE AS BEING CONSERVATIVE, PRAGMATIC OR DISCIPLINED?

P.R. Most definitely. When I was six years old, my father built a church and of course an Architect was involved. When I saw his drawings and models, I knew instantly it was for me, and I have never changed my mind.

Z.G. SO, YOU ALWAYS WANTED TO BE AN ARCHITECT?

P.R. I had no choice, I was very lucky. If someone asked me should he/she be an architect, I would say, you cannot teach people to be talented, you cannot teach people to design by showing what others have done, you can only clarify principles, but you cannot really teach youth to be designers. I have always been able to draw easily, since I was a child, and still do.

Z.G. YOU STUDIED 5 YEARS IN ALABAMA POLYTECHNICAL INSTITUTE BEFORE HARVARD. WHAT KIND OF EDUCATIONAL EXPERIENCE DID YOU GAIN IN ALABAMA?

P.R. The first two years were a reasonable introduction to the beaux-arts, and the other three were a waste of time, quite frankly. It was not until I had the good fortune to have Walter Gropius as my instructor, that I began to understand what all the great architectural issues of the century were about. He was a great teacher, not so great as an architect, and that gave me a basis which I did not have.

Z.G. WHAT KIND OF EXPERIENCE DID YOU GAIN FROM THE BROOKLYN NAVY?

P.R. Apparently, you did some homework. They thought they could make a Naval Architect out of me, in four months, by sending me to M.I.T. for a ridiculous course. I found myself in charge of 300 people making repairs to destroyers in the Brooklyn Naval Yard. That was some fantastic experience. I saw how a very large organization went about dividing its work. Trying to utilize talents of a person was of the utmost importance, I could understand drawings while other people could not, and I began to understand the relationship between the administration and the people who were building, so I really had a fantastic job.

Z.G. BACK IN 1954, YOU WERE AWARDED THE TITLE OF "OUTSTANDING YOUNG ARCHITECT" AT THE INTERNATIONAL COMPETITION HELD IN SAO PAULO IN BRAZIL, THAT MUST HAVE A THRILL FOR YOU AT YOUR EARLY STAGE OF YOUR PROFESSION.

P.R. Not only was it a thrill, it helped me financially.

Z.G. WHAT WAS THE BASIS OF YOUR SELECTION?

P.R. I entered that completion with the design of the Walker guest house that was built in Sanibel Island, Florida back in 1953. It was a 24 by 24 foot wooden house. It had three 8 by 8 foot bays. One of glass, the other two clad with solid panels. There was an arcade around the outside of the house to support the panels. These panels changed the interior space from a cozy room, in terms of closure and light, to a wide-open pavilion.

Z.G. IN YOUR EARLY CAREER YOU SPENT SOME TIME IN EUROPE, THROUGH A SCHOLARSHIP.

WHAT KIND OF IMPACT DID THIS HAVE ON YOU?

P.R. The United States was built in the nineteenth century, and has never been strong in terms of Urbanism. The U.S. is essentially based on eclecticism, where Europe is the exact opposite. The strength of Urbanism in Europe to this day is fantastic. You could not believe the effect which European Cities had on me. I began to understand that architecture is about Urbanism, that the small must be related to the large and vice versa, that you cannot ignore the environment. I began to understand the importance of the relationship between the vehicular architecture and the so-called high style architecture, the importance of building types, the relationship of transportation of all kinds to the city. I understood that the chariot entrance to the Acropolis was formed absolutely beautifully in relationship to the pedestrian entrance. Until today, we have not learned how to relate our automobile, which is our chariot, to the vehicular system in this country. We build the ugliest cities in the world and this is so painful, because I do not think it has to be that way.

Z.G. HOW WAS YOUR PARTNERSHIP WITH ROB TWITCHEL?

P.R. Everyone has to find his way of doing his thing, there are many ways of making architecture. In my case, Rob Twitch employed me for three months, and then I went off to the Navy. Five years later he asked me to come back as a partner in a three man office, and I found out that having a partner did not work for me. I am essentially a loner, and to this good day I still am a loner. I have worked with many architects in many different ways. It must be understood clearly that I am responsible for the architectural design. Architecture is very complicated and it takes many different kinds of talents, especially if you are working on large projects. I do not say architectural design is the beginning and the end all, but I do say that it is a matter of understanding who you are, and what you can do. I am very proud of the fact that I have worked with many architects, but it is always clear who is responsible for the design, otherwise no go.

Z.G. BUT YOU STUDIED UNDER GROPIOUS WHO BELIEVED IN COLLABORATION IN DESIGN.

P.R. I do not work with other designers, but I do believe in that concept, because for many people it may be the only way they can work. Gropius himself would be the first one to say there are many ways for teamwork; it's a question of what you mean by teamwork. If there is a team of architectural designers, goodbye, but if the architect teams up with a structural engineer, a mechanical engineer, an acoustical engineer, an electrical engineer, a geographer, an economist and so on, but not five architectural designers. You see, Gropius believed that through discussions, one could reach a clarification and a higher level of understanding, but then I say if that is true, I believe it depends on who you are discussing things with. It is a very complicated issue. I make no bones about what I do, I know what I do well and what I don't do well. I just want to be used in a good way, that's all.

Z.G. YOUR ORIGINAL DESIGN OF THE MARRIED STUDENTS' HOUSING PROJECT IN NEW HAVEN CONNECTICUT WAS DIFFERENT THAN THE BUILT STRUCTURE. WHAT WAS THE REASON BEHIND THAT?

P.R. It was essentially the budget. The design perhaps was better located in a warmer climate rather than the severe winters of New England; because of the great deal of exposed exterior walls?

Z.G. WHY DID YOU CHANGE THE EXTERIOR FROM CONCRETE BLOCKS TO BRICK?

P.R. The brick was used because there is an abundance of it in New Haven. Also, the surrounding houses were made of brick. So in retrospect I think I was wrong.

Z.G. I HAVE SEEN YOUR GOVERNMENT SERVICE CENTRE IN BOSTON. IT HAS BEEN VERY BADLY MAINTAINED, ALMOST TO THE POINT OF FALLING APART.

P.R. Well so I hear. You know the sequel to all of this is that another firm is now making a new state court house for the unbuilt portion of that building. The project was never finished. The lower portion was never completed also the tower was never built. The new building will take up the entire space, and so the character of the original building will be transformed.

I cannot rationalize why the building is not treated well. I think the explanation is that the health, welfare, and social services portion of the building was used and kept up for many years, but the mental health part was never fully occupied. Partially due to the changing policy. It was supposed to be centralized at one point, then it was decided that was not going to be done. The building was never used for its intended purpose.

Z.G. I UNDERSTAND THAT YOU WERE NOT HAPPY WITH THE FINAL LOOK OF THE MARY COOPER JEWETT ARTS CENTRE FOR WELLESLEY COLLEGE, WELLESLEY, MASSACHUSETTS BACK IN 1955. WHY IS THAT?

P.R. In the U.S. architects tend to think that the nineteenth century has spilled over into the twentieth century, and that one should build only twentieth century architecture. I am very proud that this building was part of the very beautiful campus, and one had to say it was built in this century. That was the basic notion. In other words, I am talking about Urbanism, which I did not really learn in school. I am a great believer that education is based on many things.

In any event the idea of adding a 20th century building to a Gothic campus created a form of space, kind of acropolis, looking down south to the lake. If I were to have the same commission today, I would do it the same way, in principal. The thing I feel inferior about the building, has to do with the interior space, which was not developed exactly the way I wanted. Regardless, in my opinion Wellesley College was one of the first buildings that tried to marry the new and the old United States.

Z.G. THE ELABORATE FACADE GRILLE OF THE MILAN HOUSE, IN JACKSONVILLE, FLORIDA, WAS THAT FUNCTIONAL OR DECORATIVE?

P.R. The master bedroom has a bit higher ceiling that goes up two-thirds of a flight to an outlook, and that has a canopy over it to provide shade from the sun. Everything has to have multiple meanings; you just cannot keep adding things arbitrarily.

Z.G. AT 4 AM, JUNE 14TH, 1969, A MYSTERIOUS FIRE BEGAN AT THE SECOND FLOOR OF ONE OF YOUR MASTERPIECE; YLLE SCHOOL OF ARCHITECTURE, WHILE IT WAS UNDER THE DEANSHIP OF YOUR SUCSESSOR CHARLES MOORE. THAT BUILDING HAS BEEN CRITICIZED FOR BAD SPACE, BAD ACOUSTICS, AND TOO ROUGH OF TEXTURE. WHAT ARE YOUR COMMENTS?

P.R. I do not know. I can tell you, I wish I had never built the building. It never stopped me from doing other ones though.

Z.G. THE ARTIST GRAPHIC CENTRE, IN NEW YORK, WAS CRITICISED FOR BEING TOO BUSY. WHAT IS YOUR REACTION TO THIS?

P.R. They were wrong. It has scale. It is a multiple use structure. I could agree with them if it was an office building, but what you call busy, I think of it as a reduction of scale. Maybe I'm wrong but I think it has to be read from a distance, as well as very close up.

Z.G. HAVE YOU DONE ANY PROJECTS IN THE MIDDLE EAST?

P.R. An embassy in Amman, it was not built. A project in Lebanon, it was not built, and of course, the stadium in Saudi Arabia and that was not built, so I suppose they do not count.

Z.G. WHICH ONE OF THEM DO YOU REGRET NOT BEING BUILT?

P.R. Well, I regret that none of these projects were built for many reasons, but the one that I regret most was the stadium. It is just a beautiful way of hanging a structure, and I think about it to this good day. The government of Saudi Arabia was going to build it, and suddenly they decided not to do so, of course things like this happen, but as a work of architecture I truly regret it. No one has asked me to make a stadium again.

Z.G. HAVE YOU EVER CONSIDERED USING THE SAME CONCEPT FOR ANOTHER PROJECT SOMEWHERE ELSE?

P.R. I have been tempted to force that idea onto another client, but maybe not. I think it had unique qualities that suited only Saudi Arabia.

Z.G. HOW ABOUT THE HIGH RISE BUILDING IN BEIRUT AND THE U.S. EMBASSY IN AMMAN?

P.R. The high rise was intended for Lebanon and whether or not it was built, it would have been quite right, of course, it had to do with the environment. I am a great believer in that, what you build in Beirut; you don't build in New York. The U.S. Embassy in Jordan was the first project that I had worked on outside of the United States; it was for the state department of the United States Government.

Z.G. WAS IT A COMMISSION OR A COMPETITION?

P.R. It was a commission. I do not know why that was not built either. Belluschi was the advisor to our state department, and he recommended that I do the project, and I was really happy to do it. It was the first building that I worked on with stone.

Z.G. HOW ABOUT OTHER COUNTRIES IN THE MIDDLE EAST?

P.R. I visited Cairo, Egypt, where I only went to the Valley of the Kings. I did not go to Alexandria.

Z.G. WHAT DID YOU CONTRIBUTE AS A CHAIRMAN OF YALE SCHOOL OF ARCHITECTURE?

P.R. I do not know if I made any contribution. I patterned my eight years there very much after Gropius, not stylistically but in principle. What Gropius basically said, was that architecture, in the real sense of the word, is a means by which people express their aspiration. In that sense, we really are servants to society. I genuinely believe that things are constantly changing, and that is based on the series of principals that we started speaking of. I tried to teach that architectural space is what determines, any project whether religious, governmental or housing, and that scale is of the utmost importance, especially in terms of Urbanism.

PAUL RUDOLPH

Z.G. I WOULD LIKE TO HEAR YOUR OPINION ABOUT THE LATEST TRENDS IN ARCHITECTURE; POST- MODERNISM, DECONSTRUCTION....

P.R. The only thing I like about Post-Modernism is its light interest in Urbanism, but it is far too nostalgic and stylish. If you had a bunch of Cape Cod cottages, according to Post Modernism, the only thing to do is to build more cape cod cottage. I don't believe in this, I am totally against Post- Modernism, as conceptually seen, other than what little it has to say about Urbanism. Modernism does not have all the answers, I do not think it does, but it tends to address this century's problems, and has within its concepts a great many possible solutions.

Z.G. WHAT DO YOU THINK OF GRAVE'S WORK?

P.R. I have never seen Graves' work.

Z.G. HAVE YOU SEEN ANY OF EISENMAN' S WORK?

P.R. I have seen only one of Eisenman's houses in Connecticut. It was very poorly constructed.

Z.G. HOW DO YOU LIKE THE AT & T BUILDING?

P.R. No comment.

Z.G. HAVE YOU BEEN IN CANADA, AND HOW DO YOU LIKE THE ARCHITECTURE THERE?

P.R. Yes, I have been there many times. I think the old part of Toronto is marvelous.

Z.G. FOR THE PAST EIGHTEEN YEARS YOU HAVE BEEN DEALING WITH DIFFERENT INTERNATIONAL PROJECTS. WHAT KIND OF EXPERIENCE DID YOU OBTAIN FROM SUCH INVOLVEMENT?

P.R. I have been working mostly in South East Asia, and I have found that very rewarding on many levels. The attitudes are very different from the United States. It is also the idea that the labour is still relatively very inexpensive, and what I want to do is very labour intensive. The pacific rim is in its most important stage economically, but artistically it is not very clearly defined yet. I think it will be soon.

Z.G. HOW DO YOU VISUALISE THE FUTURE OF CONTEMPORARY ARCHITECTURE? ARE WE GOING IN THE RIGHT DIRECTION?

P.R. First of all, do you see that each new trend cancels out the other, and leaves you with nothing. I really honestly believe in movements that add to Urbanism or add some dimensions to human life. Then I am for it, but if I do not see that, then I am against it. I feel sad about things right now, but I also feel very hopeful. Many false paths have been perceived, and I believe the problems that one sees everywhere will not go away. Architects right now, as I see, tend to solve or address themselves to problems which are fine in terms of magazines, but have nothing to do with human needs or aspirations.

Z.G. YOU PRODUCED SOME OF THE MOST METICULOUS AND ORDERLY DETAILED BLACK AND WHITE COLLECTION OF PERSPECTIVES. HOW MUCH WERE YOU PERSONALLY INVOLVED IN THE PRODUCING OF THOSE RENDERINGS?

P.R. When I was very young, I personally drew every line. In many ways those are the only drawings which I like. Then I became very busy, and what I would do perspective and almost everything in pencil, then I had staff to fill in certain passages. But when it came a matter of gradation, I would always do that, and when it was a matter of hatching, someone else could do that. So I always had some assistance.

Z.G. HAVE YOU EVER DISPLAYED ANY OF THEM?

P.R. Some of my drawings were just at a small exhibition in New York City. That is the way of telling people about yourself. Presentation drawings that you talk about are to sell the building.

Z.G. WHAT IS ON THE DRAFTING BOARD NOW?

P.R. I am still working in South East Asia and Hong Kong. I don't know why, but I have a bunch of projects I'm working on, a total of six private homes and a small office building in Indonesia. An office building in Singapore, also I'm working on a town in Indonesia.

Z.G. HOW ABOUT THE US?

P.R. One house!

INTERVIEWEE	ROBERT A. M. STERN
TIME	10:00 A.M.
DATE	Tuesday, July 26, 1994.
LOCATION	Mr. Stern' s office, Robert A. M. Stern
ADDRESS	211 West 61 St., New York, N.Y., 10023, USA
TYPE OF RECORDING	Audio taped.

BOB STERN



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1	Michael Graves (Left) with Zak Ghanim during interview, Princeton, NJ, 1994.
2	St. Thomas St, Toronto, ON, 2012, Photography: Zak Ghanim
3	Celebration Town Centre, Celebration, FL, 1997 Photography: Zak Ghanim, 2004

BOB STERN



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1	Celebration Town Centre, Celebration, FL, 1997, Photography: Zak Ghanim, 2004
2	Yacht Club, Orlando, FL, 1991, Photography: Zak Ghanim, 2004
3	Yacht Club, Orlando, FL, Florida, 1991, Photography: Zak Ghanim, 2004

BOB STERN

For
Zak Khanin
who seems
to know more
about men than
I can remember.

Robert Stern
New York
1994

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BIOGRAPHY

Robert A.M. Stern was born on May 23, 1939, in New York City. After receiving a B.A. Degree from Columbia University in 1960, he received his Master of Architecture Degree from Yale University in 1965. Stern began his professional career as the first J. Clawson Mills Fellow of the Architectural League of New York. In 1966 he worked in the office of Richard Meier, and from 1967 to 1970 he was a special assistant for design in the Housing and Development Administration New York City. In 1969 he and John Hagmann established Stern & Hagmann Architects, a partnership that lasted until 1977, when the firm became Robert A.M. Stern Architects. In 1988 Stern formed a partnership with Robert S. Buford Jr., and in 1989 Roger H. Seifter, Paul L. Whalen, and Graham S. Wyatt joined the partnership.

An educator and writer as well as a practicing architect, Stern is a professor at the Graduate School of Architecture, Planning, and Preservation at Columbia University and presently the director of its program in historic preservation. From 1984 to 1988 he served as the first director of Columbia's Temple Hoyne Buell Center for the Study of American Architecture. Stern has been associated with the Institute for Architecture and Urban Studies, and from 1973 to 1977 he was president of the Architectural League of New York. He has lectured extensively in the United States and abroad and is the author of numerous articles and books. Stern with Thomas Mellins and Gregory Gilmartin was the author of "New York 1930" (Rizzoli, 1987) and, with Raymond Gastil, "Modern Classicism" (London: Thames & Hudson; New York: Rizzoli, 1988). In 1986 he hosted "Pride of Place: Building the American Dream," an eight-hour documentary television series on American Architecture aired on the Public Broadcasting System.

Over its twenty-three-year history, Robert A.M. Stern Architects has earned international recognition and numerous awards and citations for design excellence, including National Honor Awards of the American Institute of Architects in 1980, 1985, 1990, and 1991. A Fellow of the American Institute of Architects, Stern received the Medal of Honor of its New York Chapter in 1984.

The work of Robert A.M. Stern Architects has been exhibited at numerous galleries and universities and is in the permanent collections of the Museum of Modern Art, the Metropolitan Museum of Art, the Deutsches Architecture museum, the Denver Museum of Art, and the Art Institute of Chicago. In 1982 Stern was the subject of a one-man exhibition at the Neuberger Museum of the State University of New York at Purchase. In 1980 he designed the section devoted to the 1970s in the Forum Design Exhibition held in Linz, Austria. In 1976 and 1980 he was among the architects selected to represent the United States at the Venice Biennale. A number of books devoted to Stern's work have been published: "Robert A.M. Stern: Modernita e Tradizione," edited by Lucia Funari (Rome: Edizioni Kappa, 1990), with an introduction by Paolo Portoghesi; "Robert A.M. Stern: Selected Works" (London: Academy Editions, 1991); and "The American Houses of Robert A.M. Stern," with an introduction by Clive Aslet (New York: Rizzoli, 1991)

ROBERT A. M. STERN'S INTERVIEW

Z.G. YOU WORKED FOR RICHARD MEIER EARLY IN YOUR CAREER. CAN YOU BRIEF ME ON THE KIND OF EXPERIENCE YOU GAINED IN HIS OFFICE?

R.S. He was a young architect; I was even younger. I worked on a couple of residential projects. One was a renovation in New Jersey. The other was an addition to a house that was owned by Mel Brooks and Anne Bancroft, the actress. That didn't get built, There was no more work, and I had a chance to do a house on my own. Later on I worked for the City of New York as an urban designer and since then I have been on my own.

Z.G. YOU HAD A PARTNERSHIP WITH JOHN HAGMANN. WHAT KIND OF WORKING RELATIONSHIP DID YOU HAVE?

R.S. It was not so easy, because when you begin a partnership everyone wants to do everything. I wanted to design the projects and John to do everything else that I did not want to do. John did not agree. Now I am at a different stage of my career, we are a partnership, five in all, and I am the partner of partners.

Z.G. YOU MENTIONED IN ONE OF YOUR MONOGRAPHS THAT YOU WERE INFLUENCED BY PAUL RUDOLPH. YET YOU HAVE A TOTALLY DIFFERENT STYLE?

R.S. I learned a lot from him, and yes, his style is very different from mine, but his sense of space is something that I hope I have been able to carry on in my work. I admire that very much.

Z.G. YOU ARE WELL-KNOWN FOR YOUR SCHOLARLY DEFENSIVE WRITINGS ABOUT THE POST-MODERNIST MOVEMENT. HOW DO YOU DEFINE IT?

R.S. I am interested in the sensibility of Post-Modernism, it is different from Modernism, which believes that there is no style and all the past is a dead issue, and everything is in the present. That attitude is over and that is why others and I used the term Post-Modernism. I believe that the most important thing that an architect can do, is to look at traditional ways of building traditional styles, traditional crafts and see if they can be brought forward and made a part of the modern world. I think the search for traditional architecture, in a country like Egypt, which Hassan Fathy represents, is extremely important, and the work that he did should be not only for small buildings, but also adapted to a much larger scale of architecture of our time.

Z.G. HOW LONG DO YOU THINK POST- MODERNISM WILL LAST?

R.S. I think many different people do many different things, there is no one style, that is the fabulous thing about our present. What is Post- Modernism? It is the kind of thing you do, that is one way of going about it, but I think there are many more. I have tried to use traditional architecture, so sometimes my work is traditional, and sometimes I can be very playful. I try to make my decisions on how to go, on the basis of the job, and what is appropriate for the project. Other architects, such as Richard Meier, do a kind of modern architecture.

He has a very strict way of doing it, but his work is really post- modern in the sense that it is a revival that looks back to the 20's and 30's. His skills as an architect are utilized more than his total inspiration of the past.

Z.G. SINCE WE TALKED ABOUT THE MIDDLE EAST I WONDER IF YOU HAVE ANY PROJECTS TO DO THERE?

R.S. People have called and talked to me from time to time, but nothing seems to have come of it. I certainly would love to work on it. The only country that I have seen in the Middle East is Egypt.

Z.G. WHEN WAS THAT?

R.S. I was there in 1987 to see the big sights of the Pyramids and the Nile. It was a pleasure trip, I saw everything I wanted to see except Abu Simbel, which I regret. I saw the Mosques in Cairo. I thought that they were fantastic, not more than the pyramids, but as interesting in their own way.

Z.G. THE TRADITION OF NAMING 40 OF THE MOST PROMISING AMERICAN ARCHITECTS AND DESIGNERS UNDER FORTY YEARS OLD BEGAN IN 1941, AT THE ARCHITECTURAL LEAGUE IN NEW YORK. IN 1966, AS A 27-YEAR-OLD YALE GRADUATE, YOU WERE ASKED, BY PHILIP JOHNSON, TO RUN THE PROGRAM AT THE LEAGUE, AND CURATE THE "40 UNDER 40" LIST. A DECADE LATER, YOU ALSO SELECTED THE 1976 LIST, WHO DID YOU CHOOSE FOR THAT YEAR?

R.S. Well, it was a pretty good selection, and I really have not looked at it in years. There was Richard Meier, Charles Gwathmey, Robert Venturi, Hugh Hardy, I can't remember if Michael Graves is in it but I am almost certain he is. Peter Eisenman, Charles Moore and Stanley Tigerman were also there, I think.

Z.G. AT WHAT POINT IN YOUR LIFE DID YOU SELECT ARCHITECTURE AS A CAREER?

R.S. In my early youth, I did not know what I wanted to do, but I was always very interested in buildings and particularly in the architecture of New York.

Z.G. THE SERIES " PRIDE OF PLACE," HOW DID IT COME ABOUT?

R.S. Oh, "Pride of Place," is one of those stories that comes once in a lifetime. It was my movie star period. I was running a project for Columbia University and I went to see one of the Mobil Oil executives, who was in charge of the television program. I wanted him to allocate some funds for this architecture project at Columbia. He proposed an architectural but also educational TV series that would cover every subject known to man. I agreed, and gave him two or three names of people who could handle this program. He said, "No I want you to do it." He gave me some funds, and said go write a proposal. So I went and wrote a proposal. He saw the proposal and said "Okay, we will make the series." This series was not meant for architects, it was basically for the public.

Z.G. HOW LONG DID IT TAKE YOU TO PRODUCE?

R.S. Well, I think it started in 1982 and in 1986 it aired, so it took about 4 years. I spent a lot of time going around the sites, then I would bomb into my office. It was chaotic.

Z.G. ANY CHANCE OF A SEQUEL?

R.S. No. The oil business is not what it used to be.

Z.G. WHOM WERE YOU INSPIRED BY IN YOUR ARCHITECTURE?

R.S. Of historical architects, I think that Sir Edwin Lutyens inspired me, because of his free classical approach, and his great special ideas, particularly with his own house, where he really allowed himself to play. He created a very free space and did it with very basic materials, chaotic sometimes. I love his mastery in design of houses and gardens, and his ability to work with great skill at a human scale. Like you see in the public buildings in New Delhi, India. He took the western classical traditions and married them to the local forms of international style. So he really did something that not many architects have been able to achieve. His work was very specific to a culture that is quite foreign to him, and more interestingly, his designs were embraced by the local people.

Z.G. WHAT DO YOU THINK OF THE BOOK "VISION OF BRITAIN" BY PRINCE CHARLES?

R.S. Well, I think he was trying to make a point that someone else already has made before. But when someone of his visibility, power, office and funds makes a statement, it makes it very different, and I think he is saying very important things. I think most modern buildings are rather second rate, and the problem of our time, the 20th century, is that second rate buildings are built from very lousy materials, with flashy effects, and there are a lot of them. You know, many buildings used brick or dried mud by some superb craftspeople who took a little time to create wonderful towns that we know all around the world. Traditional towns in our time are not able to do that, we make rather shabby things, too flashy, too much chromium, too many bright lights and too much plastic. All these materials do not wear well. So Charles makes some wonderful points but whether we should turn back the clock or not is another question. We have all these great styles, and maybe we can build to these same standards today. He is questioning whether we always need to build a thousand room hotel or a million square foot office building, and I think he is right. I'm not sure that we always need to build these big buildings. We do them for our vanity, maybe we should build pyramids, just for sacred objects, and the rest of the buildings should be modest ones.

Z.G. CAN YOU TELL US ABOUT YOUR CHICAGO TRIBUNE COMPETITION RE-ENTRY?

R.S. It was for an exhibition that was organized 10 years ago by Stanley Tigerman. He asked many different architects if they could assume that the Chicago Tribune competition, held in 1921, was being held again. It was a way to critique contemporary architecture, and at the time, most contemporary office buildings were big boxes of mirror and glass. Our design provided a glorious top, some playful surface and an extraordinary bottom for an imaginary skyscraper.

Z.G. ANY PROPOSALS FOR A REAL SKYSCRAPER?

R.S. We have a design for a major building in San Francisco, whose economy is not going forward at the moment.

Z.G. DID THE LATEST RECESSION HAVE AN EFFECT ON YOUR OFFICE?

R.S. Well, I have been pretty lucky over the years not to have done too much digging. But I would like to build in Asia, because there is a lot of work there, and it is very interesting, culturally. I have been there to talk to people about work. Who knows if I will get any or not? We did build also in Japan.

Z.G. HAVE YOU DONE ANY WORK IN CANADA?

R.S. We are doing a house in North York near Toronto.

Z.G. HOW DO YOU SEE THE FUTURE OF ARCHITECTURE?

R.S. Confusion is the negative side of a constant search for good ways to do things. Also, young architects always want to provoke. I did so when I was young, so I am trying very hard to keep my mind open to the young.

Z.G. HOW DO YOU SUM UP YOUR PHILOSOPHY?

R.S. Well, I'm still old fashion. I still believe you have to have a good plan to start a building. You have to understand the way you move through it, the way the functional problems that are set out by the client, are solved. I think most buildings conform to traditional topology, some kind of type or another, and once in a while you are faced with something that seems quite far away from what happened in the past, but most things don't. I always search to the analogy of the past, and then try to move with that analogy to make a specific solution that is new and confronting us. Some architects get bored with what they did yesterday so they want to do something else. I am not so easily bored.

Z.G. DO YOU HAVE TIME FOR YOURSELF WITH ALL THIS WORK AROUND?

R.S. For myself, or for my architecture? Sometimes I wonder if I have time for my architecture. Well I do not have time to do other things, I just do my work. Last night I went home at nine and I was back in the office at eight a.m. so I was feeling very sorry for myself, but that is not always the case. I have partners that give a big hand.

Z.G. WHAT DO YOU THINK OF DECONSTRUCTIONISM?

R.S. Well, I do like the energy of it, and the provocation in it. A lot of it is what I would call extra -architectural. It is like paintings that have been built into three dimensions, and I do not think that is very satisfying. It is so dynamic that it destroys the calm relationship from building to building, which you need if you want to have a good city street or neighborhood. The freedom today is that everyone can do his own thing. It is so much better today than when I was in architectural school.

Z.G. DO YOU THINK THAT EVERY MASTER OF CONTEMPORARY ARCHITECTURE IS KNOWN FOR A SPECIFIC STYLE?

R.S. When they picked the winning entry for the Paris Opera House, they got the wrong one because of the style of architecture. It seemed to be Richard Meier, but it was not. I would not have made that mistake. They did not get a very good building.

INTERVIEWEE	MICHAEL GRAVES
TIME	4:00 P.M.
DATE	Tuesday, July 26, 1994.
LOCATION	Library, Michael Graves Architects' Office,
ADDRESS	341 Nassau St., Princeton, N.J., USA 08540
TYPE OF RECORDING	Audio Taped

MICHAEL GRAVES



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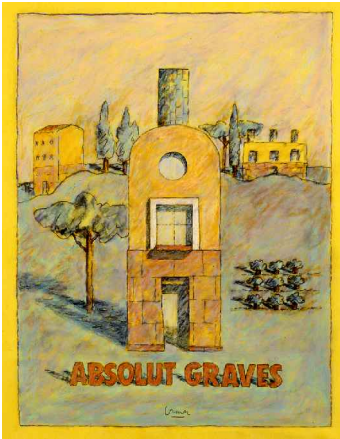
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1	Michael Graves (Left) with Zak Ghanim during interview, Princeton, NJ, 1994.
2	Graves in Rome, 1960, Courtesy of: M.G. Architect
3	Swan and Dolphin Hotels, Walt Disney World, Orlando, FL, 1986, Courtesy of: M.G. Architect

MICHAEL GRAVES



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1	Absolut Postcard, 1996, Courtesy of: M.G. Architect
2	Library, St. Juan Capistrano, CA, 1982, Courtesy of: M.G. Architect
3	Tea Kettle for Alessi, 1985, Courtesy of: M.G. Architect

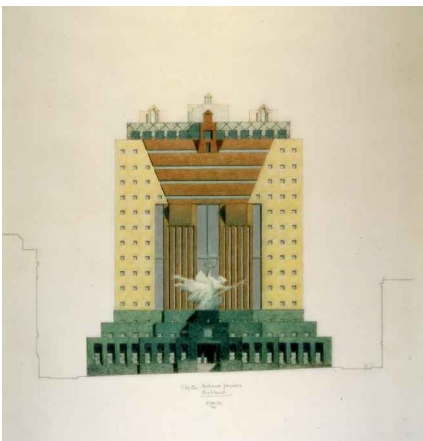
MICHAEL GRAVES



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1	Portland Building, Portland, OR, 1983 Built project, Courtesy of: M.G. Architect
2	Portland Building, Portland, OR, 1983 Entry Lobby, Courtesy of: M.G. Architect
3	Portland Building, Portland, OR, 1983 Elevation, Courtesy of: M.G. Architect

MICHAEL GRAVES



1	Portland Building, Portland, OR, 1983 Competition rendering, Courtesy of: M.G. Architect
2	Portland Building, Portland, OR, 1983 Built project, Courtesy of: M.G. Architect
3	Humana Building, Louisville, KY, 1985, Photography: Zak Ghanim, 1994

MICHAEL GRAVES



1	Library, State Park, Jersey City, NJ, 1976, Photography: Zak Ghanim, 1994
2	Post Office, Celebration, FL., 1996, Photography: Zak Ghanim, 2004
3	Library, St Juan Capistrano, CA, 1981, Photography: Zak Ghanim, 1993

MICHAEL GRAVES

MICHAEL GRAVES

BIOGRAPHY

Michael Graves, a native of Indianapolis, received his architectural training at the University of Cincinnati and Harvard University. In 1960, Graves won the Rome Prize and studied at the American Academy in Rome, of which he is now a Trustee. Graves is the Schirmer Professor of Architecture at Princeton University, where he has taught since 1962. He is a Fellow of the American Institute of Architects.

Among his completed projects are the Portland Building, the Humana Building, the San Juan Capistrano Library, Riverbend Music Center in Cincinnati, the Clos Pegase Winery in the Napa Valley, the Walt Disney World Swan and Dolphin Hotels, the Crown American Corporate Office Building, the Aventine mixed-use development in La Jolla, California, several stores for Lenox China, and Walt Disney Company Corporate Headquarters in Burbank. Graves has designed numerous cultural and educational facilities including The Newark Museum in New Jersey, the expansion of The Whitney Museum of American Art, the Historical Center of Industry and Labour in Youngstown, Ohio, the award-winning Emory University Museum of Art and Archaeology in Atlanta, the master plan for The Detroit Institute of Arts, the Denver Public Library and the Clark County Library in Las Vegas.

Currently, Graves is working on: The International Finance Corporation Headquarters in Washington, D.C., a 1.1 million square foot office building; the Tajima corporate headquarters in Tokyo, Japan; the federal courthouse and office building in Trenton, New Jersey; the Delaware River Port Authority Headquarters in Camden, New Jersey; and Archdiocesan Center in Newark, New Jersey; the corporate headquarters for Thomson Consumer Electronics in Indianapolis, Indiana; implementation of the phased master plan for the Detroit Institute of Arts; and a public theatre and office building in Pittsburgh. Additionally, the firm has just recently been commissioned to design The Woodlands Theatre in Texas, and The National Museum of Pre-History in Taiwan.

Graves is also well known for his design of furniture, furnishings, and artifacts. Among these projects are furniture for Atelier International, Kron, Dunbar and Arkitektura, lighting for Baldinger, table top items and decorative accessories for Alessi, The Markuse Corporation, leather products for Spinneybeck, wooden photo frames, clocks, and bookends for Architectural Products, Inc., jewellery for Belvedere Studio, porcelain tableware for Swid Powell, carpets for Vorwerk & Co., and floor tiles for Tajima, Inc.

Graves has received numerous awards for his designs including fifteen Progressive Architecture awards, nine American Institute of Architects National Honor Awards, and over 40 New Jersey Society of Architects, AIA awards. The American Academy and Institute of Arts and Letters inducted Graves as a member of the Institute in 1991. Graves received the 1992 AIA Award for Excellence in Architecture for the Newark Museum.

Graves' work appears in many periodicals and books, including *Five Architects*, published in 1972 by Oxford University Press; *Michael Graves* published in 1979 by Academy Editions; *Michael Graves: Building and Projects 1966-1981*, published in 1983 by Rizzoli; *Michael Graves: Buildings and Projects 1982-1989*, published in 1990 by The Princeton Architectural Press and *Michael Graves Design Monograph*, published in 1994 by Ernest and Son.

MICHAEL GRAVES'S INTERVIEW

Z.G. WHO DID YOU WORK FOR BEFORE YOU STARTED YOUR OWN OFFICE?

M.G. I really did not work for anyone significant. When I attended the University of Cincinnati, I was what you call a co-op student. I worked for two months and went to school two months. I interned for one architect for a period of 6 years, then I worked for a local architect. When I went to Harvard, I worked for another local architect for a short period of time, then I moved to New York where I worked for an architect by the name of George Nelson. He was the former editor of the "Architectural Forum," one of our best magazines, but is not published any more. While working for George Nelson I won the Prix de Rome. In Rome I did some work for Walter Gropius, who was designing the University of Baghdad at the time. I never saw the building. When I returned to the United States in 1962, I started teaching at Princeton and started my own practice in 1964.

Z.G. DURING YOUR GRADUATE YEARS, WHO AND WHAT INFLUENCED YOU?

M.G. As undergraduates, we were taught the modern movement, through the work of Mies, but at Harvard the prevailing interest was Corbusier. When I returned to the USA after my time in Rome, I met Colin Rowe who was engaged in his studies on the influence of Corbusier on the modern movement, and on architecture in general. I think there was a whole group of us, Peter Eisenman, Richard Meier, and Charles Gwathmey, who were interested in working in the manner of Corbusier through the academic work of Colin Rowe. So for the first few years, and even during the publication of the book "Five Architects," we worked in that manner. I found Corbusier a very influential and interesting architect but the language to be somewhat limited, so I started experimenting with other issues, such as color and form. Rome also must have had some influence on my work. I was trying to broaden my perspective on the symbolic values of architecture, and I couldn't do that with the language of Corbusier.

Z.G. DURING YOUR STAY IN ROME WHAT KIND OF ARTISTIC EXPOSURE DID YOU ACQUIRE?

M.G. Well, the wonderful thing about Rome is that it isn't just an Antique City, it isn't just a Baroque City, it isn't just a Renaissance City. It is first a city that accepts all these different ways of working together. Actually it is a place where any of us can inhabit, in terms of living and working and recreating, like no other place in this world. It does have the Classical, the Romanesque and the Baroque Architecture, it has all the best of those periods as well as the inter-relationships of those styles. You would say a city is stylish when there is integration of life and culture.

Z.G. DID YOUR PARENTS HAVE ANY INFLUENCE ON YOUR CAREER?

M.G. As a child I did not know what architects did. I drew all the time, therefore I thought that meant I was an artist, and that would be what I would do. It actually was the influence of my mother, who directed me towards architecture, she was not quite as well versed in painting or art, so she felt uncomfortable recommending places for me. So as a young child I became interested in architecture.

Z.G. THE PORTLAND BUILDING WAS DESCRIBED AS THE MOST IMPORTANT POST-MODERNISTIC BUILDING AFTER THE AT&T BUILDING, YET IT WAS CRITICIZED FOR ITS NON-FUNCTIONAL WINDOWS AND FAKE REFLECTIVE GLASS THAT IS GLUED ON THE FACADE'S SOLID WALL. CAN YOU COMMENT ON THAT?

M.G. There was a document in the competition that gave points for various elements of all the designs, such as the amount of square footage for each floor, the size of the core, the functionality of the distance of the core, and the amount of illumination.

Everything was scored in the competition, and this score was registered as part of the criteria for judging, so it was important how well each finalist scored. The other criteria were budgeting, timing and so on. The points one would get for the transmission of light was less high than one would gain for the heating and cooling inside the building, one could condition the wall in a way that did not have any windows at all.

We were also interested in keeping the surface as I had designed the building, each of those windows was beside a desk for the open office systems. When the building was finally finished we did not receive the commission for the interior, so ultimately the interior was completed the reverse of what we had intended. They put the solid wall office next to the outer surface and the open office systems to the core. I thought it important to try the kind of openings and glass dimensions that reflect this historical part of Portland, rather than the all glass towers, that were nearby, and designed by Skidmore, Merrill and other architects.

What their buildings were really doing was a reflection of the glass buildings of Portland in general, therefore we made the windows the way we did. In retrospect, I think the windows could have been made bigger and still maintained the surface and given us the point value we needed for the competition, perhaps we misjudged it by 6" or so.

Z.G. WHEN YOU WERE DESIGNING THE PORTLAND BUILDING, WERE YOU TAKING A CHANCE IN CREATING A CONCEPT THAT WAS AGAINST THE STREAMLINE OF ARCHITECTURE THEN, AS SEEN IN THE OTHER FINALISTS' ENTRIES?

M.G. I did not think it was very risky, because I had designed buildings like that in Fargo, North Dakota and in Princeton. What I was doing at that time, I had been doing for some time, and I thought it was very tame. I was very surprised at the reaction it caused. It was not a modernist box. I could have taken other paths, but obviously I did what I did. This building is very simple and it only cost \$51.00 per square foot.

Z.G. IS THERE ANY CHANCE OF FINISHING THE PENTHOUSE OF THAT BUILDING THE WAY YOU DESIGNED IT, ESPECIALLY AFTER GIVING PORTLAND SUCH A GRAND CIVIC SYMBOL. ?

M.G. No, when you make those drawings and you argue for it for so long and it is not built, especially with city funds, it is not going to happen. That idea is still potent as a value.

Z.G. YOU STARTED YOUR CAREER AS A MODERNIST, WHAT PROVOKED THE SHIFT TO NEO- CLASSICISM?

M.G. The modern language, the language of Le Corbusier, which I was using was too narrow for the expression I thought necessary for the myths and rituals of architecture. I couldn't make a proper door, I didn't know how. In a glass box I could not make a window, I could only make a window wall. I couldn't make a place where you could sit down next to a window and have a cup of coffee and look out. The modernistic windows were not windows, in my opinion. They went from floor to ceiling, wall to wall, and they gave no sense to the room. I was interested in re-seeing the possibility of how to arrange the furniture, how to stand next to a window, how to allow a French door to open onto a terrace. All that seemed to me much more interesting and vital than a sliding glass wall, which in my opinion is the most boring thing one could ever imagine.

MICHAEL GRAVES

Z.G. BASED UPON YOUR OBSERVATION, WHAT DO YOU THINK OF JOHNSON'S GLASS HOUSE?

M.G. The glass house of Philip Johnson is an interesting building. Because of its setting in the woods and it is not seen from the road, it is a very rural situation and it is more like a tent than anything else. It is a place for entertainment. Earlier on he slept across the way in his brick house, which was like a battled object, but again the divisions are very general, and I prefer to have an equity between what is general and what is a building, – as good as the glass house is, it for me, fails in that dimension.

Z.G. DO YOU THINK THE TEACHINGS OF LEON KRIER HAVE HAD AN EFFECT ON YOUR WORK?

M.G. Leon was here only for one term, and we taught a class together. He walked into my office one time and saw a project I was working on, and he stated, "I guess it's in the air." Many of us were feeling the same kind of attitude towards architecture, not so much the neo-classicism, but the anthropomorphic attitude that it provides. What his influence on me was his interest in doing away with the dogmatism of the kind of monolithic arch.

Leon has an incredible ability to compose within the vernacular. Even with monumental or large buildings, he is able to break down the scale into a more humanistic element. Classicism did just the opposite, in a sense it made pieces larger and larger, and look very elemental in their own right, but they grew to such proportion that overpowered the human scale. I love the ideas on urbanity. He always insisted that a building should have a residence in a city structure, in a city setting. One might imagine how it might be if the city were brought around, it or it was brought to the city, and I think those are the kinds of issues that are very influentially brought by Leon.

Z.G. IN SOME OF YOUR PROJECTS, SUCH AS FARGO MOOREHEAD BRIDGE, AND THE PLOCEK'S HOUSE, YOU REMOVED THE KEYSTONE FROM THE ARCHES. WHAT WERE YOU IMPLYING BY DOING THAT?

M.G. In the Plocek's House, when the keystone was removed from the front gate, it was seen as a rhetorical gesture. I thought I could, in a mannerist way, remove it and reinstate it in the garden. I might not do that today, but nevertheless it was a period of experimentation with those elements to see what the culture or the society expected, and how one could play on those expectations.

Z.G. WHAT IS THE STATUS OF THE MOORHEAD BRIDGE, COLUMBUS CIRCLE AND WHITNEY MUSEUM'S ADDITION?

M.G. We have done over 300 projects, they are seminal and interesting projects, but the fact is that none were built. I guess there must be good reasons for this; for instance, the Moorhead bridge was put on a democratic ballot and voted in, with the opposition wanting a golf course versus the cultural end of the city wanting a new museum, the golf course won. Once that happened, the building stands there only as an idea. They still have not built anything.

The Columbus circle was a developer completion, and has to do more with the kind of deal the developer makes with the city for that particular site. In this case we did not win the competition because it was not about architecture, but about time and money. In regard to Whitney, we did three schemes, and after the third one the Whitney board fired the director of the building who happened to be our primary supporter, so when he was gone the building was gone.

Z.G. YOU HAVE SAID THAT YOU HAVE LOST MANY COMPETITIONS, THIS MUST BE FRUSTRATING.

MICHAEL GRAVES

M.G. Yes, especially in Phoenix, where we felt we had the best scheme. We had many good votes by the jury, but not enough to prevail and Barton Myers won. Myers' scheme was not built either. Sometimes when there is not the right chemistry these things come to a halt. I think my life would have been worse, if I were Barton Myers, and had gone through the drawing exercise and not had my building built.

Z.G. BOB STERN SAID YOU ARE "THE PAUL RUDOLPH OF POST-MODERNISM." PETER EISENMAN CALLED YOU "ROTUNDAS ARCHITECT." WHAT DO YOU THINK ABOUT THESE QUOTES?

M.G. I think they sound great to me. I have no problem with them. I have not seen Peter since 1963 but we will be teaching a class together this fall, that will be interesting.

Z.G. EISENMAN WON THE WEXNER VISUAL ARTS CENTRE COMPETITION AGAINST YOU AND OTHERS. WHAT DO YOU THINK ABOUT THE BUILT PROJECT?

M.G. Peter is a very good friend of mine, but I do not believe in his architecture. My architecture is diametrically opposed to his, it isn't a matter of just a style. Peter's work has enormous energy and abstraction that finally disallows the human body. It is not a matter of criticizing his architecture. See, my architecture is rooted in the body, in myths, rituals and symbolisms. Peter's symbols are out for me, and sometimes for him, and outside the realm of architecture itself. Peter would respond, I think, by saying his architecture is not a part of the classical tradition but it is architecture. I think the Wexner Centre is so heavily charged with its own anger, that it destroys as much as it tries to knit together on that campus.

Z.G. DO YOU THINK YOUR STYLE WOULD MEET PRINCE CHARLES'S "VISION OF BRITAIN?"

M.G. No, I am sure he would not like my style of architecture. Prince Charles, in the times that I have met him, knows what interests him, has changed himself into a really classical architect. He wants to reinvent classicism through Leon Krier and others by literally doing 18th century work.

Z.G. ARE YOU DOING ANY WORK IN THE MIDDLE EAST?

M.G. Yes, we have won a competition for a theatre near Dubai, so I understand, but have not yet been formally notified. We are working with a local architect Ahmed Azmai here in Princeton, who was a student of mine some 30 years ago. He brought us into the competition as the designer. We did the competition without going to the site. He is trying to determine the fees through the client, as there has been no client for us to respond to.

Z.G. YOU HAVE BEEN A PROFESSOR FOR OVER THIRTY YEARS. WHAT DO YOU THINK OF THE NEW GENERATION OF STUDENTS YOU ARE INSTRUCTING?

M.G. The young architects in America are anxious to do away with all of us who are older. They want to talk about architecture and do installation work rather than actual buildings. They are not interested in architecture, in making a plan or in putting a building together, but they are interested in the media, in modernity as it might be seen in terms of communication. I think it is a very pessimistic and curious time.

MICHAEL GRAVES

Z.G. I NOTICED THAT ALL YOUR PERSONAL DRAWINGS ARE EXECUTED MANUALLY. WHAT DO YOU THINK OF THE RELATION BETWEEN ARCHITECTURE AND COMPUTER?

M.G. We use computers for working drawings and production documents for buildings, and they do not scare me, but when people put up a video tape for a jury and call it a building, then I worry. This is a pessimistic time and I have considered stopping teaching, but this will pass too, because history is cyclical and what goes around comes around. I do not know if I'll be around, but in time there will be an investigation of not just the hand but the attitudes in architectural ethics.

Z.G. DID THE RECENT RECESSION HAVE ANY EFFECT ON YOUR OFFICE?

M.G. It did not, although it did have an effect in terms of building types. We in a sense traded all the developer's work we were doing for new office buildings, to become more involved in institutional work.

The development of offices simply stopped here and in Japan, where I was working. We started to get more calls from Universities and Museums to do more work for them. I guess one replaced the other. The recession hit the large projects which we were working on, and therefore in terms of supporting 80 people it was more lucrative; but nevertheless, I have enough buildings to continue to support these people.

Z.G. IF YOU HAD A CHANCE TO REDO THE WHITNEY PROPOSAL, WHAT WOULD YOU DO?

M.G. I was especially surprised at the reaction of the architects. I was trying to put the city back and that is what upset the modernists, but I did not know that people like Pei and Barnes were so passionate about Breuer and so against the work that I was trying to do. I think what they were rebelling about was firstly, that I was doing the commission and secondly, that I was trying to build Breuer into the city fabric. They wanted Breuer to stand alone and since I don't believe in that, it was difficult. I think I did not read that as carefully as I should have.

It is interesting that you should ask about what building I would change or redo. Understand that while I.M.Pei was criticizing my building, the glass was falling out of his John Hancock Tower in Boston, and enormous lawsuits were being waged. What a waste of time and energy for that level of abstraction of a reflective tower which should never have been in Copley Square, next to Richardson's great church. You get a little bored and tired of people like that criticizing what you are doing.

I do not believe in architects criticizing one another, especially, when that architect caused our insurance rates to rise because of damages claimed on his particular building. This is madness.

Z.G. WHY IS YOUR OFFICE IN PRINCETON AND NOT IN MANHATTAN, WHERE ALL THE ACTION IS?

M.G. Why in Princeton? The University is here, where I have taught all my professional life, and I like concentrating on my work, and as you said, it is a very pleasant town. It is very easy for me to work here. My house is across the park, I can walk to it in minutes. The University is down the street and I can walk to it.

This is what I believe in not in the suburban sense, but if the quarters of New York still worked as quarters, such as Greenwich Village or Soho, then New York would be a palatable place for me. We do have a small office in New York, but most of the people who work here are from Princeton, and they believe in family, in walking to work and concentrating as I do.

MICHAEL GRAVES

I quite frankly do not learn a lot from my colleagues in New York, therefore there is no reason to be around them, except for conversation. Periodically, we do talk about architecture and do give each other critical advice on our work but it's very rare.

Z.G. WHAT IS KEEPING THE OFFICE BUSY NOWADAYS?

M.G. We have been approached by some people from the Far East to look at some proposals, none of those are at work now, but we are doing a housing tower in Fergocka, and a tower for the Ministry of Culture in the Hague, in the Netherlands. We are also doing a tall building for a Hotel in Antwerp but tall buildings are not being built now. Most of them are office buildings, and there are a lot of them already.

INTERVIEWEE	JAMES WINES
TIME	10:00 A.M.
DATE	Wednesday, July 27., 1994
LOCATION	Conference Room, S.I.T.E.'s Office,
ADDRESS	632 Broadway Ave., 7th Floor, New York, N.Y. 10012, U.S.A.
TYPE OF RECORDING	Audio Taped.

JAMES WINES



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JAMES WINES

BIOGRAPHY

James Wines is an architectural designer, artist, product designer, college professor, lecturer, writer, and architecture and interiors department administrator. He was born on June 27, 1932, in Oak Park, Illinois and attended the University of Syracuse, majoring in Art History and Sculpture, he graduated Cum Laude with a B.A. in 1956. In that year he attended the American Academy in Rome for Sculpture, on a grant and in 1962 he was granted a fellowship at The Guggenheim Foundation for Visual Art. James Wines also received grants from the Ford Foundation for Theatre Design in 1962, and in 1981, he received a grant from The New York State Council on the Arts for Architecture. The Graham Foundation for Critical Writing on Architecture rewarded him twice, once in 1975 and in 1991.

From 1984 until 1990, Mr. Wines served as Chairperson of the Department of Environmental Design at the Parsons School of Design in New York. In January of 1990, he became Distinguished Professor of Architecture at the New School of Social Research at Parsons.

Since 1970, James Wines has lectured and participated in symposiums on art and architecture at more than two thousand colleges, universities and professional conferences in fifteen countries. He has taught at New York University, The New School for Social Research, The School of the Visual Arts, Pratt Institute, Cornell University, Dartmouth College, The State University of New York, The University of Wisconsin, Cooper Union, The New Jersey School of Architecture and The University of Pennsylvania. At Parsons School of Design, Mr. Wines shaped an undergraduate Environmental Design Program around the principle of the totally prepared, interdisciplinary designer, with strong emphasis on philosophical and conceptual development. During his tenure, he started the USA's first graduate program in Architectural Criticism; and in 1989, he established a full graduate professional degree program in architecture at Parsons.

Presently Mr. Wines is President and Artistic/Creative Director of S.I.T.E. (Sculpture in the Environment). S.I.T.E. is a non-profit architectural organization founded in 1970, for the purpose of exploring a more social and contextual way of approaching the design of buildings, interiors and public spaces. Under Mr. Wines' directions, S.I.T.E. has become identified internationally with innovative ideas in architecture and public space; and a number of the firm's early projects anticipated the current interest in Narrative, Deconstructivist and Green Architecture. His projects, drawings and essays have been extensively published in the professional popular and academic journals of more than twenty-five museums and private galleries in North America, Europe and Asia. S.I.T.E.'s buildings and interiors have also been given major design awards.

Mr. Wines received the Pulitzer Foundation Award for Graphic Art in 1958, in 1980 he was awarded both The Progressive Architecture Annual Award, and The American Society of Interior Designers Award. A "Distinguished Designer" award was bestowed upon him in 1982 by the National Endowment for the Arts.

In 1983, 1985 and 1988, he was awarded Interiors Magazine Annual Award, and in 1990 had the pleasure of accepting the American Society of Landscape Architects "Bradford Williams Medal."

During his career, Mr. Wines has been published in many books and articles, and in 1987, he wrote the book called "De-Architecture."

JAMES WINES'S INTERVIEW

Z.G. WHAT IS THE VERY FIRST PROJECT THAT YOU WORKED ON?

J.W. Well, the first things that we did was that series of BEST buildings that I guess became very famous and that was over 20 years ago. It was very basic, the owner was an art collector, and he was very famous, and I guess he really saw the idea and it was not the type of work that would go very easily with the architectural community or clients. But when they became very famous and successful, we went on to do other things, so that is really what started the orientation of our organization, and in a sense, we did not do it in the conventional architectural arena.

Z.G. HOW MANY PARTNERS DO YOU HAVE NOW?

J.W. Originally we were four people, one was an architect, two were in environmental design, art and Michelle Stone was in charge of business since she had a business background. So in that sense, it was unconventional, it was multi-disciplinary, not like four architects getting together and starting a firm. We started a little bit differently, we were also publishing, and very much involved with conceptual architecture through a publication that we called On-Site, it was just basically a lot of information on what was going on at the alternate architectural sense.

Z.G. HOW DOES FOUR OF YOU CREATE A PROJECT?

J.W. Well, there is no question that I am the conceptual idea person, that lays down the philosophical aspects the foundations, then my partner Architect Joshua and I, work on how it will be done. Obviously there is a feed back in any architectural office, then other people pick up on the idea, and there are a lot of opportunities and creativity, sometimes I make a little sketch and people will say hey this is great and why don't we try this, and one thing leads to another. I'm sure you probably have the same in your own office.

Z.G. WHAT IS THE NOTION YOU TRYING TO EXPRESS BY THE NEW CONCEPTS OF "BEST?"

J.W. Well, for the client, it was as if you go through the visual arts mentality, or at least the sensibility of the visual arts. Our kind of ideas was certainly different but the radical impact of those ideas was due to what it did to architecture, it was a commentary on architecture. It was an inversion of architecture. See, architecture was being used as a subject matter of art instead of a design problem.

Architects in general do not understand ideas like that, they are trained as designers not artists, and historically architecture was an art, and only in the 20th. Century has architecture been associated with design. In a sense, we were just puncturing holes in the idea of the designer as a person, who has gone to schooling and has this design mentality, and I think that a lot of young people kind of liked that, because we were poking holes in the profession, in the traditional architecture.

Z.G. WAS THE CLIENT RECEPTIVE TO THOSE IDEAS?

J.W. Oh yes, they were great art collectors and used to collecting very progressive art. They took a big chance, they were clearly courageous. From the architectural perspective, architects could not believe that anybody ever did it. The reason that architects have a hard time believing it, is because their mentality is restrained, and limited to comprehend how the client can

understand. My ideas were not as strange to my client, it was an interesting idea, and they were used to listening to different notions, it is only strange if you are not used to listening to ideas.

Z.G. HOW DID THE ARCHITECTURAL ESTABLISHMENT FIRST RESPOND TO YOU?

J.W. It was very difficult, every time we were published they would send letters to the publisher in the next issue to cancel my subscription, We have all these amazing letters from the architects, but at the same time we had many supporters fighting very strongly, especially in Italy and France, there were many who enjoyed the poking at the establishment, we had a lot of support.

Z.G. HAVE YOU COLLABORATED WITH OTHER ARCHITECTS?

J.W. Not really, because most architects have their own ideas, but we do work with engineers a lot. We philosophically agree with Architects.

Z.G. WHICH PROJECT DO YOU THINK PUT YOU ON THE MAP?

J.W. Well, BEST project in Houston, Texas. Someone has told me that is the most published building in the 20th century, in terms of different contexts. It was published in the context of sociology, ecology & politics. A lot of people have used it as symbol of a lot of different issues.

Z.G. ANY MORE WORK FOR BEST?

J.W. We stopped working for Best in 1983. They sold the company during the good years in the 1980's, and the new owners took it into bankruptcy. Sadly, some of the buildings are gone. There leaves four, I think. There was an effort to save them, but there is no sense of architectural legacy.

Z.G. IF YOU ANALYZE THE PHILOSOPHY OF SITE, WHAT WOULD IT BE?

J.W. We are very much involved in the ecology, in Green Architecture; relating landscape architecture to architecture. Taking two professions, and bringing them together and bridging them. We always say, "The garden is the building and the building is the garden." we have always had that basic intention rather than build the building as a design. We have always had the idea that the building is like a filter, so you are always getting information from everywhere, it is like an artist's work, it is a filter of ideas, they do not just work at making enclosed abstraction, we were always the opposite of that.

One thing that I always say is that Architecture was inspired at the first half of this century, by industrial revolution, now in the year 2000, the sources of inspiration or ideas come from different places, clearly from the world of ecology.

In other terms shifting the source of ideas, so you are not just using buildings as extension of constructionism or modernism, but by having them really developed from other sources, not just other buildings. That is a really a change, it is just an evolution that became more and more involved with less objects, and more the environment, society and contexts.

Z.G. IN THE SIXTIES, YOU WORKED AS SCULPTOR FOR 10 YEARS IN ROME, CREATING A NUMBER OF MONUMENTAL WORKS AS PART OF ARCHITECTURAL CONTEXTS, CAN YOU ELABORATE ON THAT EXPERIENCE?

J.W. Italy, you know, would affect anyone, it is an architectural wonder, there is nothing like it in the world. Everything you ever wanted to learn about architecture is there. I can say the same about Egypt.

Z.G. I NOTICED THAT YOU NEVER GOT INVOLVED WITH DESIGN - EVEN A CONCEPT-OF HIGH-RISE BUILDINGS. IS THIS A MATTER OF PRINCIPLE, OR THE CHANCE HAS NOT ARRIVED YET?

J.W. We do not do skyscrapers, they are so offensive environmentally, they are so opposite to the habitat. You have to keep them running, and it costs more money and energy to run the World Trade Centre than to run the City of Albany, that is insane. Skyscrapers are based on the illusion of unlimited energy, so I have a hard time with that ethically; it is hard for me to do that kind of buildings. Most of our buildings are cultural and low-rise; they are for people who want to integrate parks and building, for a client that is interested in the environment.

Z.G. CAN YOU DESCRIBE THE CONCEPT BEHIND YOUR PROJECT OF "HIGH-RISE OF HOME" IN NEW YORK?

J.W. That was a hypothetical project, that had the most interest in Japan, but you see, you really must have someone who understands it. People look at drawings and they like the look of it, but the basic idea was that you would set up a system, where people could create their own identity.

The high-rise was not the product of architectural design, but the product of organic growth and identity. Because the city grows organically, people put bits and pieces together to make it work, but the problem is that some cities become chaotic, and some become orderly, because they have a matrix to hold them together. This was the idea of making a vertical tower.

Z.G. WOULD YOU CONSIDER YOUR WORK A SORT OF DECONSTRUCTIONISM?

J.W. I Think Deconstructionism is misunderstood fundamentally as I understand it, it was originally used as an analytical tool with some kind of philosophical implication to take apart a language. The fact that a language comes delivered to you with all these prodigious built-in meanings, and you can invade the meaning and change it with innovations, and the only way that you can do that is that if you have an archetype of text, then you start invading that text and looking at it with a different angle. So you kind of de-construct it or take it apart.

Now there are a lot of archetypes and a lot of prejudice about architecture, but what they have used it for is to apply it to a kind of neo-constructivism, which they are taking forms and ideas borrowed from Russian constructivism, which had nothing to do with deconstruction. It was the exact opposite, very optimistic, it was very pro-building, pro-technology, and are trying to make it apply to deconstructionism. In Best's earliest buildings, what we did is that, we took an archetype that everyone accepts without even thinking about it, then we used the devices of architecture to change the meaning, that was something similar to deconstructionism.

I would like to say that some of our work is deconstructive, and that is not because it is open holes and spaces or tilts and angles, that does not make it analytical in that form of reference. you have to be sure that the meaning does not get lost in the migration of the idea, and I think that what it is.

Z.G. HAVE YOU SEEN THE WEXNER VISUAL ARTS CENTRE IN COLUMBUS, OHIO?

J.W. No, I would like to go there.

Z.G. DID YOU SEE THE OTHER ENTRIES FOR THE ORIGINAL COMPETITION?

J.W. Yes, I liked Eisenman the best.

Z.G. DO YOU SEE SOME RESEMBLANCE BETWEEN THE WORK OF ARQUITECTONICA AND THAT OF YOU?

J.W. Well, I am not that enthusiastic about Arquitectonica. They are very slick, rather than being ideal. They like composing a lot of things. Their work is very clean. They are good, but I would not put them into something that I would look at from a conceptual ideal. They are not involved with ideas; they are involved with shapes, and making very nice forms.

Z.G. WHY DID YOU CHOOSE NEW YORK AS YOUR WORKING PLACE?

J.W. New York is good because you sort of connect to the world very easy, there is a lot of energy and a lot of resources, like the library, we do a lot of research. We are working on a water museum, if I were not in New York; I do not know what I would do. There are endless resources. Well it is the centre of information and it is a good place to live.

Z.G. HOW DO YOU SEE THE RELATION BETWEEN TECHNOLOGY AND ARCHITECTURE?

J.W. Referring to technology and computers, somebody once said, "if you feed in garbage, you get garbage back," and of course, if you feed in good ideas, you get good ideas back. I would say one of the problems is that young people do not know how to draw anymore, it is very problematic, and because there are situations, where you really have to know how to draw.

It is very important to think conceptually to handle a space, you have to know how to draw, I think once you get an idea you can lay it out on a plan, or a computer and it is nice to make the variations to see how it will look.

I think of computer as a tool, but it does not give you ideas, what it does, it lowers people's threshold. Designers should have ability to freehand sketch and develop those skills, I work well with my computer people, because I say here is the idea, but it takes time to feed the data in, by that time I can make 50 drawings.

Z.G. I FOUND RECENTLY IT HARD TO GET SKILFUL YOUNG DESIGNERS.

J.W. Well, the only problem that I find you is that I cannot get really skilful hand work anymore, we used to get masterpieces of hard line drawings from very good people, mostly from Europe. They used to have pride, and wanted to work as hard. I think society is dividing up into people who work night and day like me, then there is this kind of middle ground, who is going to be forced out of the workforce. With all the cutbacks, there is a crisis that has mid-level people cut out.

You now have to have people who can do ten things, we used to have 25-30 people, and we had to put a team together, so we cut them back to five people who could do the work of the thirty. We are doing this because of our economy. We also cut back on expenses, and try always to find people, who are good at more than one thing. Everyone is thinking of this.

Z.G. WHAT IS THE MAXIMUM SIZE, IN YOUR OPINION, OF A REAL DESIGN FIRM?

J.W. I always want to do art, and play around with ideas, so to have a lot of people, you become a firm of designers. You cannot do art with more than ten people, otherwise you cannot be involved.

Z.G. HOW DID YOU DEVELOP THE IDEA OF YOUR WINNING ENTRY OF THE HIGHWAY 86 PROCESSIONAL, IN THE WORLD EXPOSITION IN VANCOUVER, BRITISH COLOMBIA? AND WHAT KIND OF ACCEPTANCE LEVEL DID YOU SEE FROM THE APPROVING COMMITTEES?

J.W. In the beginning, I do not think that anyone in the community understood it, first they wanted us to build an enclosed pavilion, and that - in my opinion - would have thousands of people stand and agonies in line, for four or five hours.

So we suggested that rather than placing our design under the viaducts, in a pavilion, we would open up this whole space, and have the exhibition outside, and that is what we did, and it proved to be right. They could have two hundred thousand people a day, and they could all participate and have fun, in that regard it worked.

As far as understanding the project, there was a lot of times that it looked like it would not go through, because the people who were building it really did not understand it, so we organized a design build team, and we finished ahead of time and under budget.

They were happy about that, and at the end of the Fair, the bridge won "the most popular at the Exhibition." Then there was this article in a paper saying that it was a "surprise hit." What was the surprise?... If you understood what it was all about, and how it dealt with the human psychology and everything, then what is the surprise?

I knew it would be a hit, from the time I put the pencil to the paper, so what is the surprise? The surprise is that they could not believe. At so often they disagreed with us, and doubted its success. It was a struggle to get it built, from the standpoint of politics and understanding; I guess some of them did not comprehend the philosophy.

Z.G. IN ONE OF YOUR MONOGRAPHS, YOU DESCRIBED THE BRIDGE AS A "HUMOROUS VIEW OF DARWIN'S THEORY OF EVOLUTION," WHAT DO YOU MEAN BY THAT?

J.W. IT was just a comment, to make people see what they were taking for granted

Z.G. WHAT WAS THE NOTION BEHIND FINISHING THE BRIDGE- AND FOR THAT MATTER, MOST OF YOUR WORK- IN GRAY COLOR?

J.W. It is just to neutralize one thing, and bring out another, by neutralizing the real world identity and bringing out the surreal real world. Also I think architecture real purpose is to animate people, to bring them forward and make them part of the design, and they like it better if they look good, or feel that they have been put forward, in an another word, animating the people.

Z.G. ARE YOU INVOLVED IN ANY MORE WORK IN CANADA?

J.W. The Windsor Waterfront, a competition that we won. They changed the whole program and they are building a marina. We have a design of an ecological park planned for this. They have to clean up the waterfront, it is very polluted.

Z.G. HOW DID YOU GET INVOLVED IN THE DESIGN THE SAUDI ARABIA PAVILION IN SEVILLE WORLD EXPOSITION.

J.W. We were already working on a project on the avenue, and five different Islamic pavilions at that time including Oman and Algeria, so we were well known. The Saudis heard that we were there, and we had a meeting with the Prince Abdullah - a very well educated man- and he knew our work. Unfortunately the Prince was called away, and the bureaucrats took over, and the inside was completely destroyed. It became like a Disney land.

We had designed it very simple, as an archeological exhibition. It was the most terrible experience that I have ever had. The outside too, they did not give us design control, we were lucky that the construction company liked us, so they worked with us, if they did not, the whole project would have been a disaster. That project was the most compromised of all projects that we have done.

Z.G. WHAT WERE YOUR HISTORIC REFERENCES WHILE DESIGNING THE SAUDI PAVILION?

J.W. The historic buildings in Jeddah are beautiful. But there was not much culture generated in that area, except for the ones that were brought in from other surrounding countries, like Persia.

Z.G. HOW DO YOU SEE THE RELATION BETWEEN MODERNISM AND NATURE?

J.W. I think what has happened with modernism was probably misunderstood. I believe if you look at Le Corbusier- and certainly, Frank Lloyd Wright, or any interesting original thinker- you find out that their ideas come from some other larger idea, and this is what made it exciting, not that just the forms are very nice, but their ideas did have a meaning.

Their forms were original. The hard part of architecture now, is that is to keep it abreast of the time you live in. Any art form is just as good as the time that it is produced in. We look at historical periods and there are some things that come down to the future, because they are always relevant, and always of their time, and very much relevant to it, in terms of that spirit.

Nature is universal and that is why I like nature. All the ancient civilizations were built out of the earth, and the understanding of the ideas, of where the cool and hot air would come from, where the rain would go, they were building with the comprehension of nature.

Z.G. WHAT IS THE STATUS OF PERSHING SQUARE COMPETITION, THAT YOU WON BACK IN 1986 IN LOS ANGELES?

J.W. We won that competition, but the city of L.A. was short of money, so they sold the parking lot to a private developer, who used his own architect, and found a way out of the competition. We could have sued. The bad thing was that they said we could not build our kind of design, and they damaged our reputation. It was disastrous; we got caught up in politics. What was public became private, and the developer had the money and the muscle. I understand the park now is very boring.

What happened was totally illegal, I think U.S. competitions are totally fake. This was a total break of faith and the other architects did not care.

Z.G. ARE YOU DOING ANY WORK OVERSEAS?

J.W. A medieval town and a restaurant in France and in Japan we are being considered for many civic projects.

Z.G. WAS THE ECONOMY BAD FOR YOU LATELY.

J.W. Yes, the last three years have been worse, internationally, we had clients gone bankrupt and run out of money and we had a lot of projects stopped. The Japanese just disappeared.

Z.G. HOW DO YOU LIKE PRINCE CHARLES UNDERSTANDING OF ARCHITECTURE?

J.W. His ideas, I would agree completely. He points out what is wrong with modern architecture, but everyone knows what is wrong with it, meaning that it just does not communicate, it is ugly, it is all these bad things, but what he offers as an alternative is to go back in history.

I think you have to see the problems and find the contemporary way of solving them, his idea of going back to 19th century Britain will never work, because you only then do pastiche, then you are only doing fake things, and I am surprised that he did not like people like Michael Graves, but maybe Graves's work is too aggressive or too unusual for him.

Z.G. WHERE DO YOU THINK YOUR WORK WAS BEST UNDERSTOOD.

J.W. I think it was best understood in Italy, because of the diversity of people, the country has many different walks of life, so Italy is used to hybrid things. The Japanese love it but my work does not connect. They are not hybrid because they borrow from everybody, they cannot create.

Z.G. ANY PROJECT THAT YOU WOULD LIKE TO RE-DO?

J.W. Museum of water, also a mosque.

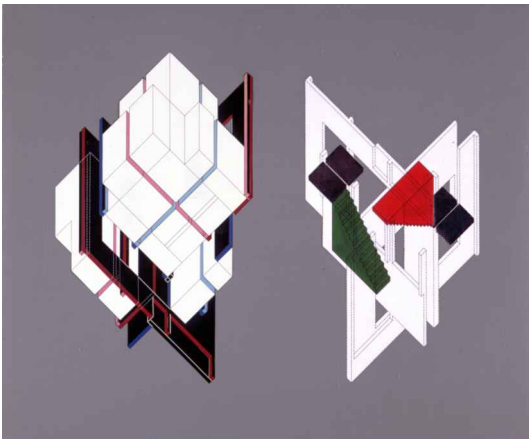
Z.G. HAVE YOU BEEN HAPPY SO FAR WITH THE BUILDING YOU HAVE DONE?

J.W. Oh, I would say that in terms of the direction we followed, I have always been very happy, and in terms of the individual things, I think that success is where it is, and what it is. It is the context of the time and place, so you are getting a lot of information. Certainly, our earlier buildings were successful, they were in the right place, at the right time, and they looked good in the context and the statement, so I would say, there are many factors that have to come together.

We did not do a lot of compromises. We have been very lucky; I think that invention itself is a process of filtering information, to get to a simple thing and to get a meaning. That is the problem with architecture; it is so complex that you cannot follow the idea, because a lot of architects think that only the form is important. If you look at any historical building, it is very much about information, and it is related to context. That is very important to me; there must be a story to your building.

INTERVIEWEE	PETER EISENMAN
TIME	3:00 P.M.
DATE	Wednesday, July 27, 1994.
LOCATION	Conference room, Eisenman Architects' office.
ADDRESS	40 W 25th Street, 10th Floor, New York, N.Y., USA
TYPE OF RECORDING	Audio-Video Taped.

PETER EISENMAN

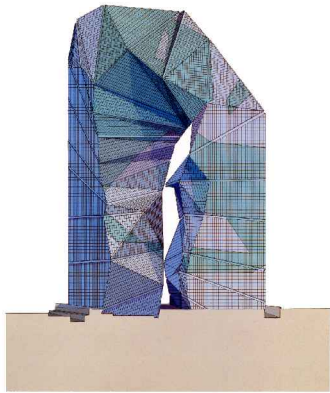


1	Peter Eisenman (Left) with Zak Ghanim during interview, 1994, Photography: Zak Ghanim
2	House VI (6), Cornwall, CT, 1975 Exterior, Courtesy of: P.E. Architect
3	House VI (6), Cornwall, CT, 1975 Axonometric, Courtesy of: P.E. Architect

PETER EISENMAN



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1	Waxner Art Centre, Columbus, OH, 1989, Model, Courtesy of: P.E. Architect
2	Max Reinhardt Haus, Berlin, Germany, 1992 Courtesy of: P.E. Architect
3	Nunptani Headquarters Building, Tokyo, Japan, 1992 Courtesy of: P.E. Architect

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1	Columbus Convention Centre, Columbus, OH, 1993, Courtesy of: P.E. Architect
2	Waxner Art Centre, Columbus, OH, 1989, Courtesy of: P.E. Architect
3	Waxner Art Centre, Columbus, OH, 1989, Courtesy of: P.E. Architect

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1	Waxner Art Centre, Columbus, OH, 1989 Photography: Zak Ghanim, 1992
2	Zak Ghanim in front Waxner Art Centre, 1992

PETER EISENMAN

BIOGRAPHY

Peter Eisenman is an architect and educator. In 1980, after many years of teaching, writing and producing respected theoretical work, he established his professional practice to focus exclusively on building. He has designed a wide range of prototypical projects, such as large-scale housing and urban design projects, innovative facilities for educational institutions, also a series of inventive private houses.

Among his built projects, the Wexner Centre for the Arts and Fine Arts Library at The Ohio State University in Columbus, completed in 1989, met with international acclaim, and received a 1993 National Honour Award from The American Institute of Architects. Mr. Eisenman's project for social housing at Checkpoint Charlie and the Berlin Wall was honored by the West German Government when featured on a postage stamp commemorating the 750th Anniversary of the City of Berlin. He has built two office buildings in Tokyo, the Nunotain Corporation building, and the Koiumi Sangyo Corporation building, which also received a 1991 Honour Award from The American Institute of Architects.

In March 1993, opening ceremonies were held for the \$65 million Convention Centre in Columbus, Ohio, and construction has begun on the \$30 million Aronoff Centre for Design and Art (University of Cincinnati College of Design, Architecture, Art and Planning) in Cincinnati, Ohio. At present Mr. Eisenman is working on the \$42 million Centre for the Arts at Emory University in Atlanta; the master plan for Rebstockpark in Frankfurt, Germany; the high rise Max Reinhardt Haus in Berlin, Germany; and an artist's studio-cafe in Dusseldorf.

Eisenman Architects has been able to produce consistently interesting work because of its commitment to exploration and investigation. Mr. Eisenman has represented the United States as one of two architects at the fifth international exhibition of Architecture of the Venice Biennale in 1991. He frequently contributes articles on his architectural theories to magazines and journals around the world.

Mr. Eisenman was also the founder and director of the Institute for Architecture and Urban Studies, an international think-tank for architectural criticism. He has been the recipient of many awards including a Guggenheim Fellowship, the Brunner Award of the American Academy of Arts and Letters, and a grant from the National Endowment for the Arts.

His academic involvement has included teaching at The University of Cambridge, Princeton University and Yale University. From 1982 to 1985, he was the Arthur Rotch Professor of Architecture at Harvard University. Currently, he is the Louis Sullivan Professor of Architecture at the University of Illinois, Chicago, the first Irwin S. Chanin Distinguished Professor of Architecture at The Cooper Union in New York City and a distinguished Professor of Architecture at The Ohio State University.

Mr. Eisenman is the author of several books, including House X (Russell), Fin d'Ou T Hous (The Architectural Association), Moving Arrows, Eros and other Errors (The Architectural Association), Houses of Cards (Oxford University Press) and The Wexner Centre for the Visual Arts (Rizzoli). In addition, he was the Editor of "Oppositions Journal" and "Oppositions Books."

Mr. Eisenman received a Bachelor of Architecture Degree from Cornell University, a Master of Architecture Degree from Columbia University, M.A. and Ph.D. degrees from the University of Cambridge, and an honorary Arts Degree from the University of Illinois, Chicago.

PETER EISENMAN 'S INTERVIEW

Z.G. COULD YOU TALK A BIT ABOUT YOUR BACKGROUND?

P.E. I was brought up in a very suburban middle class Jewish family, in New Jersey during the depression, in the mid 30's. I hardly ever went to New York City, although I only lived 12 miles away. I had never heard the word architect or architecture, even though I had college educated parents. Only by accident, did I become aware of what the word architect means.

As a child and throughout high school, I liked to draw and make models. But little boys did not take drawing, they took auto mechanics, and young ladies took art. There was a stigma attached to drawing, so I was never allowed to do the things that I really enjoyed, like drawing.

I attended Cornell University to study chemistry, because my father was a chemist, and did well at it. In the residence that I stayed, the head of the dormitory just happened to be an architecture student. I saw him drawing and making models and asked him, "Can you do this in College?" He answered, "Of course." He was doing all the things that I loved to do.

I was doing miserably in chemistry. When I went home during spring vacation, I told my parents that I wanted to be an architect. My father said, "This must be a trick, you only want to get out of being a chemist." When I returned to school, I went to see the Dean of Architecture. He informed me that I must pass all my present courses first. I pondered on how I could achieve this as I was doing poorly in chemistry. The thought of becoming an architect gave me enormous encouragement to pass, and I have never looked back. It really was quite an amazing story.

Z.G. BEFORE YOU STARTED YOUR OWN FIRM; YOU WORKED WITH THE ARCHITECTS COLLABORATIVE (TAC). TAC WAS FOUNDED IN 1945 IN CAMBRIDGE, MASSACHUSETTS BY THE FORMER DIRECTOR OF BAUHAUS, AND WALTER GROPIUS. WHAT WAS YOUR EXPERIENCE WITH THAT TEAM?

P.E. First of all, after college I went into the American military service, spent two years in Korea during the Korean War. When I returned, I worked for Gropius Architects collaborative. Then I worked in the office of Edgar Taffel, who was an apprentice of Frank Lloyd Wright. I realized I did not want to work for anybody, so with the encouragement of my teachers at Columbia, I went to graduate school. I won a scholarship to travel to Europe, so I went to England.

Before departing, I had just completed a competition for the Liverpool cathedral, and when I arrived, I was informed that I had finished 8th out of 400 contestants. When I completed my PHD from Cambridge I was asked to teach, and I started that quite by accident. When I returned to the U.S., I went to Princeton, New Jersey, to teach and this is where I met Michael Graves. We taught together at Princeton for a short period of time. Later on, I came to New York City and did various small house projects on my own until Jack Robertson and I started a practice together, which lasted seven years.

Z.G. HOW WAS IT WORKING WITH YOUR FORMER PARTNER JACK ROBERTSON?

P.E. Usually in partnerships, one partner takes care of the business and the other of the design. Jack and I were both designers, so we each did our own projects. It was not really a partnership in the real sense, so after seven years I went on my own and started Eisenman Architects.

Z.G. HOW DO YOU FEEL ABOUT THE COMPUTER AND ITS EFFECT ON ARCHITECTURE?

P.E. I no longer believe architecture is made by drawing. I really and truly believe that the computer has replaced the hand and the computer can make things that the hand can never imagine. I think that for the new society, the really new order in the world, we need a completely different set of ideas about the city and the organization of space related to the indigenous world, but clearly the electronic media is going to have an enormous impact on how we are going to make architecture and how we deal with drawings.

Z.G. DO YOU THINK THE COMPUTER TAKES AWAY FROM CREATIVITY?

P.E. Not at all, it adds to creativity. I think it actually increases my capacity. We use the computer to initiate the design, and then we build models. You have to know how to draw as an architect; you cannot be an architect today without knowing classical architecture. That means you have to study, you have to read, and you have to learn how to draw. You have to learn figure drawing, make shades and shadows, then for more advanced concepts you get the computer.

Z.G. TELL ME ABOUT SOME OF YOUR EARLIER PROJECTS.

P.E. The first project I built was in Korea, I designed an officer's club, and I built it out of parts from prefabricated buildings such as glass pieces and metal panels. I had Korean labour to build the concrete walls. What was interesting is that when we finished the facility, the General came to see it, and it just happened to be the beginning of the stormy monsoon season. With the wind and rain blowing, the glass ceiling collapsed. This happened to be on the day of the General's visit. It was quite amazing.

The second building I did myself was a fraternity communal living house at Cornell. When the quotes came in, they informed me that they were twice the estimated value. I told them I would not compromise the design and if they did not accept that I would leave for Europe, so I did.

The third project was for the competition for the Boston City Hall, I lost that to Michael McKinnel. I also collaborated with Michael Graves on the competition for the AIA National Headquarters, the Boston Architectural Centre and the University of California Arts Centre.

Z.G. I ENJOYED YOUR HEATED DEBATE WITH LEON KRIER, BACK IN THE LATE EIGHTIES, ARRANGED BY STANLEY TIGERMAN IN CHICAGO, AND REVEALED THE INEXORABLE PHILOSOPHIES OF THE INVETERATELY PARADOXICAL IDEOLOGIES OF RECONSTRUCTIONISM AND DECONSTRUCTIONISM. IN YOUR OWN WORDS, HOW DO YOU DEFINE DECONSTRUCTIONISM SINCE YOU HAVE BEEN ONE OF THE LEADING LIGHTS OF THAT CONTROVERSIAL MOVEMENT?

P.E. First of all I never use the term deconstructive. Deconstructionism is different from deconstructivism, so is deconstruction. I believe that what is interesting is that deconstruction which was essentially invented by an Algerian by the name of Jacques Derrida talks about the possibility of the end of the western metaphysics as a dominant philosophic mode for the development of thought for the 20th century. What deconstruction is saying is that we must examine what has become the dominant condition, not just the natural condition, and that we must question this dominance.

What it means is that architecture has always been dominated by the natural notion of the metaphysics of presence, and what presence means is that what exists is good and what we see is what is available to us. So, my work, following this thinking, is trying to overcome the repressive notion of western dominant tradition, and to let people rethink architecture in other terms beside presence. In other terms, how can you think of space without a bounding edge, how can you think of space as self-generating, as not coming from a set of metaphysical principles, let's say of delectable categories like solid and void, inside and outside, right side up and upside down, categories that may or may not be really natural to emerging nations.

Z.G. THE HOUSES YOU BUILT, WERE THEY EXPERIMENTAL OR COMMISSIONED?

P.E. They were all commissioned. When people came to me, I said I was interested in doing houses, but not in the traditional sense of the word. Experimenting with ideas about living. You see, part of my whole work is that I believe that architecture is extremely political. It had the innate need to change itself, and that is how society changes. The only way architecture can change is not stylistically, but through function, through how we work, how we play and how we live. Therefore, the house is really one of the most important pieces of the puzzle of how we live. I wanted to investigate the nature of how we live, how we eat, what the kitchen is, how we need our living room and so on. We do not have servants anymore, so why do we need a kitchen? Maybe we only need an electric oven to heat our frozen food, or just a place to prepare the meals that we buy already cooked from the stores. What do we do about children, who takes care of them if the two parents work or if there is only one parent, why do we need the house the way it is? I feel the house is the most repressive mark of western capitalism, so my idea was to investigate the house and open it up to be able to look at other ways of living, and the clients went along with this.

Z.G. HOW DO YOU RESPOND TO SOME CRITICS THAT YOU HATE FUNCTION?

P.E. I don't hate function; I just believe function is a changeable thing. What functioned well in the 17th Century may not function well in the 18th, 19th or 20th Century. To think that the functions of the 20th Century will be with us in the 21st is also ridiculous. I don't believe that function is static, and that is the way buildings function.

Z.G. ON ONE OCCASION, YOU WERE NICKNAMED "THE SHIFTED GRID ARCHITECT."

P.E. I do not shift grids anymore, you will see.

Z.G. THE SIXTH HOUSE THAT YOU DESIGNED FOR THE FRANKS BACK IN 1975 IN CONNECTICUT, ENJOYED MUCH MEDIA ATTENTION WITH ITS ESCHER-LIKE TRICKS, THIS HOUSE COULD BE UPSIDE DOWN AND NO ONE WOULD NOTICE. IT HAS BEEN DESCRIBED AS "A MATHEMATICAL ABSTRACTION WHERE THE ROLE OF CLIENT DOES NOT EXIST" AND IT WAS CALLED "THE OPPOSITE OF HOME SWEET HOME." I WOULD LIKE TO ASK YOU WHY THE SPLIT IN THE MARITAL BED?

P.E. They put the bed there, I only designed the split.

Z.G. IS THERE ANY SIGNIFICANCE TO THAT CELEBRATED COLUMN THAT IS HANGING IN TENSION, SIX INCHES AWAY FROM THE GROUND?

P.E. Yes, the significance of these things is that we always think of columns as being necessary to hold things up, but columns also have a historical significance. What I was trying to do is when you hang a column, it is clearly not holding anything up, and I am trying to restore the symbolic dimension of architectural elements. These are the reasons for these kinds of gestures. Let us say that we do not take the column for granted, like we don't take a human being for granted, I believe the same thing for the column, the wall, and the door. We really have to think again about these integers that are with us.

Z.G. HOW MANY OF THOSE HOUSES DID YOU ACTUALLY BUILD?

P.E. We built four of them; houses #1, #2, #3 and #6. We have working drawings for #4 that we never finished, and for #10 the client went to jail!

Z.G. IS THERE ANY MORE COMING?

P.E. We did a house for Les Wexner, the man we designed the Wexner Centre for.

Z.G. THE WEXNER VISUAL ART CENTRE WAS DESCRIBED BY THE JURY AS "SCULPTURED SPACE." I THINK IT WAS A MASTER STROKE, WHICH INTRODUCED THE URBAN GRID TO THE CAMPUS. HOW DID THE IDEA OF THE CUT COME ABOUT? AND WERE YOU AWARE HOW DRASTICALLY RADICAL YOUR IDEA WAS?

P.E. We were very conscious of that, because we were up against Graves, Erickson and McKenna. We tried to find out where they would put their buildings, and what kind of buildings they would make. We had two buildings and the ellipse, we knew that Graves was going to put his building there, I didn't know if it would be with a rotunda on top, but I knew he would make a building that we could not compete with. I did not worry about Erickson because he does not do good in competitions. So what we did was to create a site that no one would think of, and that was a cut between the buildings.

Z.G. I HAVE JUST SEEN YOUR INSTALLATION IN THE CANADIAN CENTRE OF ARCHITECTURE IN MONTREAL. "ARCHITECTURE MAGAZINE" DESCRIBED IT AS BEING "MEMORABLE FOR SEVERAL SUBVERSIONS, BUT PRIMARILY BECAUSE OF TAKING RATIONALITY TO THE BRINK OF IRRATIONALITY BY BREEDING SIMPLE FORM INTO COMPLEXITY." IS THERE A STATEMENT THAT YOU ARE TRYING TO MAKE BY YOUR DESIGN?

P.E. Let me tell you, I believe that because we have become such a mediated culture, the human body is losing contact with architecture. We sit in front of the TV set, in front of films, we sit in cars, buses and trains, and we do not walk. We experience the environment from sitting. What I am trying to restore is the relationship between the body, the mind and architecture by making you bend down, lean over to look and have your body move in relation to the architecture. You feel compressed by the architecture while the walls are twisting and turning, so that is a dislocation, a kind of vertigo. The body is made to feel uncomfortable in the space. This relationship between the body and the wall was a real important thing. The possibility of the surface could be a frame, something you look through or something you touch. So there were many things in relationship to the body, the mind and to the wall. This is what we were doing.

Z.G. I UNDERSTAND THAT THERE MAY BE MORE INSTALLATIONS COMING?

P.E. Yes, we have some projects in Germany coming. We have built two in Tokyo and we have one in Cincinnati.

Z.G. THE DISGRACEFUL 1972 DEMOLITION OF THE AIA AWARD-WINNING PRUIT-IGOE SCHEME IN ST. LOUIS, MISSOURI, THAT WAS DESIGNED BY THE WORLD TRADE CENTRE ARCHITECT MINORU YAMASAKI, MARKED THE DEATH OF MODERNISM, WHAT DO YOU THINK OF THE CONCEPT OF ITS SUCCESSOR: POST- MODERNISM?

P.E. Post- Modernism is like deconstruction, a very strange term, means many things.

Z.G. WOULD YOU CONSIDER DECONSTRUCTION AN OFFSHOOT OF THE WORLD WIDE PHENOMENON OF POST-MODERNISM?

P.E. I would consider deconstruction as a broader post-modernism. When I think of post-modernism, I think small P small M, not a style; not capital P capital M. I am interested in the

PETER EISENMAN

philosophical, political and social ideas of post- modernism, the things that really came after the war and talk about emerging nations, emergent peoples that talk about ideas of culture, architecture and thoughts.

Z.G. HAVE YOU EVER DESIGNED ANYTHING WITH SOME HISTORICAL REFERENCE?

P.E. Never

Z.G. WOULD YOU?

P.E. I should not say, I would not. Clearly, the project in Columbus, the Wexner Centre, uses great towers and arches as a historical reference to the old armory that burnt down, so we did reconstruct it. So I would say I do things with arches and towers that have some historic symbolism.

Z.G. IN YOUR "UNCONVENTIONAL" CONVENTION CENTRE IN COLUMBUS, IF YOU HAD A CHANCE TO REDO THE EXTERIOR, WHAT WOULD YOU DO?

P.E. If you were asking me, "Would you have done differently?" I would have to say yes, but I do not know what. The idea of that public building as a symbolic structure in a city, does not belong to a street, because everybody enters from the side, so how do you make the street active? How do you make it symbolic? You know the facade is 600 feet long and 30 feet high, so it was a very difficult problem. I do not know the answer; I think one has to rethink the street for an answer.

Z.G. HOW ABOUT ITS PALE COLORS?

P.E. Those were not the colors we had chosen. We had wonderful metallic colors but the client wanted standard colors, to avoid costly replacement. They would not let us use those special colors even though the manufacturer was willing to give us the colors at the same price as the regular colors.

The interior is the best.

Z.G. YOU HAVE BEEN INVITED TO BE ONE OF THE JURY OF THE "AGHA-KHAN AWARD FOR ARCHITECTURE." BEING JEWISH, HOW DO YOU FEEL ABOUT YOUR SELECTION FOR THIS ISLAMIC ORGANIZATION?

P.E. I think that is great. I am very interested in the relationship between ethnic groups.

Z.G. HOW DIFFICULT IS IT TO MAINTAIN AN ARCHITECTURAL PRACTICE IN A COMPETITIVE CITY LIKE NEW YORK?

P.E. I think to be an architect with a practice, is very difficult for many reasons, at least in the United States. I can only speak from what I know. There is a system now, as in the law or in medicine, if you are a young doctor you have to train in a hospital, then you join a group of practicing doctors and eventually have your own patients. If you are a lawyer, you join a firm and then you work your way into having your own practice, as with a dentist or psychiatrist or any licensed professional. But in architecture there is no system, so it is very difficult to become a practicing architect. I think the opportunities to do architecture are enormous and there are less restriction and more possibilities to do different things, because people are willing to take more risks, and clients are willing to give chances. So I believe the world is more open, but I think in

terms of how difficult it is to get to that point of being able to obtain that opportunity, and to take a risk.

INTERVIEWEE	PHILIP JOHNSON
TIME	10:00 A.M.
DATE	Monday, August 1, 1994.
LOCATION	Conference Room, Philip Johnson Architect's Office,
ADDRESS	885 Third Ave., 12th Floor, New York, New York, U.S.A
TYPE OF RECORDING	Audio-Video Taped.

PHILIP JOHNSON



1	Phillip Jonson (Left) with Zak Ghanim, 1994, Photography: Zak Ghanim
2	NY State Pavillion, Expo, Flushing, NY, 1964 Photography: Zak Ghanim, 2005
3	NY State Pavillion, Expo, Flushing, NY, 1964 Photography: Zak Ghanim, 2005

PHILLIP JOHNSON



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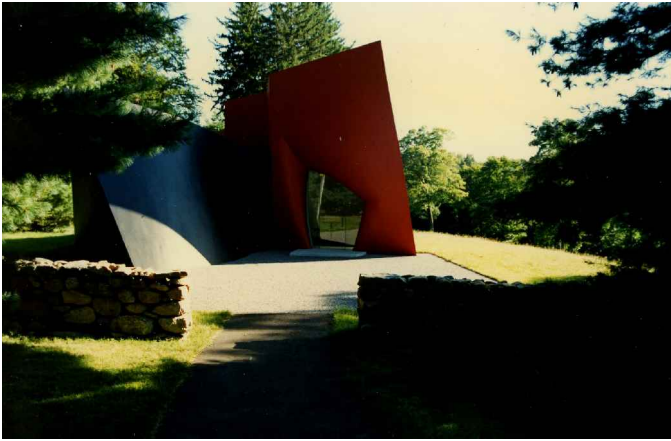
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1	Bank of America Building, Houston, TX, 1983, Photography: Zak Ghanim, 1994
2	Chapel of St. Basil, University of St. Thomas, Houston, TX, 1992, Photography: Zak Ghanim, 1994
3	City Hall, Celebration, FL, 1996 Photography: Zak Ghanim, 2004

PHILLIP JOHNSON



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1	Entrance Gate, New Canaan's Estate, CT Photography: Zak Ghanim, 1994
2	Kline Biology Tower, New Haven, CT, 1965 Photography: Zak Ghanim, 1994
3	Lipstick Building, NY, NY, 1986, Photography: Zak Ghanim, 1994

PHILLIP JOHNSON



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1	Plaza de Castilla, Madrid, Spain, 1996 Photography: Zak Ghanim, 2010
2	Seagram Tower, NY, NY, 1956 Photography: Zak Ghanim, 2004
3	AT & T (Sony) Building, NY, NY, 1984 Exterior Photography: Zak Ghanim, 1994

PHILLIP JOHNSON



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1	AT & T (Sony) Building, NY, NY, 1984 Interior Photography: Zak Ghanim, 1994
2	CBC Headquarters, Toronto, ON, 1992 Exterior Photography: Zak Ghanim, 2012
3	CBC Headquarters, Toronto, ON, 1992 Interior Photography: Zak Ghanim, 2012

PHILLIP JOHNSON



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1	Museum of Art, Utica, NY, 1955 Exterior Photography: Zak Ghanim, 2004
2	Museum of Art, Utica, NY, 1955 Interior Photography: Zak Ghanim, 2004

PHILLIP JOHNSON

PHILIP JOHNSON

BIOGRAPHY

Philip Johnson, through his designs, writings, and teachings, has played a seminal role in defining the theoretical shape of architecture in the 20th century.

Mr. Johnson is celebrated for championing the two architectural movements that have most affected urban landscape during the last sixty years: The International Style, and the reintroduction of the use of a wide variety of historic styles in contemporary architectural design. The former was advanced by Mr. Johnson and the late Henry Russell Hitchcock in the 1930's and the latter through the 1978 unveiling of the design Mr. Johnson and John Burgee created for the AT&T Corporate Headquarters building in New York.

Born in Cleveland, Ohio on July 8, 1906 Mr. Johnson was educated at Harvard University where he received his Bachelor's (1930) and Architectural (1943) Degrees.

Mr. Johnson was founder and director of the Department of Architecture of The Museum of Modern Art in New York, establishing the first museum affiliated program in the United States devoted to the study and exploration of architecture, as an art. Philip Johnson headed the department between 1930 and 1936 and again from 1946 to 1954, it was during his first tenure in the position that he and architectural historian Henry Russell Hitchcock mounted their landmark exhibition entitled "The International Style."

This 1932 effort, introduced an architectural style being practiced by such European masters as Mies van der Rohe and Le Corbusier, and educated a generation of American architects in this then-revolutionary approach to design. Characterized by the use of such modern materials as glass and steel, and emphasizing function and structure over ornamental decoration, the International Style dominated our city skylines for fifty years, and continues to heavily influence contemporary designs.

In addition to advocating the practice and benefits of the International Style, Mr. Johnson is credited with creating some of its major monuments, including the Seagram's Building (in 1958 with Mies van der Rohe), and his own Glass House (1949), which has been donated to and eventually will be maintained as "historic property" by the National Trust for Historic Preservation.

Mr. Johnson's work between 1949 and 1965 encompassed residential, commercial and institutional projects. These included the Rockefeller Guest House (1950) in New York; the Museum for Pre-Columbian Art (1963) in Washington, D.C.; the Roofless Church (1960) in New Harmony, Indiana; the Elmer Holmes Bobst Library, for the New York University campus (designed with architect Richard Foster in 1964, completed 1973), the New York State Theatre (with Richard Foster in 1964), Kneses Tifereth Israel Synagogue (1956) in Port Chester, New York; the Four Seasons Restaurant (1959) in the Seagram's Building, and several commissions for New York's Museum of Modern Art, including its Annex (1950), Abby Aldrich Rockefeller Sculpture Garden (1953), and East Wing and Garden Wing (1964).

In 1967 Philip Johnson began a partnership with John Burgee. Projects completed include Minneapolis' IDS Center (1973); Avery Fisher Hall in New York (1975); Pennzoil Place, Houston (1976); the Garden Grove Community Church (1980) in California, Dade County Cultural Center (1982); the corporate headquarters for Pittsburgh Plate Glass (1984); Transco Tower, Houston (1985); NCNB Center, Houston (1984); the new Cleveland Playhouse (1983); University of Houston College of Architecture (1985); Atlantic Center, Atlanta (1987); Momentum Place, Dallas (1987) and 500 Boylston Street, Boston (1988).

Johnson and Burgee's designs for the AT&T Corporate Headquarters building in New York (1984), with its stone cladding and identifying broken pediment, changed the dialogue of contemporary architecture just as dramatically as the International Style had fifty years before. Its blatant use of material that did not reflect the functional or structural realities of the building, as well as the incorporation of design elements merely for their own aesthetic value, ran counter to the tenets of the International Style. AT&T represented a critical watershed. It was the first major built structure that revived the use of historic styles. An approach to design prevalent throughout

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history but abandoned and strongly derided by the profession during the supremacy of the International Style.

In 1991, Philip Johnson, with Donald Porter and John Manley, established the new architectural firm of Philip Johnson Architects. Current projects include a mixed-use office and retail building at Checkpoint Charlie in Berlin, and a major expansion and renovation of the Amon Carter Museum in Fort Worth, Texas. The firm has completed designs for the new Law School addition to the University of Houston; the \$20M School of Fine Arts at Seton Hill College in Pennsylvania and a new chapel for the University of St. Thomas in Houston.

Mr. Johnson, a Fellow of both The American Institute of Architects (AIA) since 1963 and The American Institute of Arts and Letters since 1965, was the first recipient of the Pritzker Architecture Prize for a distinguished career in architecture, in 1979. Other lifetime achievement awards include the Gold Medal from AIA, and the Bronze Medallion of the City of New York, both in 1978. He has also been honored for many individual designs, including the Silver Medal of Honour from the Architectural League of New York in 1950 for the Glass House, and a Progressive Architecture Design Award for the Kline Science Center at Yale University.

Mr. Johnson is the author of several books including "The International Style: Architecture Since 1922" (with Henry Russell Hitchcock; 1932); "Mies van der Rohe" (1947); and a collection of his essays, speeches, and articles, dating from 1931 to 1975, published under the title of "Philip Johnson Writings." Major publications that chronicle Philip Johnson's work—designs created by himself, and for those generated in partnership with John Burgee—include John M. Jacobus' "Philip Johnson: Architecture" (New York: Random House, 1979), and "Philip Johnson/John Burgee Architecture" 1979-1985 New York: Rizzoli, 1985).

PHILIP JOHNSON'S INTERVIEW

Z.G. WHAT DO YOU THINK OF ARCHITECTURAL EDUCATION TODAY?

P.J. I don't pay any attention to education, I don't think it is important. I think it would be the same if we didn't have any architectural schools. Mies Van Der Rohe never went to school, Le Corbusier never went to school and Frank Lloyd Wright never went to school. So what does that tell you? That schools are unnecessary. For example if you had met Hassan Fathy, one of the masters in this century, when you were young, would you have learned any less than if you attended a big institute? Apprenticeship was the only way to architecture before they had formal education, and that certainly did not improve architecture. The Bauhaus teaches you that if you build a square box with a flat roof, the flat roof is not the only way to build a roof, it is the only functional way and it is cheap.

Z.G. HOW DO YOU SEE THE FUTURE OF ARCHITECTURE THROUGH THE EYES OF NEW GENERATION OF ARCHITECTS?

P.J. I don't, because to make any prognoses now would be wrong. What every architect does, is to carry on with his own thinking, that is what is going to happen with it. The only assurance we have is that this world is changing and it is not going to be like your world or mine, it's going to be entirely different.

Z.G. WHERE DO YOU THINK THE CENTRE OF ARCHITECTURE IS IN THE U.S.A.

P.J. New York, Boston gets a side issue. From here, New York City, you can go to Boston, Philadelphia, the West Coast and Europe. Los Angeles has Frank Gehry. He is the best architect around.

Z.G. THE BEST! I THOUGHT YOU ARE THE BEST.

P.J. No, well I'm from another generation; he is one of my kids.

Z.G. WHAT DO YOU THINK OF PRINCE CHARLES' MUCH PUBLICIZED "VISION OF BRITAIN?"

P.J. Well, he made perfectly obvious points that we all make, about his cities. The British Monarchs do not have much taste in art.

Z.G. WHAT MADE YOU BREAK INTO ARCHITECTURE?

P.J. My mother was always interested in architecture, and I was always interested in design and architecture. It was because of her that I became an architect.

Z.G. HOW WAS IT TO WORK WITH MIES?

P.J. Very difficult. He was a very heavy smoker, but after three martinis he was a wonderful man.

Z.G. DID HE DESIGN YOUR APARTMENT IN NEW YORK?

P.J. Yes, in the very early twenties, long before I went to school for architecture in 1943.

Z.G. WHAT DO YOU THINK HE WOULD SAY ABOUT YOUR AT & T BUILDING?

PHILIP JOHNSON

P.J. He would be very angry. Don't forget I did not follow his school, and I did not do what he wanted me to do.

Z.G. IN DESIGNING THE GLASS HOUSE WERE YOU INFLUENCED BY MIES'S FARNSWORTH HOUSE?

P.J. Yes, I was.

Z.G. I UNDERSTAND THAT FRANK LLOYD WRIGHT VISITED YOUR GLASS HOUSE. WHAT WAS HIS REACTION?

P.J. He was invited to come by, so he did. He was doing a building nearby. He hated the house, but he was very funny and a very humorous man. When he came by he was wondering if he should take off his hat or keep it on, if he were inside or outside. See, in this house it is different because I did not have to be nice to my neighbors.

Z.G. WHAT DO YOU THINK OF EISENMAN'S CONVENTION CENTRE IN COLUMBUS?

P.J. It's wonderful, it's very successful, a mixture of practical ability, a great building. The inside is like any convention centre, but Eisenman had fun with the roof. I told him he had to be in the air to see it.

Z.G. DO YOU THINK STUCCO WAS THE ANSWER FOR ITS EXTERIOR?

P.J. I really do not know, there is a problem, I just don't know how it can be resolved.

Z.G. HAVE YOU SEEN ANY OF HIS HOMES?

P.J. All of them.

Z.G. WHAT DO YOU THINK OF THE SIXTH ONE?

P.J. I don't like house six, I don't like many of his homes, the one that I like the best is house two, in Vermont. He didn't get good until recently. He got good with Wexner Convention Centre where he was a great deal better than Wexner Visual Center. It is more practical.

Z.G. IN THE AT&T (AMERICAN TELEGRAPH AND TELEPHONE) HEADQUARTER BUILDING, YOU CREATED AN "ICON OF POST-MODERNISM" BY PROPOSING A STONE-CLAD STRUCTURE TO REPLACE THE CONVENTIONAL WISDOM OF CORPORATE GLASS BOX ARCHITECTURE. HOW WAS THE IDEA OF THE AT & T BUILDING CONCEIVED?

P.J. Well, that was my idea, they wanted to have a building that was against modernism, against glass box, although I think the Seagram building is the best building in New York.

Z.G. MAYBE FOR ITS TIME.

P.J. Yes, for its time, actually I have been very happy with AT & T until they changed it. It was very sad for me when Sony came and filled in the open arcade. You know, I can't go by that block anymore.

PHILIP JOHNSON

Z.G. HOW MANY FIRMS WERE COMPETING FOR THAT BUILDING?

P.J. Twenty-four.

Z.G. WHEN THE DESIGN OF AT&T WAS UNVEILED, WERE YOU AWARE OF THE IMPACT IT WOULD HAVE AND THE CONTROVERSY IT WOULD STIR?

P.J. Yes, but not as much as it did. It made to the cover of "Time" and "New York Times."

Z.G. THAT BUILDING IS A COLLAGE OF ART DECO, GOTHIC AND NEOCLASSICAL FEATURES, YET IT HAS BEEN REFERRED TO AS THE "CHIPPENDALE SKYSCRAPER."

P.J. That was a big argument. I got the idea from Nemphisis, the temple in the Adriatic. It wasn't the Chippendale.

Z.G. THE OPEN ARCADE OF THAT BUILDING WAS ALSO CRITICIZED FOR BEING WINDY, TOO HIGH, NOT SUNNY AND NOT FUNCTIONAL AS A PUBLIC PLACE. WHAT DO YOU FEEL ABOUT THAT?

P.J. The Americans right now want to have people places. I did a monumental arcade, so that people would use, and what is wrong with that? To the Americans that was a terrible sin. See, what AT&T wanted was a monument that is why they had their sculpture there. What Sony needed was different, they wanted a shop, and they got it from the other architect.

Z.G. DID SONY CONTACT YOU BEFORE THEY RE MODELED THE ARCADE?

P.J. They asked me, but there was nothing I could do about it, and they were going to do it anyhow. They had a good architect.

Z.G. MOST OF YOUR BUILDINGS HAVE A NICKNAME, FOR EXAMPLE THE BUILDING WE ARE IN NOW IS COMMONLY KNOWN AS THE "LIPSTICK BUILDING."

P.J. I like that, because when I tell people that I am in the Lipstick Building they know where it is.

Z.G. WHAT DO YOU THINK OF THE ARCHITECTURAL PROJECTS THAT WERE DONE LATELY FOR DISNEY. WERE THEY, IN YOUR OPINION A SERIOUS OR COMEDY ARCHITECTURE?

P.J. I think that we really need to ask the question "What is reality?" I find the situation very complex and I don't think it is so easy to answer that question. I think it is much easier to say I don't like projects that imitate old styles, trying to make something look like a 18th century style. Disney projects are all fantasy. Graves' hotel is a fantasy project, so I am not certain about the Disney World. We have to be very careful about Disney. I cannot answer whether it is good or bad.

Z.G. HAVE YOU DONE ANY DISNEY PROJECTS?

P.J. A fire station. I don't know what it is going to look like, because we have not started yet. It is a challenge.

Z.G. ANY HOTELS?

P.J. Yes, an underground one. It was never built. They hated it.

Z.G. WHAT DO YOU THINK OF MICHAEL GRAVES'S DISNEY HOTELS?

P.J. Not very good. I think Michael is better than that.

Z.G. HAVE YOU SEEN HIS RETAIL SHOW ROOM?

P.J. No, but I think he has lost his independence, and I am not fond of him selling all those little objects; the clocks, charms etc. It takes away from his stature as an architect.

Z.G. WHAT DO YOU THINK OF BOB STERN'S TV SERIES "PRIDE OF PLACE"?

P.J. I didn't like it. Well, I could not stand Bob, He is the most brilliant man we have in Architecture as a thinker, not as an actor. I did appear in a segment of the series, but I'm a natural born actor, I think it was educational in so many ways, but it needed some more time to develop.

Z.G. WHAT DO YOU THINK OF FLORIDA'S FIRM ARCHITECTONICA?

P.J. Another best architect. Don't forget Spear was a pupil of Rem Koolhaas.

Z.G. YOU WERE IN A PARTNERSHIP WITH FOSTER AND ALSO BURGEE. CAN YOU TELL ME ABOUT YOUR RELATIONSHIP WITH THEM?

P.J. Well, I am really not a very good administrator or businessman, so I was lucky to have good people around me. My first partner was a good head of the office, so he did all the execution and management. My second partner was a brilliant manager.

Z.G. ANY NEW PARTNERS?

P.J. I just became a partner again yesterday.

Z.G. SO BASICALLY IN YOUR COLLABORATIONS, YOU WERE THE DESIGNER AND THE OTHER PARTNERS WERE ADMINISTRATORS.

P.J. Of course, just like in the firm of KPM, everyone knows, without doubt, that Pedersen is the only designer.

Z.G. HAS THE RECESSION HAD AN IMPACT ON YOUR BUSINESS?

P.J. Yes, we had a staff of 80 and now we have four.

Z.G. WHAT WAS THE REASON FOR YOUR MOVE OUT OF THE SEAGRAM BUILDING?

P.J. I found it was too expensive.

Z.G. YOU WERE ONE OF "THE 50 AMERICANS WHO MADE THE DIFFERENCE" FOR ESQUIRE MAGAZINE AMONG OTHERS INCLUDING ELVIS PRESLEY AND RAY KROK. NOW, DO YOU STILL SOLICIT FOR WORK DESPITE YOUR INTERNATIONAL CALIBRE AS THE DEAN OF CONTEMPORARY ARCHITECTURE?

P.J. Absolutely, because no one wants to hire an almost 90 year old architect.

Z.G. WELL, FRANK LLOYD WRIGHT WAS AT HIS PEAK IN HIS EIGHTIES..

P.J. Well, I also have a lot of work, but it is all mines, because the work I do is too expensive.

Z.G. WHAT WAS THE TOUGHEST PROJECT THAT YOU DEALT WITH?

P.J. Every job is a terrible problem. The toughest one is always the next one. I'm having a terrible time doing over a building in Central Park. We are taking off all the outside and putting a new skin on it. That is the biggest problem I have right now. The cathedral in California was a nightmare.

Z.G. I UNDERSTAND THAT YOU LIKE ART. WHAT KIND OF ART DO YOU COLLECT?

P.J. I like art of the 60's. Art of my own period.

INTERVIEWEE	CARLOS OTT
TIME	3:00 P.M.
DATE	Saturday, September 3, 1994
LOCATION	Back Garden, Mr. Ott's House/Office.
ADDRESS	138 Lytton Blvd., Toronto, ON., Canada, M4R 1L5
TYPE OF RECORDING	Audio-Video Taped.

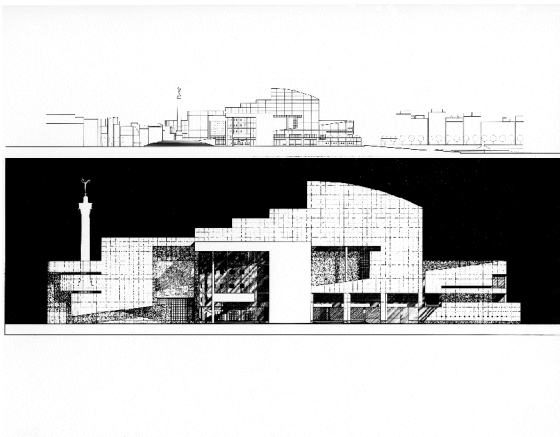

CARLOS OTT



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1	Carlos Ott during interview, Toronto, ON, 1994, Photography: Zak Ghanim
2	Opera Bastille, Paris, France, 1989 Entrance, Courtesy of: C.O. Architect
3	Opera Bastille, Paris, France, 1989 Richard Meier's competition entry, Courtesy of: C.O. Architect

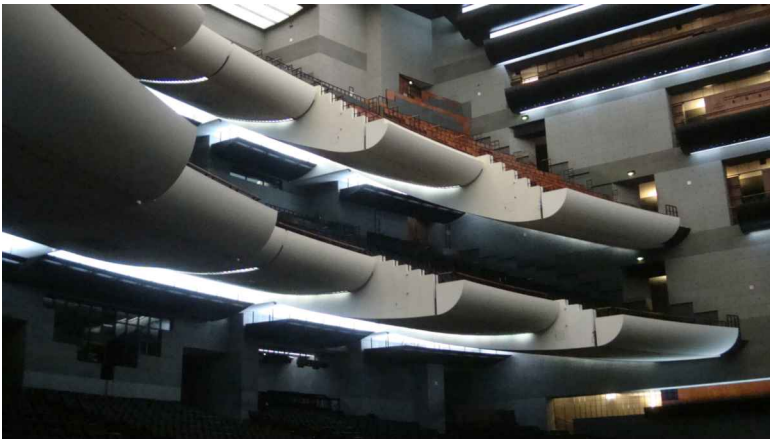
CARLOS OTT



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1	National Bank of Dubai, AE, 1996, Courtesy of: C.O. Architect
2	Opera Bastille, Paris, France, 1989 Detail, Courtesy of: C.O. Architect
3	Opera Bastille, Paris, France, 1989 Interior, Courtesy of: C.O. Architect

CARLOS OTT



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CARLOS OTT

BIOGRAPHY

Carlos Ott was born October 16, 1946, in Montevideo, Uruguay. In 1971, he attended the University of Uruguay, School of Architecture. In 1972 his Master of Architecture & Urban Design was earned at the School of Architecture, Washington University at St. Louis, Missouri.

Carlos Ott, was a consultant for NORR Partners Ltd., Architects and Engineers, Toronto, On., from 1983 to 1991. His previous positions included being a designer for Baldwin & Cheshire, Atlanta, Georgia; an associate of Moffatt & Kinoshita Architects, Toronto, On., from 1974 to 1979; and manager of Architectural Design and Development for Cadillac Fairview Corp. Ltd., Toronto, On. from 1979 to 1983.

He is a member of the Institute of Francais de l'Architecture, Paris 1983; Royal Architectural Institute of Canada, Ottawa 1977; Toronto Society of Architects 1977, Assn. De Arquitectos, Uruguay 1971.

Mr. Ott academic awards include: Fulbright- Hays Fellowship, US State Dept., Grant to outstanding foreign student for post-graduate studies in US universities, 1971; Spanish culture institute, Grant for urban studies, Madrid, Spain, 1973; Chevalier des arts et des letters, Paris, France, 1985; Washington University, distinguished Alumni award, St. Louis, Missouri, USA, 1986; Chevalier de La Legion d' honneur, Paris, France, 1989; Fellow of Ontario College of Art, Toronto, On., Canada, 1994; Professor of the International Academy of architecture, Sofia, Bulgaria, 1994.

In 1991 he was chosen by the President of France as the Architect of the Opera Bastille to commemorate the 200th anniversary of the storming of Bastille in an international competition, from 744 competition entries. He runs offices in Toronto, ON, and Monaco.

Mr. Ott's design competition awards include:

1993	First Prize	Aeropuerto Laguna del Sauce, Puntal del Este, Uruguay.
1992	First Prize	Hospital, Weimar, Germany.
1991	First Prize	National bank of Dubai, Dubai, UAE.
1991	First Prize	Electra Road Apartments, Abu Dhabi, UAE.
1991	First Prize	Union National bank, Abu Dhabi, UAE.
1991	First Prize	Airport Road Project, Abu Dhabi, UAE.
1991	First Prize	Al Muhaira Project, Abu Dhabi, UAE.
1991	First Prize	Al Futtaim Group, Baniyas Road, Dubai, UAE.
1990	First Prize	CN Real Estate Development, Toronto, ON, Canada.
1990	First Prize	Etobicoke Square Competition, Toronto, ON, Canada.
1990	First Prize	Markham Olympic Sports centre, Toronto, ON, Canada.
1990	First Prize	Operation Tenyere-Prefecture, Bourg-en-Bresse, France.
1989	First Prize	CBC Broadcast Centre Development Competition, (Commercial Components), Toronto, ON, Canada.
1983	First Prize	Opera-Bastille International Competition, Paris, France.
1979	First Prize	National Housing Competition-Ontario Region CMHC, Ottawa, ON, Canada.

CARLOS OTT'S INTERVIEW

Z.G. I WOULD LIKE TO KNOW SOME OF YOUR BACKGROUND.

C.O. I was born in Uruguay, my father was an architect. I studied architecture and graduated from the University of Uruguay in 1971, and immediately I obtained a Fulbright scholarship, which is an American scholarship that is difficult to get, because you compete with students from all over the world, and with that I did two masters at the Washington University.

I worked for two years in Atlanta, Georgia, then in 1974, I was invited to come to Canada to work on the design of the renovations and additions to the Royal Ontario Museum, so I moved here and I worked for the office of Moffatt Kinnoshita Architects. I was the designer of that project that was 800,000 sq. ft. and very complex, because it was both for art and science. I did a couple of other projects; an office building, and a branch of the Canadian Imperial Bank of Commerce, which is one of the most important banks in Canada. In 1979, I left Moffat Kinoshita Architects and joined Cadillac Fairview.

My job was to control and get involved with the work of architects for projects in Canada, and the United States, so I was hiring architects and engineers, and give them instructions, regarding the design and construction of very large shopping centers, office towers and multi-purpose projects, in all the North American large cities including Toronto, Montreal, Vancouver, Edmonton, L.A. and New York, I stayed with this company for five years until 1983.

When I participated in the competition for the Paris Opera House, I did it on my own time, by myself, and I sent my submission in 1983, while I was still at Cadillac Fairview. Then, while I was doing the competition, my job as an executive in the large development company was interesting, and I was learning many things, but I really wanted to go back to designing my own buildings.

So I sent my submission for the Paris Opera, although I knew that I did not have a chance, and immediately after, I joined NORR Architects, as a partner in charge of Design. The design partner I replaced Rowland- was retiring.

A month after, I was told that I had to go to Paris, because I was a finalist in the competition for the Opera House, so I moved to Paris where I stayed until 1989, when the Opera House was opened, and the President of France Mr. Mitterrand wanted me there all the time. Basically, I would come to Toronto to overview projects. I moved back to Toronto in 1989, so I maintained my individuality, and the projects that I brought in would carry my name and not NORR. I was invited to do many competition, because of the Opera House, we won many competitions.

Z.G. CAN YOU TELL ABOUT SOME OF YOUR LATEST PROJECTS.

C.O. We won an international competition to design the Canadian Broadcasting Corporation, then Philip Johnson, Eb Zeidler, Bregman & Hamann Architects participated in a competition that I won; two towers. I also won the competition to design the worker compensation board, which is being built now, and it is a NORR/Carlos Ott project.

I also won the Labatt competition, but the building did not proceed, and office towers and a Hotel for Ivanhoe on High way 427, also I won a planning study competition for the town of Markham, which was taken in conjunction with Dwany of Miami. I also designed the Bramalea Head Quarters in North York.

Two years ago, the Canadian Federal Department of Public Works, was looking for an architect to design the new Federal Court Building in Ottawa.

As you know the centre of the main planning in Ottawa is the Parliament building, and adjacent to this one is the east and west block. There is another group of three buildings, two of which exist today. The Supreme Court and the Confederation Building. They wanted to do the Federal Courts Building and the Canada Justice is divided between the Supreme Court and the Federal Court, and both main courts on a equal level, one is Criminal elements and the other tax.

So they interview architects and finally decided NORR and myself. We are waiting for a decision from the government to proceed with the buildings now.

While I was in Canada, I also participated in many competitions in France, where I had set up my office previously. I have won many competitions in France for the government and manufactures, and I also participated in a competition in Germany, where Bauhaus had its University. That forced me to open an office in Germany. That office is now in Viemar and is in charge of a 600-bed hospital. That building is in my name.

With NORR, I also moved into the Middle East. One sheik asked me to participate in a couple of competitions there, when he was at the opening of the Paris Opera House. We won the international competition of the National Bank of Dubai in the United Arab Emirates, and many projects for Arab clients in Abu Dhabi. Those projects carry the name Carlos Ott/ NORR.

In Uruguay, we are doing a shopping center, and office towers. In Argentina, I am doing an airport. Just recently a good friend of mine in Saudi Arabia asked me to do a residential complex.

Z.G. WHAT KIND OF EXPERIENCE DID YOU GET IN THE MIDDLE EAST?

C.O. I love the Middle East because it is a bit like South America. In South America you work with people because they like you, and the same holds true for the Middle East. The Middle East is much more formal. The first country I visited was Dubai, and I was amazed at the amount of money, the beautiful gardens, buildings and highways.

Z.G. SINCE WE TALKED ABOUT THE MIDDLE EAST, WHAT DO YOU THINK OF THE PHILOSOPHY OF HASSAN FATHY?

C.O. I think he has been trying to cope with technology by integrating it with traditional methods of construction just as we do in South America with mud because we have no brick or steel.

Z.G. WHAT WAS YOUR CONCEPT IN DESIGNING THE OPERA HOUSE?

C.O. We had to do a very complex new building, which was a brilliant machine, because you had to have three halls, one for two thousands and seven hundred people, another for eighteen hundred, a third one for five hundreds, plus one for two hundred and fifty in addition to a very complex machinery to create and move sets, decor and so on. We had fifty thousand square meters and very high volume.

The main hall stage was 50 meters high, with huge elevators to move all these machines. All that had to be built in a city that is known for its very small scale, also the neighborhood is very small scale, it is an old part of Paris.

We had to break this building into smaller components, so that there would be a better symbiosis between the new building and the old neighborhood. The idea was to break the building into volumetric shapes, half cylinders for the halls, cubes for the stages, vertical volumes for the stairs and elevators and large free forms for all the other spaces like the workshops. I thought that all these broken volumes would integrate better with the neighborhood, unlike the center Pompidou that is a big machine, not only different in volume but also in color and material.

Z.G. HOW DO YOU REACT TO THE FACT THAT THE JURY MISTOOK YOU FOR RICHARD MEIER?

C.O. The competition had 800 entries, the largest competition in the history of architecture, and the jury comprised architects and artists. I was told that the large jury immediately liked my scheme, but the President of France wanted to make the final decision.

So the president was given the six that they chose. Mitterrand had selected three projects, one of which was mine. I was the only individual entry; all others were a team effort. I was asked to do some more work on the competition at the beginning of September, and submit it by the end of the month.

The president had selected mine in the end of November, and by that time it was clear that it was not Richard Meier. I do not think the project looks like his work.

Richard Meier had developed very much the vocabulary of Le Corbusier. He has had a big influence on South American architecture. Uruguay has modern style architecture in the 1930's. I think it was the ignorance of the Jury. I was 36 years old when I won the competition.

I have always done competitions, and I have won many competitions. I even did one for a Mosque which forced me to read and understand the Islamic architecture. I think architects are forced to keep up with many new things when they enter competitions.

Z.G. WHY DO YOU THINK YOUR PROJECT WON?

C.O. The project was the only one out of the 800 that complied fully with the requirements of the program and the city, and adapted itself to environmental and urban control.

Z.G. HOW DID YOU LIKE THE ATMOSPHERE IN PARIS?

C.O. Paris is a very beautiful city; of course the culture is fascinating. The work in France is very difficult because the activity of architects until very recently was controlled by the construction companies, and the engineering groups.

Competitions have given a better understanding of what the architects can do.

Z.G. HOW DO YOU DEFINE THE ARCHITECTURE OF YOUR OPERA HOUSE?

C.O. The Opera has been mentioned as post modernist. To be this, you bring elements from the past and using them in contemporary architecture. I never like post modernism, I come from a Modern School which followed the Bauhaus.

As I said to you before, Le Corbusier and Gropius ideas were very much followed in South America, and in South America, we do not fake colonial architecture. I did not think that the Paris Opera House is Post Modernist although France has been dubbed it as Post Modernist.

I think Post Modernist tried to break with the very strong cannons of the modernist theory, and to a certain extent to open a discussion, but the result is that the architecture of the post modernism that I see I do not like. I am a modernist, I am a futurist.

Z.G. HOW DID THE PARISIAN REACT TO YOUR BUILDING?

C.O. I like criticism, any artist likes criticism, whether it is positive or negative, at least there is a reaction to you. The artist should always be criticized because he should always be thinking ahead of the public. Van Gogh and Gauguin were criticized in their time, but today people pay 80 million dollars for a Van Gogh painting while in their time they were worth not even five hundred dollars. Every form of art falls in this bracket.

Therefore, if critics do not like my work, I know I am doing something right, and if they like it I think I am doing something wrong.

Z.G. WAS YOUR ORIGINAL CONCEPT KEPT?

C.O. Yes, I think the built project was very faithful to the original concept. Some adaptations were done of course. Unlike Pompidou center by Piano and Rogers, it was completely different.

Z.G. HOW DO YOU LIKE THE POMPIDOU CENTER?

C.O. I like it very much, because it was something different. It was an incredible change.

Z.G. HOW DO YOU COMPARE YOUR OPERA HOUSE WITH THE PREVIOUS ONE?

C.O. Well, I think when Mr. Garnier (Charles Garnier) did the Paris Opera, it was during the Napoleon Regime, the most important thing was to create a space for the elite of the time, who were very rich, they had made a lot of money in Africa, and they wanted to show off their diamonds, so the staircases, the lobbies, the halls and the foyers were much more important than the stage.

The stage was very small, and there is no space to prepare props and sets. My Opera is the exact reverse, the intention was to give the emphasis to the opera itself, to the artists. Therefore the stage and the backup facilities are very large, so is the hall, while the foyer is small, they are not as pompous as showy as Garnier's.

Z.G. DID YOU HAVE TO ASSOCIATE WITH ANY FRENCH ARCHITECT?

C.O. I dealt with an architect there that basically lent me part of his staff to work, I wanted to maintain full control of the project, so I hired young students, and brought some architects from Toronto.

Z.G. DID YOU SPEAK FRENCH BEFORE YOU WENT TO PARIS?

C.O. Well, French was obligatory in my school so I could understand, and I suppose my French improved as I stayed in France.

Z.G. DID THE PROJECT COMPLY WITH THE ORIGINAL BUDGET?

C.O. To the credit of my team, or me it was right on budget. We had a very tight budget.

Z.G. IS THE PROJECT COMPLETE NOW?

C.O. The original project was cut in pieces, and the workshops were deferred, and later added. Almost 95% is complete

Z.G. CAN YOU ELABORATE ON YOUR ROLE IN THE CBC BUILDING IN TORONTO?

C.O. Let me explain the CBC project. Cadillac Fairview won the rights to build that very big complex. Cadillac Fairview hired Philip Johnson who designed the CBC headquarters building and left two-thirds of the site. They ran a competition to design a residential tower in a park and shopping centre and at the time, even a two thousand seat theatre to compliment the overall plan.

That competition I won with NORR. They invited Eb Zeidler, Philip Johnson, Bregman and Hamann; there were five or six architects and that one I won. It was a very difficult project to do because Cadillac Fairview wanted to do the best buildings for Toronto, you had to do a building of a new era, and keep the flavor of these granite and steel buildings like the Toronto Dominion tower designed by Meis Van Der Rohe. You had to do modern but classical buildings.

Z.G. WHAT DO YOU THINK ABOUT OUR HARBOR FRONT IN TORONTO?

C.O. The whole development of Harbor front, I hoped we would have done something better with it. I think centuries ago they did one of the most beautiful centers in the World it is called Venice. Harbor front is not Venice.

Z.G. I UNDERSTAND YOU PARTICIPATED AT THE CONTROVERSIAL COMPETITION OF MISSISSAUGA CITY HALL, IN ONTARIO, WHAT DO YOU THINK OF THE WINNING PROJECT?

C.O. I entered the competition unsuccessfully of course.

I think Canada is a very conservative country. I thought that the Toronto city hall building would mark the future of Toronto Architecture; it was very a creative, artistic and a very optimistic outlook for Toronto's architecture.

Unfortunately, that path was not followed. Much more mediocre architecture was built next to it in all the cities of Canada. I like Arthur Erickson's architecture but he is an exception.

Personally, I do not find the Mississauga City Hall as interesting and adventurous as its predecessor; The Toronto City Hall, which was built 30 years before. Mississauga City hall is something different, and for that I give it a lot of support, but whether you like it or not is secondary, because at least it showed something other than the pretentious buildings we have.

I am very critical of architecture in Canada, with some exceptions like Arthur Erickson. There is a lack of culture in Canada. My neighbors hate my house, and I had to fight the committee of adjustment to get what I wanted. Why should I follow what everyone else has? We are always trying to copy old architecture; I do not want a copy of the fake Tutor House.

Z.G. WHOSE WORK OF CONTEMPORARY ARCHITECTS DO YOU LIKE MOST?

C.O. I like modern architecture today, like Tadao Ando from Japan; he has a pure and simple architecture. I admire the architecture of Norman Foster, who can convince a client to spend the money, like he did in the Hong Kong Shanghai Bank. I also like the architecture of Renzo Piano.

Peter Eisenman, I like his work. I do not like Graves Portland building.

Z.G. SINCE YOU LIKE EISENMAN'S WORK, HOW DO YOU LIKE DECONSTRUCTIONISM?

C.O. I do not like labels. I do hope architecture is much more interesting, and goes much deeper than the epidemics of the architecture.

The epidemics of the buildings are a result of the Beaux Arts, where the architect spent hours and hours designing the facade and never cared about the function behind it, and I think that is what the Bauhaus and the modernist went along.

But I think deconstructionism was coined by Philip Johnson or Charles Jencks, so on the theory I am away from it. I do architecture as a form of art and of course, I always use an intellectual approach, but to make an intellectual approach the main emphasis does not interest me.

INTERVIEWEE	RAYMOND MORIYAMA
TIME	11:00 A.M.
DATE	Tuesday September 13, 1994.
LOCATION	Conference Room, Moriyama & Teshima Architects, Office
ADDRESS	32 Davenport Rd. Toronto, ON., Canada
TYPE OF RECORDING	Audio-Video Taped.

RAYMOND MORIYAMA



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1	Raymond Moriyama (Right) with Zak Ghanim during interview, Toronto, ON, 1994, Photography: Zak Ghanim
2	Bata Museum, Toronto, ON, 1991, Photography: Zak Ghanim 2012
3	Ontario Science Centre, Toronto, ON, 1964 Photography: Zak Ghanim 2012

RAYMOND MORIYAMA



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1	Scarborough Civic Centre, Scarborough, ON, 1969 Courtesy of: R.M. Architect
2	Toronto Reference Library, Toronto, ON, 1973 Courtesy of: R.M. Architect
3	Science North, Sudbury, ON, 1980, Courtesy of: R.M. Architect

RAYMOND MORIYAMA



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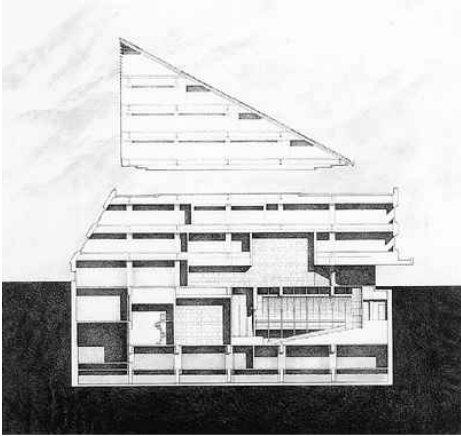
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1	Bank of Montreal, Institute for Learning, Toronto, ON, 1990, Courtesy of: R.M. Architect
2	Bata Museum, Toronto, ON, 1991, Courtesy of: R.M. Architect
3	The National Museum, Riyadh, Saudi Arabia, 1999 Courtesy of: R.M. Architect

RAYMOND MORIYAMA



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1	Canadian Embassy, Tokyo, Japan, 1991 Aerial View Courtesy of: R.M. Architect
2	Canadian Embassy, Tokyo, Japan, 1991 Section Courtesy of: R.M. Architect

RAYMOND MORIYAMA

RAYMOND MORIYAMA

BIOGRAPHY

Raymond Moriyama was born in Vancouver, British Columbia, Canada in 1929; interned by federal government with other Japanese Canadians during the war. In 1954, he obtained his B. Architecture from the University of Toronto, and in 1957 a M. Arch. (Civic and Town Planning) from McGill University in Montreal.

In 1973, he received a Honorary degree (Doctor of Laws) from Brock University in St. Catharines and York University in Toronto; in 1980 he received honorary degree (Doctor of Engineering) from Technical University of Nova Scotia, and The Ryerson Fellowship from Ryerson Polytechnic Institute in Toronto, Ontario, Canada. The following year (1981), he received a Honorary degree (Doctor of Laws) from Trent University, Peterborough, Ontario. In 1987 the University of Saskatchewan, Saskatoon granted him a Honorary Degree (Doctor of Laws). He has also obtained Honorary degree (Doctor of Science) from McGill University in 1993, and an Honorary Degree (Doctor of Laws) from the University of Toronto.

Raymond Moriyama Architects and Planners was established May 1, 1958, and in 1970 the name was changed to Moriyama & Teshima Architects, and is still in operating as a partnership. In 1980 to this date, Moriyama & Teshima Planners Limited was created with Mr. Moriyama as President.

Mr. Moriyama holds memberships as a Fellow at the Royal Architectural Institute of Canada and the Royal Society of Arts (England), he also is a member of the Ontario Association of Architects, Canadian Institute of Planners, Royal Canadian Academy of Arts, and the Architectural Institute of Japan.

Mr. Moriyama gained his experience with Fleury, Arthur and Barclay, Architects, in Toronto, Ontario from 1957 to 1958. He was a member of a team working on Urban renewal study for Toronto Responsible for Urban design and urban design criteria for the City of Toronto Planning Board from 1955-1956.

He has been awarded the following Honors; Confederation of Canada Medal (125 Anniversary Commemoration); Order of Ontario in 1992; Life Time Achievement Award - Arts Foundation of Greater Toronto in 1990; Alumnus Emeritissimus - University of Toronto, 1989; Officer of the Order of Canada, 1985; McGill University: McGill in Toronto Award, 1984; Honoured as one of DeBeer's Ten Canadian Men of Distinction 1983; Civic Award of Merit, City of Toronto, 1980; Civic Award of Merit, Scarborough, 1977.

Raymond Moriyama has lectured and presented office projects internationally including North American, Hawaii and Japan.

Mr. Moriyama has been featured in several publications such as Moriyama & Teshima, Architecture as a Work of Life, Process Architecture, Japan (1993), A View of Contemporary architects (includes Moriyama as one of five Canadian Architects of international significance), U + A, Japan (1977) and Encyclopedia of Architects (architects from 4,600 B.C. to date), MacMillan, 1982.

Mr. Moriyama is also very active in the Governor's Council, North York General Hospital, North York, Ontario, Canada, 1994; sits on the Advisory Board -For Every Child a Tree- Project of National Survival Institute with United Nations Environment Program; is Chairman of Board, Ecological Research Limited, Chairman of Task Force on Environmental and ecological factors, Mid-Canada Conference 1969-70.

Among his projects : Japanese Canadian Culture Centre, North York, Ontario; An Apple for the Big Apple, N.Y.,USA; Bata Show Museum, Toronto, Ontario; Bank of Montreal Training Centre, Scarborough, Ontario; Canadian Embassy, Tokyo, Japan; Bay Bloor Radio (retail) Toronto, Ontario; North York City Centre, North York, Ontario; Science North, Sudbury, Ontario; Metropolitan Toronto Reference Library, Toronto, Ontario; Scarborough Civic Centre, Scarborough, Ontario and the Ontario Science Centre, North York, Ontario.

RAYMOND MORIYAMA

RAYMOND MORIYAMA'S INTERVIEW

Z.G. WOULD YOU CONSIDER YOUR ARCHITECTURE JAPANESE OR CANADIAN.

R.M. I think of myself never as a Japanese architect, because I am born here. When we were working on the Canadian Embassy in Japan and I told them that, I would react as a Canadian, and I asked them to understand. The statement that I made to them was not one that would be made by a white man. When I go to Japan, I know that I am not Japanese, but a Canadian.

Z.G. BUT I FEEL THERE IS SOME INFLUENCE BY JAPANESE ARCHITECTURE IN YOUR WORK.

R.M. It is interesting that you say that. At one time I designed a building totally out of steel and glass and scrap metal that the owner had, and when I showed to one of the architectural critics, he said it appears very Japanese, and I said is it because you are looking at me, or if I said my name is Vince and I was blonde what would you say? He said it could be Swedish.

Z.G. HOW DID YOU EARLY YEARS INFLUENCE YOU TO BE AN ARCHITECT?

R.M. I decided to become an architect when I was four and half years old. I almost died and I was good at making airplanes, and one day it landed on a stove, and it caught fire and I tried to get the plane. While I was in bed recovering for almost eight months, I used to watch the workmen at the addition that was going up across the street and every now and then, I would see this man with blueprints. I thought I would like to be a person who thinks about buildings, and later I found out that this person was called an architect.

I was about eight when my father took me in West Minister in Vancouver, to see Chinatown, and I thought someone must think about cities, and I wanted to be that too, later I found this was called an Urban Planner. When I was twelve during the WW II I was put into the camps in Canada, because I was Japanese. Here I learned that democracy is a very fragile thing, so you fight for it, and for everyone else, secondly because when the country turns its back on you, you look for a leaning post, the social sort of leaning post was not there, so one sort of floats, and does not know what is up or down, and that is when I found nature a great solace and that is when I really learned about Nature.

I learned that nature is the most permanent, and it is beautiful. The third thing I learned, even now as an architect, is the he insensitivity of an institution, be it a government or a community that could really suppress or kill the need for individual human beings to grow, and thereby create a loss to a community, to the city, to the country or the world. So I thought if the government had listened to us even as a child , things would have been different. So the whole question of sensitivity was a great issue to me. I guess those were the three things that I learned in my early years.

Z.G. WHAT WAS YOUR FIRST PROJECT AS A PRACTICING ARCHITECT?

R.M. It was a summer cottage. The budget was eight thousand dollars including fees, dock, house, a bridge and any landscaping, and I had to live in it for at least one week. That was a fascinating job. I learned a lot after living in it for a week. We met the budget.

Z.G. WERE YOU INFLUENCED BY ANY ARCHITECTS IN YOUR EARLY CAREER?

R.M. I do not know. I really did not like anybody. In the third year of University, I told my professors that I knew more about architecture than they did, so I did not go to design classes, very pompously. I am not so pompous now.

RAYMOND MORIYAMA

Z.G. WHAT KIND OF ASSOCIATION DO YOU MAINTAIN WITH YOUR PARTNER TED TESHIMA?

R.M. One of us take on the projects, and take the lead. Let us say I am the projects architect, but Ted is the back-up he is my conscious. He asks questions of my work and I of his. We discuss principles. We never discuss personality.

Z.G. I LIKE TO ASK YOU WHAT YOU FEEL OF SOME ARCHITECTURAL PROJECTS, MISSISSAUGA CITY HALL?

R.M. No comment.

Z.G. HOW ABOUT THE PORTLAND BUILDING BY GRAVES?

R.M. I went to visit that building, but I found it did not suit my personality. What bothered me was not the style, but the lack of contextual relationship to the neighboring buildings, it sits there like some pompous, egocentric, pretentious monument to the architect, and I really did not feel, it was contrary to my beliefs.

Z.G. I GUESS YOU ARE NOT A POST-MODERNIST.

R.M. Post-modernism does not suit my personality. Other people like it that is fine with me. I do not think post modernism is going to last. When talented architects do that work, it comes out well, but what bothers me is architects that have not talent pass it off as a style, and the public is getting crap

Z.G. I ENVISION SOME OF YOUR WORK AS POST-MODERNISTIC, SUCH AS NORTH YORK CIVIC CENTRE, IN TORONTO.

R.M. We have looked at it but not adopted it.

Z.G. WHAT ABOUT DECONSTRUCTIONISM?

R.M. Exciting.

Z.G. PHILIP JOHNSON'S C.B.C BUILDING, IN TORONTO?

R.M. Clumsy

Z.G. SAFDIE'S HABITAT IN MONTREAL?

R.M. I found it interesting at that time. It was exciting, now I find it lacking in solid philosophy, it was a technological adventure. It puts blocks together. It does not understand Human beings, and that is unfortunate. There are no human values. It missed the essence of needs.

Z.G. EATON'S CENTRE?

R.M. It ignored the outside.

Z.G. JOHNSON'S AT& T. BUILDING IN NEW YORK?

R.M. Ridiculous

Z.G. WHAT DO YOU THINK OF TORONTO SKY DOME?

R.M. It is ugly, but it has character, sometimes. Its like an ugly turtle. It could have been friendly if it would be more pristine. This is a very interesting situation. Canadian is more in Macintosh. We are more interested in wire hangers, not good hangers. We are going through a phase. I am not saying that the Sky dome is a good solution. It represents the wire hanger situation. It is ugly. The whole waterfront is a missed opportunity.

Z.G. WHAT OPPORTUNITY DID IT MISS?

R.M. Missed opportunity and it is going to take a lot to correct the access of the mass of people to the water.

Z.G. YORKVILLE PARK, IN TORONTO?

R.M. It puts me off. They put a huge rock to pretend it is a rock mass. There are certain parts that are good. That is unfortunate; I think we are heading for disaster.

Z.G. WHAT ABOUT DECONSTRUCTIONISM?

R.M. Exciting.

Z.G. ONE OF YOUR EARLY PROJECTS, WAS THE COMPETITION-WINNING SCARBOROUGH CIVIC CENTRE, HOW DID IT START?

R.M. I guess it was started in 1969. It was a major project, Scarborough really interested me, and when we went to the interview, we really did not talk about architecture. I was very much interested about talking about the virtues of democracy, at the municipal level, and how does one express it, so that is what we tried to do. We were invited to the competition. The interesting thing is that I was taking a great chance.

It was the first building to have a central atrium, we never called it that. It was a central public space, a place for public gathering.

Other developers and architects asked how we did it, and how much it cost. No one asked why we did it. So when they found out how cheap it was the momentum started.

Z.G. HOW DO YOU FIND THE CANADIAN GOVERNMENT ASSISTANCE IN WORKING ABROAD?

R.M. You find they are very slow. I believe the American embassy is better in helping their architects. The Canadian government is very slow in responding to needs. We are unable to make networking possible. For example, even the western architectural associations try to keep eastern architects out of their provinces.

The world is much too small, and the Canadians think on a small level, the government should encourage networking in the country. This is more of a problem.

Z.G. IF YOU HAD A CHANCE TO REDO THE ONTARIO THE SCIENCE CENTRES TODAY, WOULD IT BE DIFFERENT?

R.M. It would be different. Time has changed, technology has changed, and we try to share what we have discovered. In our office, we have a saying, "EMPTY YOUR MIND AND BECOME

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A PROFESSIONAL DUMDUM." Architects tend to be pompous and pretentious and we do not know very much.

So I am saying if you become a professional dum dum you can ask questions and listen. I also practice the two L's: listen and you can become a Leader.

There are four P's to the appropriate answer. The place, the people, the program and the process. All are different so everything is different. Maybe other people have developed new ideas, so look for opportunity and grab on to them. Originally when we were given the task, we were going to an air building, but we did not have time. Energy consumption was also too high.

Z.G. WHERE DO YOU THINK CANADIAN ARCHITECTURE IS GOING NOW.

R.M. I feel the level of Canadian Architecture is fairly higher than most countries. I tend to praise my fellow architects. Because of our climate, we tend to put things together better technically. Design wise our average is far higher than most countries. So I would put Canadian architecture above most other countries. I am happy about our architects. I am optimistic right now, and when I see a lot of talented architects doing good work, I celebrate.

Z.G. LANDSCAPING HAS ALWAYS BEEN A MAJOR PLAYER IN ALL YOUR DESIGNS, WHY?

R.M. I feel that we are part of nature, and that the building is not a building if not surrounded by shrubs. The whole idea is co-operation. You have to co-operate with nature. I was walking by myself in the Himalayas, I said if I fall off this path, no one will know, but it does not matter, I felt very small. We are desecrating this world. Nature is one in its own, and we cannot reproduce or conquer it. We must live with it. We as humans do not listen to the right voices; we are marching to the wrong drummer.

Z.G. HOW DO YOU LIKE THE ARCHITECTURE IN JAPAN?

R.M. There are a lot of good and bad things going on. Everything is going into a waste paper basket, and its fermenting, and it is going to explode.

Z.G. WHAT DO YOU THINK OF EISENMANS' WORK IN JAPAN?.

R.M. I think Eisenman does not understand their mentality. The Japanese are using him.

Z.G. WHAT WAS YOUR EXPERIENCE IN WORKING IN THE CANADIAN EMBASSY IN JAPAN?

R.M. The Canadian Embassy is not a job that we did for the Canadian Government, The Canadian Government had a great concept of building a project with no cost to the Canadian public, so to materialize this, we worked for the Japanese Government.

In Japan, the contractors are very professional, not like Canadian who are more like brokers. The Japanese are very solid.

Z.G. DO YOU TEACH ARCHITECTURE?

R.M. I do some lecturing. I find two things wrong with teaching, the other faculty members and the students.

Z.G. ANY DREAM PROJECT THAT YOU WOULD LIKE TO WORK ON?

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R.M. Architects have a dream they fantasies. I would like to do three things; I would like to design a city hall, a museum, and a cathedral. The cathedral was a symbol in the pursuit of truth. I have done two out of three. The cathedral is a never-ending process for me.

INTERVIEWEE	ARTHUR ERICKSON
TIME	4:00 P.M.
DATE	Thursday, September 22, 1994.
LOCATION	Cafe Suisse, Sheraton Hotel, Toronto International Airport,
TYPE OF RECORDING	Audio-Video Taped.

ARTHUR ERICKSON



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1	Arthur Erickson (Left) with Zak Ghanim during interview, 1994, Photography: Zak Ghanim
2	Roy Thomson Hall, Toronto, ON, 1975, Photography: Zak Ghanim, 2012
3	Kings Landing Building, Toronto, ON, 1995 Photography: Zak Ghanim, 2012

ARTHUR ERICKSON



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1	Markham Civic Centre, Markham, ON, 1986, Photography: Zak Ghanim, 2012
2	Canadian Embassy, Washington, DC, 1996, Photography: Zak Ghanim
3	Eglinton West Subway Station, Toronto, ON, 1987, Photography: Zak Ghanim, 2012

ARTHUR ERICKSON

ARTHUR ERICKSON

BIOGRAPHY

Arthur Charles Erickson was born in Vancouver in 1924. He studied at the University of British Columbia from 1942 to 1943. During World War II, he learned to speak Japanese and was posted to India as a translator. He graduated from McGill University, School of Architecture in 1950, receiving the Lieutenant-Governor's Bronze Medal and the Hugh McLennan Travelling Scholarship. He travelled extensively in the Middle East, Europe and Scandinavia.

He returned to Vancouver in 1953, and opened a practice. In 1961 he received a Canada Council Fellowship for architectural research in the Orient and travelled throughout Japan, Cambodia and Indonesia.

In 1963, he opened a practice with Geoffrey Massey, and they jointly won first prize in the competition for Simon Fraser University. He opened offices in Toronto in 1968, Saudi Arabia and Kuwait in the 1970's and Los Angeles in 1981. The partnership with Massey separated in 1972. In 1986, he became the only Canadian Architect to be awarded the American Institute of Architects gold medal award for lifetime achievement.

Some of Mr. Erickson's works include Trump Tower in New York, the Saudi Arabian Embassy in Ottawa, the California Plaza in Los Angeles, Harbour front, Queens Quay, Toronto, and Canada Place Development in Edmonton. Most of these projects were completed between 1981 to 1983 with the exception of the California Plaza, which was completed in 1991.

Mr. Erickson was awarded the Grande Medaille d'Or, Academie d' Architecture de France in 1984, and in conjunction with Philip Johnson and John Burgee he was awarded the Chicago Architectural Award in the same year. In 1983 he received the Governor General's Medal for the Museum of Anthropology, Vancouver, and in 1982, for the Yorkdale Rapid Transit Station in Toronto and the Robson Square and Law Courts Complex in Vancouver.

Due to the loss of key commissions and the general downturn of the economy, Arthur Erickson closed his Toronto office in 1989. Under similar circumstances, and in spite of attempts to reorganize, his Los Angeles office closed under Chapter 7 in 1991. In late 1991, he reorganized his Vancouver practice transferring his design staff to Aitken Wreglesworth Architects and Nick Milkovitch Architects. Declaring personal bankruptcy, he re-established his practice under a design consulting firm Arthur Erickson Architectural Corporation. He is at present doing projects worldwide with the above firms and with Gruen Associates in Los Angeles.

ARTHUR ERICKSON

ARTHUR ERICKSON'S INTERVIEW

Z.G. YOU PARTICIPATED IN TWO MAJOR U.S. COMPETITIONS, AND LOST BOTH THE PORTLAND BUILDING AND THE COLUMBUS WEXNER CENTRE. WHAT DO YOU THINK OF THE WINNING PROJECTS?

A.E. First, Graves's building in Portland does not work functionally.

Z.G. SO WHY DO YOU THINK IT WON?

A.E. Philip Johnson served as the architectural consultant to the competition committee, and he just wanted something different. As for Eisenman's Wexner Centre, I have not seen, and I do not understand this business of referring to something that is not within your senses such as the orientation. You cannot see these things unless you fly over it.

Z.G. IN YOUR MONOGRAPH YOU MENTIONED THAT YOU WERE INVITED BY FRANK LLOYD WRIGHT TO WORK AT HIS ATELIER. CAN YOU BRIEF ME ABOUT YOUR ENCOUNTER WITH THAT GIANT?

A.E. Well, I had always been an admirer of his. I had an opportunity to go to Teliesen East, in Wisconsin and that is when I met him. At that time he was known as being arrogant, so I was very apprehensive about seeing him, however, I found him to be absolutely delightful - he countered all the myths.

Z.G. YOU DIDN'T ACTUALLY WORK FOR HIM.

A.E. And then I was glad I didn't because he was a tyrant.

Z.G. YOU HAVE ALWAYS BEEN [AMONG A FEW OTHERS INCLUDING PEI AND MEIER] LOYAL TO YOUR OWN -ALMOST ORTHODOX- VOCABULARY OF MODERNISTIC ARCHITECTURE, AND THAT IS WHAT DISTINGUISHED YOU FROM SO MANY ECLECTIC ARCHITECTS. NOW MY QUESTION IS, WERE YOU EVER ATTEMPTED TO PLAY A BIT WITH SOMETHING LIKE DECONSTRUCTIONISM?

A.E. No, see, deconstructionism is suddenly becoming a legitimate style. It is very much a way of composing, because deconstructed buildings have a very thin frame and I don't know how they stay.

Z.G. HOW ABOUT POST- MODERNISM?

A.E. I think it's absolutely phenomenal. I think I'm still very much a modernist, I believe that one should derive concepts from the program and culture but not so much from history. I think what is happening today is the Disney-fixation of everything.

You know, I had a long talk with Prince Charles, before he came up with all his attitude about architecture, and I tried to give him some books on architecture, but I don't think anyone writes well about architecture. You have to see it. Prince Charles then reverted to his regency but he can't help it. He doesn't understand although he should, he is a very intelligent and remarkable person. I think he would listen if the right people got to him.

Z.G. BUT ISN'T THE ROTUNDA IN THE CANADIAN EMBASSY IN WASHINGTON, D.C. A SORT OF HISTORICAL ILLUSION?

ARTHUR ERICKSON

A.E. Yes, and I'll tell you the important thing is that Washington has a very definite context, and what I was trying to avoid was to use anything that was really classical. In other words, not use Corinthian or Ionic columns or something like that. I was trying to use columns but with a twist.

Z.G. IN THAT ROTUNDA, THE SUPPOSEDLY SUPPORTING COLUMNS ARE HOLLOW, DECORATIVE AND NON-STRUCTURAL, ALSO, THERE IS A MISSING COLUMN. WHY?

A.E. The missing one is because I did not want a complete rotunda, and the huge columns that support nothing were a symbol, that gave scale. So I had fun with that building because it was the first time I worked with the ideas of classical organism, by changing the scale of the building, by using a device such as a column in miniature, grand and heroic, you can adjust the impact.

Z.G. TALKING ABOUT IMPACT. BACK IN 1981, YOU WERE PERSONALLY HANDPICKED TO DESIGN THAT EMBASSY, BY YOUR FRIEND, THEN IN POWER, PRIME MINISTER PIERRE TRUDEAU. ALTHOUGH IT WAS ANNOUNCED AS A NATIONWIDE COMPETITION. MANY ARCHITECTS ACROSS CANADA WASTED A GREAT DEAL OF TIME AND MONEY PREPARING THEIR PROPOSALS, WAS THAT FAIR?

A.E. How about selecting Moshe Safdie for the National Art Gallery in Ottawa, and Douglas Cardinal for the Canadian Museum Of Civilization in Hull? Is not that the same?

Z.G. I WOULD LIKE TO ASK YOU ABOUT THE WORK OF SOME INFLUENTIAL CANADIAN ARCHITECTS. LET US START WITH SAFDIE'S HABITAT IN MONTREAL.

A.E. I think it was brilliant for its time. It was not necessarily practical.

Z.G. SAFDIE'S NEW LIBRARY IN YOUR HOME TOWN OF VANCOUVER?

A.E. No comment.

Z.G. HOW ABOUT MISSISSAUGA CITY HALL?

A.E. Well, I think its real aspects are interesting such as the shrinking stairway, there are a lot of things in architecture now that have to do with dreams and nightmares.

Z.G. THE NEW PARIS OPERA HOUSE?

A.E. You know. I'll tell you, there are some things inside that building that are not that bad.

Z.G. I'M TALKING ABOUT THE BUILDING AS A WHOLE.

A.E. I don't think it works on that square.

Z.G. YOU HAVE BUILT MAJOR COMPETITION WINNING PROJECTS IN THE USA, INCLUDING THE SAN DIEGO'S CONVENTION CENTRE AND THE CALIFORNIA PLAZA. HOW DO YOU ASSESS THE CANADIAN CLIENTS AS OPPOSED TO THEIR AMERICAN COUNTERPARTS?

A.E. I don't know, but I'll tell you, the government in Canada is much more open. It is much more prescriptive. They are trying to hold this country together.

ARTHUR ERICKSON

Z.G. WERE YOU EVER APPROACHED BY DISNEY CORPORATION TO DO ANY PROJECT?

A.E. No, and I wouldn't do it either, especially after what I said about them earlier.

Z.G. I WOULD LIKE TO ASK YOU A PERSONAL QUESTION, IF I MAY. WHAT DO YOU FEEL ABOUT THE WIDELY-PUBLICIZED REPORTS ABOUT THE BANKRUPTCY OF YOUR OFFICES?

A.E. I'm sad because unfortunately, it was not reported correctly. I would have liked to take legal action, but I do not have the money.

Z.G. SO WHAT ACTUALLY HAPPENED?

A.E. The fact is that it was the beginning of the recession, and we were never able to get ahead without having big enough projects to really sustain a big office. When all the middle east projects went, that affected the Toronto office. After moving this office to Los Angeles, the same thing began to happen. It was an unnatural crisis.

I then went to talk to a couple of offices that were interested in associating with us, and could have pulled us out. One of them was Leo Davy. We had only enough to carry on for about three months, and he really promised that everything was going to be fine. Then he phoned me, and said that he had a feeling about what was going to happen in the States, and that he must withdraw all his energy and people, because he suspected a very serious recession. So that was the writing on the wall.

Z.G. HAVE YOU RE-ESTABLISHED YOUR OFFICE?

A.E. Not exactly. What I am doing now is associating with different offices. The Vancouver office never really closed.

Z.G. WHAT IS ON THE DRAFTING BOARD THESE DAYS?

A.E. We have done a couple of competitions in Taiwan and Malaysia just recently. Paul Rudolph is doing some interesting work in there. I have not seen his last one. We also have some work in Saudi Arabia and Simon Fraser University here in Vancouver.

Z.G. YOUR ARE KNOWN FOR YOUR POETIC FUSION BETWEEN BUILDINGS AND LANDSCAPING, WHERE DID THAT MOTIVATION COME FROM?

A.E. I have always felt that you must have a site to create a place. I've always used terrain and water. Water reflects the sky and that is important in grey weather. I have been criticized, as to whether, I am designing a building or a park.

Z.G. DID YOUR EARLY FASCINATION WITH PAINTING HAVE AN IMPACT ON YOUR CAREER?

A.E. When I was young, I wanted to be a painter but then my father said, "Look, you'll never make a living in painting." When I was 16 I asked him if there is a place where I could be trained as an architect, he suggested that I go to M.I.T. and finish a course in engineering, not realizing at the time that engineering could be such an art.

ARTHUR ERICKSON

Z.G. WHAT INSPIRED YOU AS A YOUNG ARCHITECT?

A.E. Frank Lloyd Wright. Also, my early trip to Egypt was very inspiring.

Z.G. YOU HAVE DONE A GREAT DEAL OF WORK IN THE MIDDLE EAST. HOW WERE YOU INTRODUCED TO THIS DISTANT MARKET?

A.E. Oh, I have always been interested in the history of different parts in the Middle East, and I think my first experience goes back to 1965. I went to Saudi Arabia to meet a certain prince, at a hotel called the Red Sea Palace, and to my surprise, I found out that, he was the wrong prince.

Meanwhile, I came across an Irish man who was a consultant of the planning department in Kuwait. He said, "Look we are doing a new University, and I think Simon Fraser is a unique University," and asked me to bid on their project. So we went to Kuwait and spent about a week on the proposal working for this Irish man, but the project was given to a Spanish architect because Spain was the only Western country that stood by the Arabs during their war with Israel, so it was for political reasons.

Regarding Saudi Arabia, one of the earliest projects was the Air Force Academy. We also did a number of housing projects in Medina.

We did not have an office there until about 1973, and that was really the initiative of my office in Vancouver. At that time, the Saudi Ministry of External Affairs approached us to help them with a building design issues and as a result, we created a planning program for them. The Ministry, then decided that they were diplomatically obligated to have an international competition, for the building that we had been asked to work on, and that is something we did not foresee. They also informed us that we would be one of the competitors. There was an objection from some of the different ambassadors because obviously we knew more about the project than everyone else, so they gave us a handicap by letting everyone else have six months more than us.

Then there were even more objections and they finally said that we could not compete, however they would hire us as personal consultants to supervise the design and the construction of the whole building. So at that time we set up an office and that lasted three or four years. Also the Vancouver office got involved with some projects in Kuwait through the same Irishman, who was still there. We became quite friendly and that is when we teamed up with an architect and a historian from Connecticut to win a competition in Iraq

Z.G. WHAT IS THE TOUGHEST PROJECT THAT GAVE YOU THE HARDEST TIME?

A.E. I guess California Plaza, back in 1980. It was a competition.

Z.G. WHAT DO YOU THINK OF THE FUTURE OF ARCHITECTURE IN CANADA?

A.E. I do not know I am concerned about the computer, I think the problem is the public is becoming less educated.

Z.G. WHAT IS THE PROJECT THAT YOU HAVE NOT DONE BUT YOU WOULD LOVE TO DO?

A.E. An airport, I spend so much time in them and they are all wrong.

Z.G. WHAT KIND OF PARTNERSHIP WAS BETWEEN YOU AND MR. MASSEY

A.E. I did the design work, and he is now in Vancouver.

Z.G. HOW DO YOU SEE A FUTURE OF ARCHITECTURE?

ARTHUR ERICKSON

A.E. I think there are some very talented people out there. Too often what architects do is put on a pretty dress, they don't take the proper measurements, they don't understand. The building is the marriage between what is outside and what is inside.

Z.G. IS THERE A BUILDING THAT YOU HAVE COMPLETED, THAT YOU WISH YOU COULD HAVE DONE DIFFERENTLY?

A.E. Oh, I'm sure there are some.

Z.G. YOUR MUSEUM OF ANTHROPOLOGY AT THE UNIVERSITY OF BRITISH COLUMBIA, IN VANCOUVER, WAS SELECTED RECENTLY FOR ONE OF THE SETS IN THE MOVIE "INTERSECTION." HOW DID THAT COME ABOUT?

A.E. Paramount called our office, and told us that the director would like to use the building for a set in a movie. It was fun, for me, to meet Richard Geer. When I was introduced to Sharon Stone, I did not recognize her, at all.

Z.G. AND THAT WAS BECAUSE...?

A.E. She was not wearing any make-up!

Z.G. WERE THERE ANY OTHER MOVIES THAT USED SOME YOUR BUILDINGS?

A.E. Oh, yes, quite a few. Not so much the homes. The court houses in Vancouver have been in three or four, the San Diego Convention Centre was in the last Sylvester Stallone's movie, and the California Plaza was in rising Sun, so I think I may be a better set designer than an architect.

INTERVIEWEE	PAOLO PORTOGHESI
TIME	11.30 A.M.
DATE	Saturday, May 13, 1995.
LOCATION	Jamie Kennedy Restaurant, Royal Ontario Museum, Toronto, ON.
ADDRESS	100 Queens Park, Toronto, ON., Canada.
TYPE OF RECORDING	Audio Taped

PAOLO PORTOGHESI



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1	Paolo Portoghesi (Left) with Zak Ghanim during interview, Toronto, ON, 1995, Photography Zak Ghanim
2	Islamic Centre, Rome, Italy, 1974 Entrance Photography: Zak Ghanim, 2008
3	Islamic Centre, Rome, Italy, 1974 Minaret Photography: Zak Ghanim, 2008

PAOLO PORTOGHESI



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1	Islamic Centre, Rome, Italy, 1974 Interior Photography: Zak Ghanim, 2008
2	Islamic Centre, Rome, Italy, 1974 Fountain Photography: Zak Ghanim, 2008

PAOLO PORTOGHESI

BIOGRAPHY

Paolo Portoghesi was born in Rome in 1931. He came out of an old Roman family of artisans and artists that owned a vineyard near Piazza di Spagna.

He is both an architectural historian and a militant architect. Internationally renowned for his fight for the recovery of historical traditions and relationships between buildings and their sites. Mr. Portoghesi has always lived in Rome and devoted most of his studies to the city, its life and monuments. His most popular book, "Baroque Rome," has been continuously reprinted since 1966 and still remains the most effective synthesis of an age that was actually decisive in shaping the Eternal City. Among his other books are "Renaissance Rome," "Eclecticism in Rome," and "Rome, the other city." Mr. Portoghesi writes about urbanism and architecture at the beginning of the century.

His historical production covers international Baroque as well as Art Nouveau; however the heart of it consists of various essays and books about Borromini, the most original baroque architect. Whose work influenced Portoghesi in his professional activity?

His most successful theoretical book is "After Modern Architecture" and has been translated into six languages.

His major architectural works in Italy are; the Roman Baldi House, built in 1959. Charles Jenks regarded, this house, as a forerunner of post-modern architecture. Others include; The Holy Family Church in Salerno, the Ignazio Silone public library in Avezzano, the Fine Arts Academy in L'Aquila, the National Electric Company's workers housing in Tarquinia, the civic square in Poggioreale, the hall for a thermal bath centre in Montecatini, the Baia di Campi hotel in Vieste, a chapel in Alcamo Cathedral and the Borsalino residential complex in Alessandria.

Under construction: the Nuovo Politeama opera-house in Catanzaro, the thermal bath pavillion in Nocera Umbra, the Philosophical Studies Center in Ascea and the Savoia Hotel in Rimini.

Mr. Portoghesi realized many works abroad, such as the indoor swimming pool in Marbella (Spain), the residential building in Berlin Tegel (Germany) for the Internationale Bauausstellung, the public garden in Montpellier (France), the Khartoum Grand Hotel (Sudan), the "Primavera" restaurant in Moscow (Russia) and the town square in Pirmasens (Germany).

Recently he won the context to build the new Copyrights Institute at the St. Peter's College in Oxford (Great Britain). His most renowned work is the Roman Mosque with the Islamic Cultural Center.

There are also to be mentioned, among his foreign projects, the Royal Court in Amman, the restoration of the Italian Embassy in Berlin, the Central American Parliament House in Esquipulas (Guatemala), and some buildings in Tokyo, Beirut and Abu Dhabi.

In 1968, just after his appointment as Professor of History of Architecture, he was elected head of Faculty of Architecture of Milan Politecnico. Since 1976 he has been teaching at Universita della Sapienza in Rome. In 1979, as Director of Architectural Sector of Venice Biennale, he asked Aldo Rossi to design the "World Theatre." The work was realized over a boat in St. Marc dock in Venice and sailed till Dubrovnik. In 1980 he built together with nineteen world-famous architects (like Robert Venturi, Charles Moore, Hans Hollein, Frank Gehry, Ricardo Bofill, Robert Stern, Franco Purini, Oswald Mathias Ungers and Paul Kleihus) the "Via Novissima" for "The Presence of the Past" exhibition, a temporary street which was disassembled and rebuilt in Paris and San Francisco.

From 1983 to 1993 he was President of Venice Biennale. At the end of the appointment, he edited "the Three Monotheistical Religions' Holy Spaces," an exhibition that was repeated in Munich, London and Berlin. Among his acknowledgments are the honorary degree by Lausanne University, the Legion d'Honneur and the title of Chevalier des Lettres et des Arts by French Republic. Awards: INARCH National Prize for Historical Criticism, Fregene Prize, Reggio di Caseta golden Prize, Biancamano Prize, De Nicola Prize, S. Valentino Prize, Cultori di Roma golden medal. A number of exhibitions and publications have been dedicated to his work; among

PAOLO PORTOGHESI

the latter are; C. Norberg-Schulz, *Alla ricerca dell'architettura perduta*, Rome, 1975; a + U, special issue, Tokyo, May 1977; G.C. Priori, *L'Architettura ritrovata*, Rome, 1985; G.C. Priori, *Paolo Portoghesi*, Bologna, 1985; M. Pisani, *Dialogo con Paolo Portoghesi*, Rome, 1989; M. Pisani, *Paolo Portoghesi: la piazza come "luogo degli sguardi"* Rome 1990; M. Pisani, *Paolo Portoghesi*, Milan, 1992; G.C. Argan and others, *Paolo Portoghesi*, Rome, 1993; the catalogue of the *Natura e Architettura* exhibition, Milan, 1993. Under press: Stefania Tuzi, *Paolo Portoghesi works*, New York.

PAOLO PORTOGHESI'S INTERVIEW

Z.G. YOU HAVE ESTABLISHED YOURSELF AS A LEADING INTELLECTUAL SPOKESPERSON OF POST-MODERNISM. HOW DO YOU COMPARE IT WITH MODERNISM?

P.P. Well, post-modernism is a word and it is very ambiguous, and I think everyone interprets the word differently. I think it was very useful to introduce this word because; it expresses strongly the condition of conservation. Typical of the culture of modernism.

The modernism is born in its definitive way in the Twentieth Century. Now we are at the end of the century, so seventy years have passed, from the invention of the language of rationalism, the language of Avant Garde.

Many Architects are convinced that the revolution of modernism must preserve its character without change. So, post- modernism was against the stability of conservative characters, because the world has radically changed from the world of our Grandfathers.

So I think this word is very useful to define a line of transformation, to create a new condition of operation and abolish a certain type of prohibition, to use forms derived from tradition. The language of modernism is a language without any reference to traditions, and in a certain sense expresses only western traditions, so it was a nonsense, imposing an international style all around the world.

Post-modernism broke this equilibrium, Created many different phenomena. I think the more important, positive aspect is that post-modernism began the message to connect architecture and place. This is very important theme, the central theme for the future of architecture. This connection with place must be interpreted like a regal message, not like a game of different forms.

Z.G. WHO ACTUALLY COINED THAT WORD POST-MODERNISM?

P.P. Well, the first to use this word in architecture was certainly Charles Jencks. In his book in 1977. But before this book, this word was used at the beginning of the century in Spain, and I read it in a magazine published in 1954. An article written by an American, called the Post-Modern house. So Jencks has used something that existed. It was created for publicity.

Z.G. WHAT IS THE DIFFERENCE BETWEEN ROBERT STERN AND CHARLES JENCKS' INTERPRETATION OF POST-MODERNISM?

P.P. Jencks' post-modernism is somewhat different. Jencks is now using another word neo-classicism

Z.G. DO YOU AGREE WITH PRINCE CHARLES ON HIS VISIONS OF ARCHITECTURE?

P.P. I do not have the same ideas but I find his actions very positive. Modernism has committed many crimes against the old cities. Modernism is only justified from the economic point of view.

Z.G. WITH A THEME TITLE "THE PRESENCE OF THE PAST" IN 1980, YOU INVITED TWENTY INTERNATIONAL ARCHITECTS TO DESIGN FACADES FOR AN IMAGINARY STREET, THE STRADA NOVISSIMA FOR THE FIRST INTERNATIONAL EXHIBITION OF ARCHITECTURE AT THE VENICE BIENNELE, WHICH WAS A TURNING POINT IN THE CONTEMPORARY INTERPRETATION OF THE CITY, HOW DID THIS IDEA COME ABOUT?

P.P. The idea was to put attention to the fact that it is not sufficient enough to create good architecture, it is very important to create a new city. A beautiful city is made of many designs from many architects, but the architects must learn to create something together.

I think the modernism has created many individualities and masterpieces. The idea was to demonstrate that the lack of modern cities that satisfies the needs of people, is derived from individualism, derived from the capacity of individuals lack of working in a collective way. The traditional street is the confrontation of different experience. So many people have interpreted the Biennale as an exhibition of vanity. The intention, and the consequence of this exhibition is very different in the sense of the architecture. It is like a seed of collective language.

Z.G. OUT OF TWENTY EXHIBITS, WHICH ONE DID YOU LIKE THE MOST?

P.P. Well, I like organic tendency and the clear position of Leon Krier. I think some of the ideas can be realized in a synthesis, also the positive path of modern heritage. For example Frank Lloyd Wright, in some of his work, you can detect after-modernism, he was beyond his time. So, I think nobody is very close to my position, to find something close I must search in the 50's for some Italian architect. By the way, I like the work of Robert Stern very much. I think he expresses the American identity in the best way.

Z.G. YOU ALSO HAD ORGANIZED AN EXHIBITION OF ISLAMIC ARCHITECTURE?

P.P. Yes, I had an exhibition in Venice of neo-modern Islamic architecture. There is a profound resemblance between the Jewish and Islamic religions.

Z.G. IN 1979 YOU ESTABLISHED THE ARCHITECTURAL SECTION OF THE VENICE BIENNALE AND DIRECTED THE BIENNALE UNTIL 1982, THEN YOU SERVED AS THE PRESIDENT OF THE BIENNALE FROM 1983 TO 1993. HOW DO YOU SEE THE FUTURE OF THE VENICE BIENNALE SINCE YOU LEFT IT?

P.P. Now the director is a big architect that I appreciate very much. He acts in a different way. I consider the exhibition good for the debate. My last proposal was to organize an exhibition with two different positions.

Z.G. WHY WAS THE VENICE BIENNALE CANCELLED THIS YEAR?

P.P. It was just delayed to next year.

Z.G. CHARLES JENCKS, IN ONE OF HIS BOOKS, SUGGESTED THAT YOU GAVE ALDO ROSSI THE DESIGN FOR THE FLOATING THEATRE AND THE MAIN GATE, ON THE FIRST EXHIBITION OF ARCHITECTURE, BACK IN 1980, BECAUSE HE IS A CLOSE FRIEND OF YOURS. WHAT IS YOUR RESPONSE TO THAT STATEMENT?

P.P. No, It is his work that is very close to mine.

Z.G. HOW DO YOU COMPARE THE VENICE BIENNALE TO ALL THE OTHER INTERNATIONAL BIENNALES?

P.P. Well, the formula of the Biennale was very successful. The identity of the Biennale has changed over the years. Now it is an exhibition of fine arts and architecture. It is now the most prestigious exhibition of architecture in the world.

PAOLO PORTOGHESI

Z.G. BEING A SON OF AN ENGINEER, DID THAT HAVE ANY EFFECT ON YOU TO BECOME AN ARCHITECT?

P.P. From my infancy, I have seen architecture through my father. What I have learned was from my travels to Rome. I have chosen Berimini as my master.

Z.G. WHO DID YOU WORK FOR BEFORE YOU STARTED YOUR BUSINESS IN 1958?

P.P. I started my office after I graduated in 1957. Only in the 70's did I work inside for an engineering company.

Z.G. WERE YOU INFLUENCED BY FRANK LLOYD WRIGHT?

P.P. I found Wright very interesting and very inspiring. Wright is one of the pillars of my culture. I met him in Rome.

Z.G. ALL YOUR EARLY PROJECTS HAVE A GEOMETRIC FORM AND INFUSION BETWEEN MODERNISM AND A SENSE OF HISTORY. WERE YOU TRYING TO FIND A NEW STYLE OR IMAGE?

P.P. The idea of a synthesis has always been operated in my approach. A proposal of a new language. But the people want a certain space and I must understand. My works have grown to understand what the people need.

Z.G. IN THE SACRED FAMILY CHURCH, WERE YOU INFLUENCED BY CARLO SCARPA?

P.P. Well, this is not true. Scarpa used circular grids after my church. I never thought of Scarpa's work at this moment, and if you consider the chronology, I think it is clear that Scarpa has used forms similar to the church, in Scerlarno, but not before.

Naturally Scarpa has arrived with these forms, not influenced by me, but in a personal way. Probably with a starting point of Frank Lloyd Wright. The pattern of the grids are derived from an American tradition. They were used by Wright as an American identity.

Z.G. WHAT HAPPENED TO YOUR DESIGN OF THE ROYAL PALACE IN AMMAN, JORDAN, FOR KING HUSSEIN?

P.P. That was of the most interesting projects for me, so it is a pity that it was not realized. It was a big complex, and was created during a big international conference of the time. I guess the project hinged on the financial backing of Nixon.

Z.G. YOU WROTE A BOOK ABOUT THE RENOVATION OF ROME, WHAT WAS IT ABOUT?

P.P. It was a book of drawings. It was made as an offer to the city of Rome.

Z.G. IN THAT MOSQUE, I THINK THE RING AROUND THE TOP OF THE COLUMNS DISTURBS THE FLOW OF THE LINES.

P.P. It has a strong structural value.

Z.G. HOW DO YOU LIKE THE ARCHITECTURE IN CANADA?

PAOLO PORTOGHESI

P.P. I have seen many interesting things, the Atrium in BCE building is an exercise without any connection of reality. The facade is wrong. The Toronto new city hall is the worst that I have seen. A confusion of volumes. I consider the Eatons Center very interesting and original. Zieldler is a very creative man. I did not see the habitat, but I have seen pictures. It's too mechanical.

Z.G. WHAT DO YOU THINK OF DECONSTRUCTIONISM?

P.P. I think it is a fad that will disappear in five or six years. It is a literary approach; it is not an architectural approach.

Z.G. HAVE YOU SEEN ANY OF PETER EISENMAN'S, WORK?

P.P. Well, Peter is a very fanciful architect; his building's has a sense of original will and youth.

Z.G. WHAT IS YOUR MOST BELOVED BUILT PROJECT?

P.P. The Mosque in Rome.

Z.G. NOW WE COME TO THE MASTERPIECE, THE ISLAMIC CENTER AND THE MOSQUE IN ROME. WHAT INSPIRED YOU TO CREATE THIS PROJECT?

P.P. My passion for architecture conducted me to discover the Islamic system. So my study from my youth of Leonardo Da Vinci was a stepping stone in my life. From the first moment that I decided to enter the competition, I studied and analyzed the arches with complete technicalities. I made an effort to interrupt, recreate the Islamic system with new technology.

The final project was derived from the fusion of two projects, mine and Sami Mousawi, an Iraqi Architect. From his concept, we have taken the general scheme. There were more than 60 participants, and the two winners were myself and Sami. The collaboration was not easy, but he was a very generous man. He recognized my experience and decided to use the language pertaining to my experience. I am very satisfied with this collaboration.

Z.G. WOULD YOU CONSIDER YOURSELF AN ORGANIC ARCHITECT?

P.P. Relation between nature and architecture is very important, and I have been working on this theme for thirty years. I have been photographing natural structures from the point of view of architecture, with the idea to find the natural root of architectural ideas. This is my passion.

INTERVIEWEE	MARIO BOTTA
TIME	9:30 A.M.
DATE	Friday, Sep. 15, 1995
LOCATION	Library, The Italian Culture Centre
ADDRESS:	469 Huron St., Toronto, ON. , Canada
INTERPRETER	Dr. Francesca Valente, Director Of ICC.
TYPE OF RECORDING	Audio-Video Taped.

MARIO BOTTA



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1	Mario Botta during interview, Toronto, ON, 1995, Photography: Zak Ghanim
2	House in Riva San Vitale, Switzerland, 1971 Courtesy of: M.B. Architect
3	Table (Terzo), Alias Design, Italy, 1983 Courtesy of: M.B. Architect

MARIO BOTTA



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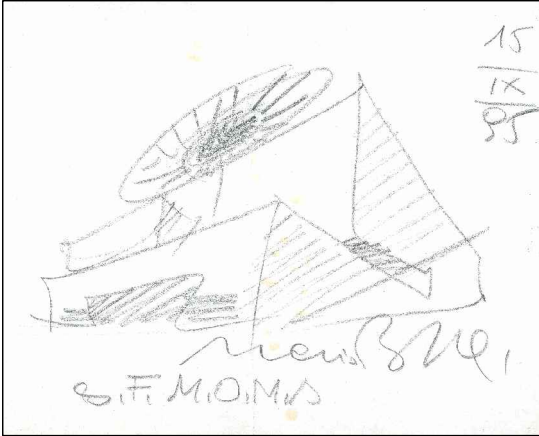
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1	Gottardo Bank, Lugano, Switzerland, 1988 Courtesy of: M.B. Architect
2	Watari-Um Art Gallery, Tokyo, Japan, 1990 Courtesy of: M.B. Architect
3	House in Montagnola, Switzerland, 1989 Courtesy of: M.B. Architect

MARIO BOTTA



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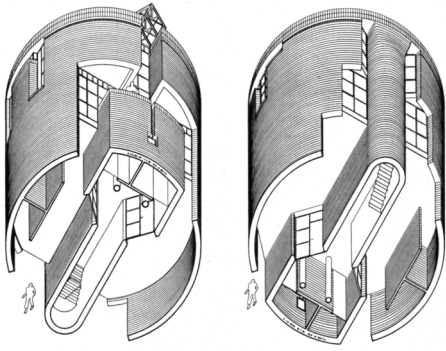
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1	Santa Maria Degli Angeli, Monte Tamaro, Switzerland, 1996, Courtesy of: M.B. Architect
2	Sketch by Botta dedicated to Zak Ghanim, 1996
3	The Round House, Stabio, Ticino, Switzerland, 1982 Exterior, Courtesy of: M.B. Architect

MARIO BOTTA



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1	The Round House, Stabio, Ticino, Switzerland, 1982 Axonometric, Courtesy of: M.B. Architect
2	MOMA, San Francisco, CA, 1995 Exterior, Courtesy of: M.B. Architect
3	MOMA, San Francisco, CA, 1995 Interior, Courtesy of: M.B. Architect

MARIO BOTTA

MARIO BOTTA

BIOGRAPHY

Mario Botta was born on April 1st. 1943 in Mendrisio-Ticino, Switzerland, where he attended Genestrerio primary school and Mendrisio secondary school.

From 1958 to 1961, Mario Botta apprenticed with Carloni and Camenisch Architects in Lugano, Switzerland, then attended the Art College in Milan, Italy from 1961 to 1964. In 1964, he entered the "Istituto Universitario di Architettura" in Venice, Italy, where he studied until 1969. During his university years, as a student he did practical work in the studio of Le Corbusier, working on a new hospital project, in Venice, Italy with Jullian de la Fuente and Jose Oubrierie.

Mr. Botta collaborated with Louis Kahn in 1969, for the exhibition of the new project for The Congress building in Venice, Italy. That year also he graduated at the UIA, Venice, the examiners were Carlo Scarpa and Giuseppe Mazzariol, then started his own activity as an architect in Lugano, Switzerland.

In 1976 Mr. Botta was a visiting professor at the "Ecole Polytechnique Federale" in Lausanne, Switzerland. In 1983 he became an Honorary Fellow of the BDA (Bund Deutscher Architekten). An Honorary fellowship of the AIA (the American Institute of Architects) soon followed in 1984.

In 1985, he won the "Beton" Prize for architecture, in Zurich; Switzerland, and the "Chicago Architecture Award" in 1986. In 1989 he was given the "Baksteen Award" of The Royal Dutch Organization, in the Netherlands. Also, presented in the same year, was the CICA Award (International Committee of Architectural Critics) Buenos Aires, Argentina in occasion of the International Biennial of Architecture.

From 1982 till 1987, he was the member of the "Swiss Federal Commission of Art." In 1987 he was a visiting professor at the Yale School of Architecture, New Haven, Connecticut, USA. In 1989 he became an Honorary professor at the "Escuela de Altos Estudios del CAYC," Buenos Aires, Argentine.

In 1991, he became a member of the "Academie d'Architecture," Paris, France. He received the "Iside e Cesare Lavezzari, Chiasso," Switzerland, in that year, also.

An Honorary Fellowship to the "Accademia di Belle Arti di Brera," Milan, Italy was to follow in 1993, in addition to the "Marble Architectural Award," Carrara, Italy, along with the CICA Award (International Committee of Architectural Critics) Buenos Aires, Argentina in occasion of the International Biennial of Architecture.

An Honorary Fellowship of Cam-Sam (Colegio de Arquitectos de la Ciudad de Mexico-Sociedad de Arquitectos Mexicanos) was given to Mario Botta in 1994, and in 1995 a Merit Award for Excellence in Design - AIA, California for the San Francisco Museum of Modern Art in association with Hulmuth, Obata & Kassabaum, Inc.

MARIO BOTTA

MARIO BOTTA'S INTERVIEW

Z.G. LAST NIGHT, AT YOUR LECTURE AT THE DESIGN EXCHANGE IN TORONTO, YOU MENTIONED THAT YOU WANTED TO BE AN ARCHITECT, EVEN IN YOUR CHILDHOOD. HOW DID THAT COME ABOUT?

M.B. It is a passion without any rules. It is like falling in love. I knew that I wanted to build. I knew that I was much more at ease with the images rather than with sound. Therefore, from this point I looked for an activity where images becomes the filter of so many other things, and then everything followed very smoothly. There are no difficulties where there is a will.

Z.G. IN 1965, WHILE YOU WERE A STUDENT, YOU WORKED FOR LE CORBUSIER. CAN YOU TELL ME ABOUT YOUR EXPERIENCE IN WORKING WITH THIS MASTER?

M.B. Le Corbusier is to architecture what Einstein is to Physics. You can love him, but you have to come to terms with him. Le Corbusier was able to transform the political or social events in architecture. Every occasion from the post war construction, gave the view of new capitals, it is a modern organization of space of the life of modern man. Le Corbusier, in a way, is a sacred monster. He is an icon, because every time he could transform the demands of man in architecture, into space.

From this point of view, he is truly a character of the 20th Century; he was able to transform Neo Classic architecture into Modern architecture. So the historical importance of this man is very real. He is not related to the problems or issues of his kind, he had an incredible intuition of all the mechanical desires of humankind of the industrial society. From this point of view, he is really one of the great personalities of our century.

Z.G. WHAT KIND OF PROJECT DID YOU WORK ON WHILE YOU WERE AT HIS OFFICE?

M.B. A hospital of Venice.

Z.G. HOW LONG DID YOU WORK WITH LE CORBUSIER?

M.B. I worked for 3 or 4 months in Venice before his death. He had a studio there. He did research there with his partners. After his death, I still worked in his office in Paris. I had a relationship with Le Corbusier's partners and collaborators rather than with Le Corbusier himself.

Z.G. YOU ALSO WORKED FOR LOUIS KAHN, WHERE DID YOU MEET HIM?

M.B. In 1969, when he was asked to do the Palais de Congress, in Venice. I was asked to be the liaison between the City of Venice and Louis Kahn through Jesepi Materiol, a friend of Carlo Scarpa, the great architect. Louis Kahn said he needed the drawings of the floor plan. I was a boy, I was in Venice and studying there and I would send him everything he needed. When Louis Kahn came to present the project in Venice, it was easy for me to help. I worked with him for three weeks. We prepared together a show, a rather memorable one, in the Dueteshe Palace, in Venice. I helped him with all this exhibition he was preparing.

Z.G. SO IT WAS A KIND OF COLLABORATION.

M.B. Yes, we worked together, in this specific case also with his assistant.

Z.G. WHO INFLUENCED YOU MOST IN YOUR EARLY CAREER?

MARIO BOTTA

M.B. All the history of architecture. I started from a young Architect, studying at the Ticino School, which was very Wrightian. Then I met Le Corbusier and then Louis Kahn, Carlo Scarpa.

Z.G. WHAT DO YOU THINK OF LE CORBUSIER'S SKOCKING PLAN FOR PARIS IN 1925, WHERE HE PROPOSED TO ERASE THE DENSE FABRIC OF THE OLD SECTOR OF THE CITY TO BE REPLACED WITH CRUCIFORM TOWERS SETAPART ?

M.B. Basically it was a project of the thirties. It is not possible to judge it today. It was a project of great demolitions, of social grandeur, of great perspectives. It was made for 3 million people with a heroic ideal of architecture of the great elegance, with great green spaces.

Today, it is difficult to criticize it, but you have to read it as architecture. It is too easy to critique it today. It does not even make sense, because 60 years have gone by. Architecture is also the daughter of its own time.

It is silly to critique today after seeing a copulation of 60 years of architecture; we cannot just blame him for the interpretation given later. It is like judging a historical moment with today's parameters.

Z.G. DID YOU MEET FRANK LLOYD WRIGHT?

M.B. No, but I met his work.

Z.G. IN 1976 YOU WERE A VISITING PROFESSOR AT THE POLYTECHNIC SCHOOL OF LAUSANNE IN SWITZERLAND. DO THE SCHOOLS OF TODAY HAVE THE ABILITY TO HELP MOVE THE ARCHITECTURAL STUDENTS BEYOND THE STYLES OF ARCHITECTURE THAT WE FOLLOW NOW, AND WHAT DO YOU THINK OF THE EFFECT OF THE COMPUTER ON EDUCATION?

M.B. Schooling in my opinion has succeeded to control the great contradictions of our time. So far, it has answered in a very technical way, but has not realized that real problems are the humanistic problems.

School has looked for solutions, but the beauty of the school in my opinion is instead of asking questions, it raises problems. The schools have to reflect on the text of the moment, the disciple can truly interrogate itself.

Regarding the computer, it is only a tool. It cannot do anything by itself. You have to use this tool well or badly.

Z.G. CAN YOU DESCRIBE THE MORBIO INFERIOR SCHOOL, THAT WAS ONE OF YOUR EARLY PROJECTS, BACK IN 1972?

M.B. It is a structure, which is very long, 100 meters, the geometry is very strong, which conforms to the landscape, which is very organic, so I do not think I really followed the landscape, there is a contrast.

Z.G. ALL YOUR WORK, SO FAR, IS MODERNISTIC, THERE HAVE BEEN LATELY SOME CONTEMPORARY ARCHITECTURE MOVEMENTS THAT DOMINATED THE DESIGN FIELD. I WOULD LIKE TO GET YOUR OPINION ON SOME OF THEM, STARTING WITH POST-MODERNISM.

M.B. Post-modernism is a virus. A virus that has contaminated many architects. But like every virus it will go away.

Z.G. DECONSTRUCTIONISM.

MARIO BOTTA

M.B. Architecture is construction not de-construction. All styles will go but architecture will stay.

Z.G. "ALL BUT MY CLIENTS AND A FEW FRIENDS CONSIDER MY BUILDINGS OUT OF PLACE AND UGLY," THIS IS A QUOTE BY YOU, IN BOB STERN'S BOOK "MODERN CLASSICISM." DO YOU STILL THINK SO?

M.B. I never said that. I do not remember, and I doubt that I would have said this.

Z.G. YOU HAVE BUILT BOTH IN EUROPE AND NORTH AMERICA. HOW DO YOU COMPARE THE PERCEPTION OF YOUR WORK IN THE TWO CONTINENTS?

M.B. Here the system is very different. It is much more technological. North America is a place of assembling things rather than construction. It reflects the organization of society.

Z.G. YOU MENTIONED LAST NIGHT, AT THE LECTURE, THAT IN ONE OF YOUR OFFICE BUILDINGS, YOU BROUGHT THE CITY INTO THE BUILDING, RATHER THAN THE BUILDING TO THE CITY. CAN YOU ELABORATE ON THAT SUBJECT?

M.B. I had a situation where there were other buildings. I had to adjust the building to the city. I did it in such a way that the city entered the building. I created a void in the building to receive the city, and to enclose it in the same of urban space.

Z.G. THIS IS YOUR SECOND DAY IN TORONTO. HOW DO YOU LIKE CANADA'S ARCHITECTURE?

M.B. I have seen very little of Toronto. When you arrive you only get the spirit of Canada, but it is definitely a city of the seventies. It definitely need corrections to make it more livable.

Z.G. I LIKE TO YOUR OPINION ON CERTAIN FAMOUS PROJECTS. FIRST, THE AT & T BUILDING.

M.B. It is not the best by Philip Johnson, I like the young Philip Johnson's work.

Z.G. THE PORTLAND BY MICHAEL GRAVE.

M.B. It is a model in grandeur. I would like to speak well of the good architects.

Z.G. THE HABITAT IN MONTREAL.

M.B. When it was done, it was a very important building. I saw some post- modern building in Jerusalem, but I definitely like the Habitat by Moshe Safdie.

Z.G. YOU WERE ONE OF THE JURORS OF THE NEW PARIS OPERA, HOW DO YOU LIKE THE BUILT PROJECT BY CARLOS OTT?

M.B. I am not happy.

Z.G. HOW ABOUT THE CONTROVERSY OF THE JURY'S CONFUSION BETWEEN CARLOS OTT AND RICHARD MEIER?

M.B. The jury gave an opinion, but the minister made the choice.

Z.G. WHAT WAS YOUR TOUGHEST PROJECT?

M.B. Usually the smaller the project the tougher the project, like designing a chair. The most difficult is the next.

Z.G. ANY DREAM PROJECT THAT YOU WOULD LIKE TO DO?

M.B. I would like to do one in the city.

Z.G. YOUR LAST WORD?

M.B. Architecture is not an aesthetical thing, it is an ethical thing.

INTERVIEWEE	STANLEY TIGERMAN
TIME	12:00 P.M.
DATE	Friday, November 17, 1995.
LOCATION	Le Terrace Restaurant, Crowne Plaza Hotel.
ADDRESS	225 Front Street W., Toronto, ON., Canada
TYPE OF RECORDING	Audio-Video Taped.

STANLEY TIGERMAN



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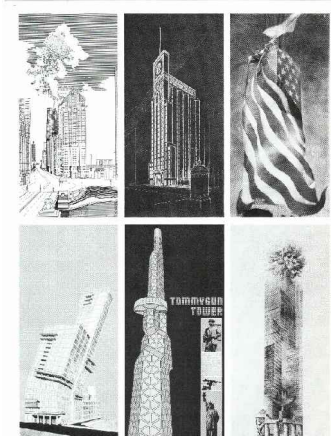
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1	Stanley Tigerman with Zak Ghanim (Right) during interview, Toronto, ON, 1995, Photography: Zak Ghanim
2	Stanley Tigerman and partner wife Margaret McCurry Courtesy of: S.T. Architect
3	Tigerman's office, Chicago, IL, Courtesy of: S.T. Architect

STANLEY TIGERMAN



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1	Apartment Building, IBA, Berlin, Germany, 1984 Courtesy of: S.T. Architect
2	Chicago Tribune Tower late-entry Competition, 1980 Courtesy of: S.T. Architect
3	Art Arch, Mardi Gras Celebration, Galveston, TX, 1985 Courtesy of: S.T. Architect

STANLEY TIGERMAN



1	Buffet Plate, Sunshine Pattern, Brooklyn Museum, Brooklyn, NY, 1985, Courtesy of: S.T. Architect
2	Notch Watch, 1992, Courtesy of: S.T. Architect

STANLEY TIGERMAN

STANLEY TIGERMAN

BIOGRAPHY

A principal in the Chicago architectural firm of Tigerman McCurry, and a Fellow of the American Institute of Architect, Stanley Tigerman received both his architectural degrees from Yale University. He has designed buildings and installations throughout the United States, Bangladesh, Canada, Great Britain, Italy, Japan, Portugal, Spain, West Germany, and Yugoslavia, and he has lectured more than 500 times throughout the world.

He has been a visiting chaired professor at numerous universities, including Yale and Harvard, and he was the resident architect at the American Academy in Rome. He has served on advisory committees of the Yale School of Architecture, the Chicago Art Institute's Department of Architecture, and the University of Chicago, and was Director of the School of Architecture at the University of Illinois at Chicago for seven years. He is currently Co-Founder and Director of ARCHIWORKS, a new design laboratory and school geared for the socially conscious needs of society today.

Mr. Tigerman is also the author of four Rizzoli books, "The Chicago Tribune Tower Competition and Late Entries"; "Versus"; An American Architect's Alternatives; "The Architecture of Exile; and Stanley Tigerman, Buildings and Projects 1966-1989." He also illustrated the fairy tale "Dorothy in Dreamland," published by Rizzoli in 1991.

He received Yale University's first Alumni Arts Award in 1985. He is a member of Phi Kappa Phi and The Golden Key National Honor society, and in 1976 was both chairmen of the AIA Committee on Design, and coordinator of the exhibition and book entitled "Chicago Architects." He was the founding member of "The Chicago Seven" as well as The Chicago Architectural Club. In 1989 he was awarded the Dean of Architecture Award and in 1990 was inducted into the Interior Design Hall of Fame.

He was one of the architects chosen to represent the United States at the 1976 and 1980 Venice biennales, and was part of the "New Chicago Architecture" exhibition at the Museo di Castelvecchio in Verona. In 1990 his work was exhibited at the Art Institute of Chicago entitled, "Stanley Tigerman: Recent Work" commemorating the donation of his archives to the Art Institute. In 1992 he received the Illinois Academy of Fine Arts Award. He is the recipient of many Honor Awards from the National AIA as well as many distinguished building and Interior Architecture Awards from the Chicago Chapter including the Distinguished Service Award.

Critics and historians have written of his work...

"Tigerman, who has done a lot of serious and important building in and around Chicago (and also around the world), has always been an explorer and an articulate exponent of alternatives."

Walter Wagner, "Architectural Record," September 1976.

"Tigerman's willingness to allow his architecture to change drastically over time, while alert to the power and anxiety of stylistic influence, have also been a continuous exploration of the problem of architectural meaning and the expression of that meaning in built form."

Catherine Ingraham, Catalogue from the 1990 Art Institute of Chicago Stanley Tigerman One Man Show.

STANLEY TIGERMAN'S INTERVIEW

Z.G. HOW DID YOU SELECT ARCHITECTURE AS A CAREER?

S.T. I read the book of *Fountain Head* when it was first published. I guess I was 12 or 13 and then I decided to be an architect.

Z.G. YOU WORKED UNDER WALTER NETCH AT SOM AND HARRY WEESE, BOTH IN CHICAGO AND PAUL RUDOLPH AT YALE. WHICH ONE INFLUENCED YOU THE MOST?

S.T. Paul Rudolph, for sure. But I think Meis Van der Rohe influenced me the most, because I knew him very well. He- later in his life- and when I had my own practice collaborated on a project in Montreal. Outside of this, he did the tall building and I did the small buildings. My office did work with his office and I also knew him separately on a personal level. I always respected him, as an architect he had the greatest impact on me.

Z.G. WHAT WAS YOUR IMPRESSION ABOUT HIM?

S.T. He was a very nice man and a tough guy. He was a strong man but quiet, solid, introspective and I liked that.

Z.G. HOW ABOUT WALTER NETCH?

S.T. I think it is in his character, mean, miserable, nasty, bitchy person.

Z.G. IF YOU ONE OF THE JURY OF THE INTERNATIONAL COMPETITION OF THE NEW CHICAGO LIBRARY, WHICH ONE OF THE INVITED ENTRIES WOULD YOU HAVE SELECT?

S.T. The one that won. I said it on television. Of the five that were submitted, it was the best one. The Beeby's one. It was the best but it was also the terrible one!

Z.G. IN YOUR EARLY CAREER YOU EXPERIMENTED WITH WHAT WOULD YOU DESCRIBED AS "MEGA CITY." WHAT WAS THE NOTION BEHIND IT?

S.T. I was thirty-five years old, I was back from Yale for four years, where I studied under Alvar Aalto. I was always interested in geometry, mathematics, and painting sort of pop art. It was a revelation in some way to me. When the model was photographed and I saw it, I was blown away.

I recognized there was something very strong about it. Anyway, if you look back in time to the mid -sixties, there was a lot of literature published on mega structures. It was the beginning of that kind of thing. It was a good structure and it was an interesting concept. I liked it then and I still like it now.

Z.G. DO YOU THINK THIS CONCEPT WOULD WORK IN TO DAY'S CITIES?

S.T. Oh yeah. No question. In any number of ways.

Z.G. YOUR PROJECTS VARIED FROM HIGH RISE, FLATWARE AND URBAN DESIGNS, WHICH OF THEM IS CLOSE TO YOUR HEART?

S.T. If you design things then you design. So it becomes almost like a drug, and you become a part of it. You live it. You are impelled by it. They are all my favorite.

Z.G. AS THE RESIDENT ARCHITECT AT THE AMERICAN ACADEMY IN ROME. WHAT KIND OF EXPERIENCE DID YOU GAIN?

S.T. I have never said this before, but it was actually very destructive to my career. Rome was fabulous, and it was a time of Post Modernism. All these incredible buildings were fabulous. The context of the place seduced me, and at some level it set my career back. I came subjected to the place. In some ways it was very productive, because it also made me release that having overriding a single line in architecture is a problem.

Z.G. FROM 1966 TO 1975 YOU COLLABORATED WITH ARCHITECT MUZHER ISLAM IN BANGLADESH, WHAT INFLUENCE DID IT HAVE ON YOU?

S.T. It was a great experience. It was the reverse of the American Academy. But the American Academy was more fun and more stylish. Back in the sixties, you were too young to remember, Kissinger caused the United States to covertly send military aid to Pakistan, to suppress the Bengalis. So the Pakistanis tried to decimate the intellectual community, to Kill them. In fact I saw it, they lined them up and shot them. It was a hell of an experience.

Muzher Islam was an extraordinary man, he was in my masters class at Yale. He also was on the jury of the Aga Khan competition. He is a very good architect, not a terrific one. But he was a terrific human being, he was also head of the Marxist Leninist Party in Bangladesh. So he was very politically embroiled, and was one of the strong forces that caused the revolution to occur. He was forced to flee to Calcutta, during the revolution. So I went there as an architect, and resigned the commission in Calcutta at a press conference in September 1971, and Teddy Kennedy was the only other one who came up for the Bengalis.

See, I am not interested in architecture in the conventional sense, it does not interest me then, or now and a lot of it came from Mr. Muzher Islam, who gave up architecture to find something to help his people. It taught me to develop a master plan, which is more important than buildings. So that was a very important experience in my life.

Z.G. YOU HAVE BEEN ASSOCIATED WITH THE CHICAGO SEVEN, HOW DID IT START?

S.T. I don't care what they are. They are a group of six because I am not part of that. We came together to do an exhibition in 1975, and then in 1976. First in Cooper Union in New York, then in Chicago. We were all very young. I was among the oldest of the seven, there were two who were older. We were trying to find a way to beat the power structure in Chicago, which was entirely run by Meislen Descendants, so we did this exhibition.

Then we found something called the Architectural Club, it was totally boring. I have no interest in it. Things happen in life, so some people move on, and others do not. Their life is ruled by a dead man. I know an architect who is a totally worthless educator in our system David Nyland, whose life is entirely the opposite of his teacher Paul Rudolph. Nothing has happened in his life. The six are still in the Chicago. I am not with them.

Z.G. YOU ARRANGED THE CHICAGO TRIBUNE LATE ENTRY COMPETITION. WHICH ONE DID YOU LIKE BEST?

S.T. I liked a lot of them. I could not pick a favorite. The exhibition was a success. Entries from all over the world. There were eighty entries.

Z.G. WERE YOU SURPRISED AT THAT RESPONSE?

STANLEY TIGERMAN

S.T. I was pleased. I was surprised at the amount of work that was put in by architects. I was excited by the architects' response.

Z.G. IN 1976 AND 1980 YOU PARTICIPATED IN VENICE BIENNALE, WHAT WAS THE DIFFERENCE BETWEEN THE TWO EVENTS?

S.T. The better Biennale was in 1976, that was organized by Peter Eisenman, it was very interesting having eleven Europeans and eleven Americans. It was terrific, because it did not try to establish an ideology. It was open totally, you could do what you wanted.

Eisenman picked eleven Americans and someone in Italy picked eleven Europeans. Portuguese had an ideology, so they picked certain architects, who would deliver that line. I was one. Then they did something very strange; they established a two-tier hierarchy. They established a decency. The first eleven were very different from the second one.

Z.G. THIS SUMMER, IN YOUR LECTURE IN THE DESIGN EXCHANGE IN TORONTO, YOU SEEMED BITTER AT BOB STERN, BECAUSE HE WAS AWARDED THE DISNEY ANIMATION CENTRE PROJECT, CAN YOU CLARIFY THAT CONFLICT?

S.T. I was very unhappy about it. Initially, it was Venturi, Moore and me. I was led to believe that I had won, and then nothing happened. The site had changed about a block and half south and by that time Bob was on the Board.

Z.G. IS NOT THAT A CONFLICT OF INTEREST?

S.T. One would think so. I tell you, in the end, as you get older, you become somewhat forgiving. It is the friendship that is more important. So I am still Bob's friend. We were at Yale together. Bob, along with all my other friends, still support me. What can I do?

Z.G. WHAT INITIATED YOUR METAPHORICALLY PHALLIC DESIGN OF THE DAISEY HOUSE IN CHICAGO?

S.T. There is a new book out called the fountain headache. I am one of the architects in the book. The guy that I designed that house came with his wife, he is sixty something, he had terminal intestine cancer, and was slightly optimistic.

He was a strange, vulgar, rough and crude guy. It turned out that he owned burlesque houses. I thought about that, so I wondered what can you do for a guy like that. Finally, I decided to design something that would give him pleasure to make him laugh. He lived in it for one year, then he died.

Z.G. WHAT WERE THE GUIDE LINES OF THE DESIGN OF THE LIBRARY FOR THE BLIND IN CHICAGO?

S.T. This is an interesting question. It was a great experience because it was very moving, and it was built into the project. Sight is very important to an architect. You become subjective. The blind people are very unhappy. Their morals are not very pleasant. They are not very nice, because they have a terrible burden. I actually insisted in working with the end user. I met with a lot of blind people and I have to tell you, it was very unpleasant, because they are angry at their fate in life.

Z.G. HOW DID YOU IMPLEMENT THESE CONCEPTS INTO YOUR FINAL SCHEME?

S.T. In the United States, every thing is determined by actual Congressional law. The Congress, how do I say, has determined that there is no such thing as blindness. Everyone has at least a little bit of sight. Legally blind can still see a little bit, unless your eyes are completely put out. You can see colours or vague shapes.

They see primary colours like blue, immense light helps them, the brighter it is the better is. That is why I have very primary colour. Something that is permanent can be memorized, so forms and fabric that are smooth or rough are important. I coded the building by colour. The window is actually a reflection of the counter. It is a great project.

Z.G. IN YOUR BOOK IS "VERSUS" YOUR LAST CHAPTER IS CALLED POST MODERNISM IS A JEWISH MOVEMENT, WHAT DO YOU MEAN BY THAT?

S.T. Architecture conventionally has its roots in Hellenic Christian Tradition. It is based on faith and hierarchy. There are books on this. Judaism is based on interpretation, skepticism and doubt. Read the Torah and the Bible. The challenges for God. Christianity is based on faith. Architecture is generally not subjected to skepticism. Post modernism is about skepticism. Post modernism like the Renaissance introduces dis-simulation, doubt is a Jewish trait. It challenges hierarchy. That is a Jewish trait.

Z.G. IS BEING A JEW HINDERED YOU OR HELPED YOU AS AN ARCHITECT/

S.T. I should have not been Jewish and an architect.

Z.G. PHILIP JOHNSON ONCE SAID "BEING AN ARCHITECT IN CHICAGO MEANS BUILDING IN CHICAGO, AND BEING IN NEW YORK MEANS BUILDING IN THE WORLD." APPARENTLY THAT WHAT LURED JOHN BURGEE TO MOVE TO NEW YORK. WERE YOU EVER TEMPTED TO DO THE SAME?

S.T. No, First, John Burgee moved because of the money. Second, Chicago is the big league as Rome is. New York is about the money. It is the publishing capital. Chicago is about the Baptist, about the history of modern architecture. So to me, this is the big league.

Z.G. YOU SERVED AS THE DIRECTOR OF UNIVERSITY OF ILLINOIS, WHAT WAS YOUR MAJOR CONTRIBUTION TO THAT SCHOOL?

S.T. I made it a good school. When I left, it became a lousy school. I changed the school from a lazy attitude of a third rate faculty, to a highly theoretical school.

Z.G. WHAT DO YOU THINK OF COMPUTER EFFECTS ON CONTEMPORARY ARCHITECTURE?

S.T. Very good, it has changed our sensitivity, it has made architecture change, it is a multi disciplinary field. It has replaced the old romanticism with a new type of romanticism.

Z.G. HAVE YOU DONE ANY WORK IN CANADA?

S.T. A housing project in Montreal

Z.G. HOW DO YOU LIKE THE ARCHITECTURE IN TORONTO?

S.T. It has a great architecture. Eaton Centre is spectacular. BCE place is a great presence of architecture.

Z.G. I LIKE TO ASK YOUR OPINION ABOUT SOME CONTROVERSIAL BUILDINGS, STARING WITH YOUR HOMETOWN, THE STATE OF ILLINOIS CENTER BY HELMUTH JAHN.

S.T. I love it, I like the courage of its author, not the building. Helmut has courage.

Z.G. PHILIP JOHNSON'S AT & T BUILDING IN NEW YORK?

S.T. It has a certain presence, but a street level. The building is a great building

Z.G. GRAVES' PORTLAND BUILDING?

S.T. Graves is a multi-talented architect, and he did things that were very exciting. I continually look at his work with amazement.

Z.G. PETERS EISENMAN'S COLUMBUS VISUAL CENTRE?

S.T. Peter is a good friend. He is the most highly charged architect. He has done a lot for architecture, more than any other architect.

Z.G. YOUR CURRENT PARTNER IS YOUR WIFE, HOW DO YOU COLLABORATE?

S.T. We once had a robbery, and the glass was broken, so I had to replace it. I replaced it with "Tigerman OR Mcurray." That tells the storey.

Z.G. HOW WAS THE IDEA OF ARCHIWORKS CONCEIVED?

S.T. Archiworks, I have a co-founder, an interior designer, Eva Madix. Very old friends. We did this. It is the most important think that I have ever done because it has the possibility of moving into another dimension. Both in education and in practice. It is the seem between one thing and another. Between the academy and practice, morality and Ethics and social clubs. Integration of design with social class. Not the social engineering of the late sixties, but its about trying to do the best designs and to strategically implement them to cause them to be delivered for the homeless and the disabled. It is a multi disciplinary based on project teams. It is a great challenge, there is no prerequisite, it is about trying to deliver things. It is going fabulous so fare.

Z.G. IS ANY BUILDINGS YOU WOULD LIKE TO REMOVE FROM YOUR PORTFOLIO?

S.T. No. I am responsible for everyone.

Z.G. WHAT DO YOU THINK ABOUT DECONSTRUCTION.

S.T. Deconstruction is old. You are behind times. This is Canada, so Canada is behind times. Deconstruction is not the new way it is the old way.

Z.G. HOW DO YOU LIKE WHAT IS HAPPENING TO ARCHITECTURE NOW.

S.T. Have you heard the term Kabala, it is Jewish mysticism. They have a real love of creation, described in Genesis and there are three parts to it. Construction, Deconstruction, and the third is an attempt at putting things back together. I see it as a failed attempt at healing an irreparable wound, which is the name of my next book. Architecture is an optimistic as a construct but it does not take into account dysfunction and all the problems that beset us in any generation.

STANLEY TIGERMAN

Deconstruction is fabulous because it does has within it the potential of accommodating dysfunction, but it is not optimistic. It is like ripping off your skin creating new pain and fresh blood. So you have to try and that is what architecture does.

Z.G. DO THE SCHOOLS HAVE THE ABILITY TO HELP STUDENTS TODAY?

S.T. Schools are not of an interesting of me today.

Z.G. DID THE ECONOMY EFFECT YOUR OFFICE LATELY?

S.T. Another thing that does not interest me. It is a fact of life and we must deal with it.

Z.G. WHAT IS YOUR BEST PROJECT?

S.T. Many years ago, in 1957, Frank Lloyd Wright was interviewed on television, two years before his death, by Hugh Downs, and he asked him the same question. Frank said, without hesitation, the next one, of course. I give you the same answer.

Z.G. HOW DO YOU DEFINE THE PERFECT CLIENT

S.T. There is no such thing, Human beings are flawed. There is vulnerability is their perfection. I do not have clients I have people who come to me.

Z.G. ARE YOU HAPPY WITH THE ARCHITECTURAL MOVEMENT NOW?

S.T. It is serving the architects ego, not architecture.

Z.G. IF YOU HAVE TO PICK UP A MOTTO, WHAT WOULD IT BE?

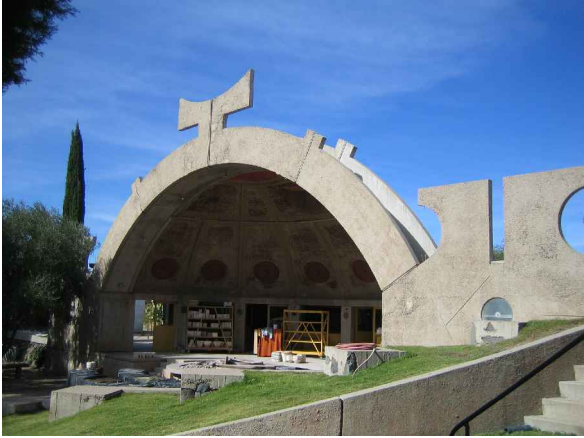
S.T. No motto, I would say is, that ethics and morality are my motto.

INTERVIEWEE	PAOLO SOLERI
TIME	12:00 P.M.
DATE	Saturday, November 18, 1995.
LOCATION	VIP Lounge, 8th floor, Crowne Plaza Hotel.
ADDRESS	Front Street, Toronto, ON., Canada.
TYPE OF RECORDING	Aaudio-video taped.

PAOLO SOLERI



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1	Arcosanti, Cordes Junction, AZ, 1970 Tower Photography: Zak Ghanim, 2005
2	Arcosanti, Cordes Junction, AZ, 1970 Tower Photography: Zak Ghanim, 2005
3	Arcosanti, Cordes Junction, AZ, 1970 Tower Photography: Zak Ghanim, 2005

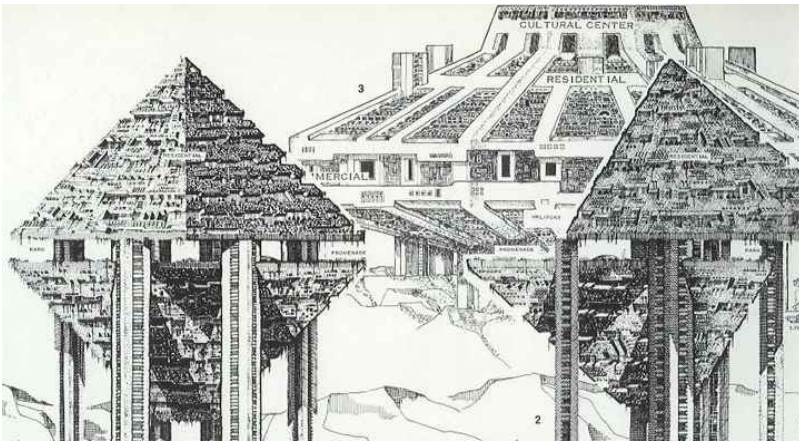
PAOLO SOLERI



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1	Arcosanti, Cordes Junction, AZ, 1970 Sign Photography: Zak Ghanim, 2005
2	Desert Residence, Cave Creek, AZ, 1951 Courtesy of: P.S. Architect
3	An image from Soleri's book Arcology The City in the Image of Man, 1969, Courtesy of: P.S. Architect

PAOLO SOLERI



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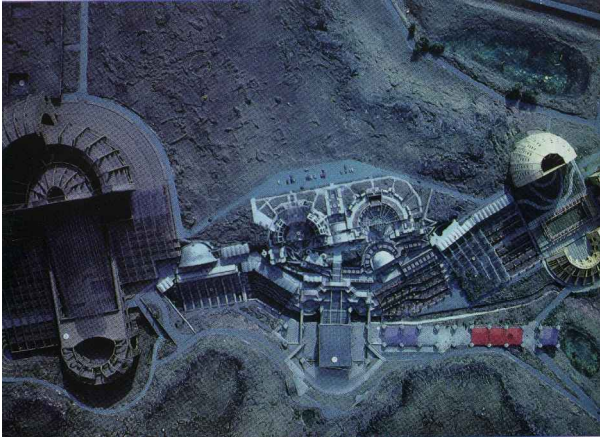
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1	Arcosanti, Cordes Junction, AZ, 1970 Construction site, 1970, Courtesy of: P.S. Architect
2	Arcosanti, Cordes Junction, AZ, 1970 Panorama Courtesy of: P.S. Architect
3	Arcosanti, Cordes Junction, AZ, 1970 Scale model Courtesy of: P.S. Architect

PAOLO SOLERI



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1	Arcosanti, Cordes Junction, AZ, 1970 Aerial view, 1970 Courtesy of: P.S. Architect
2	Cosanti, Paradise Valley, AZ, 1970 Display area Courtesy of: P.S. Architect
3	Cosanti, Paradise Valley, AZ, 1970 Ceiling detail Courtesy of: P.S. Architect

PAOLO SOLERI

BIOGRAPHY

Born in Turin, Italy, on June 21st, 1919, Paolo Soleri was awarded his PH.D. with highest honors in architecture from the Torino Polytechnico in 1946. He came to the United States in 1947, and spent a year-and-a-half in a fellowship with Frank Lloyd Wright at Taliesin West in Arizona, and at Taliesin East in Wisconsin. During this time, he gained international recognition for a bridge design displayed at the Museum of Modern Art and published in "The Architecture of Bridges" by Elizabeth Mock.

He returned to Italy in 1950, where he was commissioned to build a large ceramic factory, "Ceramica Artistica Solimene." The processes he became familiar with in the ceramics industry led to his award-winning designs of ceramic and bronze wind bells, and siltcast architectural structures.

For over thirty years, the proceeds from the wind bells have provided funds for construction to test his theoretical work. In 1956, he settled in Scottsdale, Arizona, with his late wife, Colly, and their two daughters.

The Foundation major project is Arcosanti, a prototype town for 5,000 designed by Soleri, under construction since 1970. Located at Cordes Junction, in central Arizona, the project is based on Soleri's concept of "Arcology": architecture coherent with ecology.

Arcology advocates cities designed to maximize the interaction and accessibility associated with an urban environment; minimize the use of energy, raw materials and land, reducing waste and environmental pollution; and allow interaction with the surrounding natural environment. A landmark exhibition, "The Architectural Vision of Paolo Soleri," organized in 1970 by the Corcoran Gallery of Art in Washington, D.C., travelled extensively in the US and Canada, breaking records for attendance.

Two Suns Arco logy, A Concept for Future Cities, opened at the Xerox Square center in Rochester, New York in 1976.

In 1989, Paolo Soleri Habitats: Ecologic Minutiae, an exhibition of arcologies, space habitats and bridges, was presented at the New York Academy of Sciences. His work has been exhibited worldwide.

Soleri has received one fellowship from the Graham Foundation and two from the Guggenheim Foundation. He has been awarded three honorary doctorates, the American Institute of Architects Gold Medal for Craftsmanship in 1963; the Gold Medal from the World Biennial of Architecture in Sofia, Bulgaria, in 1981; and the Silver Medal of the Academie d' Architecture in Paris, 1984.

Soleri is a distinguished lecturer in the College of Architecture at Arizona State University. He has written six books and numerous essays and monographs. When he is not travelling on the international lecture circuit, Soleri divides his time between Cosanti, the original site for his research located in Scottsdale, and Arcosanti.

PAOLO SOLERI'S INTERVIEW

Z.G. WHAT KIND OF ARCHITECTURAL EDUCATION DID YOU LEARN IN TORINO POLYTECHNICO BEFORE YOU CAME TO THE UNITED STATES?

P.S. My school was very good at the time, Le Corbusier was God.

Z.G. HOW DID YOU FIRST KNOW ABOUT FRANK LLOYD WRIGHT?

P.S. I first saw a small booklet about Frank Wright, so I wrote to him, and he wrote me back to come to USA. so I did.

Z.G. WHAT KIND OF EXPERIENCE DID YOU HAVE IN TALIESEN.

P.S. A very important one. Since I could not afford the apprenticeship, I spent a lot of time in the kitchen, cutting vegetable, washing dishes and things like that. I also did construction and some model work.

Z.G. WHAT KIND OF MAN WAS FRANK LLOYD WRIGHT?

P.S. Witty and arrogant. Very harsh to work with. I was there for eighteen months.

Z.G. WHY DID YOU LEAVE?

P.S. There was an altercation between myself and the sister of Mrs. Wright and her husband, we did not get along very well. So Mr. Wright invited me to leave politely.

Z.G. WAS THERE ANY DIFFERENCE BETWEEN TALIESEN WEST AND EAST.

P.S. Yes, the ambience was very different. Taliesin East was much older. In Taliesin east I did mostly gardens. I worked on the Guggenheim project, some for California, the triangle in Pittsburgh, and many houses. I was not on the drafting board. I never asked to do that. I liked construction and maintenance.

Z.G. YOUR FIRST MAJOR PROJECT WAS A BRIDGE IN 1948, HOW DID IT COME ABOUT?

P.S. The bridge was designed because of Elizabeth Mock, who was writing a book called "a book of bridges," and she asked me if I would like to design a theoretical one, because Mr. Wright was going to have one in the book.

Z.G. WHAT WAS YOUR FIRST COMMISSION?

P.S. A ceramic factory in Salerno, Italy. They were cutting some land from a slope, it was a very narrow lot and they asked me to design a factory. So I did, why not.

Z.G. WOULD YOU HAVE LIKED TO STAY IN ITALY THEN?

P.S. If things were different I would, but my wife was in the states, with my daughter.

Z.G. IN 1976, WHAT INITIATED THE START OF COSANTI?

P.S. We started the foundation when I felt that I was getting students interested.

Z.G. HOW DID THE IDEA OF THE WINDBELLS COME ABOUT?

P.S. By accident. A few weeks before we went to Santé Fe, we saw someone who did bells, and when he died we took over the design of the wind bells. They are ceramic, always ceramic.

Z.G. HOW DID YOU SELECT THE SITE FOR ARCOSANTI?

P.S. One condition was that we would not be more than a hundred miles from Cosanti, so for a while we would commute. We were seventy miles from Cosanti. The water was surface, a stream was coming through the property, then we needed power, and power was on the land and it was not more than a mile and a half from the major highway.

Z.G. WHAT ARE THE MAJOR DESIGN ASPECTS OF ARCOSANTI?

P.S. The guideline is miniaturization, it is also combined with complexity. You cannot have miniaturization without complexity.

Z.G. WHAT IS THE WEATHER LIKE IN ARCOSANTI?

P.S. Arcosanti is 3700 feet above sea level, and Phoenix is about 700 feet, so that makes a difference of about 11 degrees. It does not mean that it does not get hot. In the winter we have snow.

Z.G. HOW IS ARCOSANTI BEING BUILT?

P.S. It is all volunteers. It is a state of the art structure.

Z.G. WAS THERE ANY MODIFICATIONS TO YOUR ORIGINAL DESIGN OF ARCONSANTI?

P.S. Only about 500! Something is always changing, you know money is an issue. We are always waiting for money, hoping someone will send us money to support the project. Every once in a while I go over the design and do renovations.

Z.G. WHAT DID YOU BUILD SO FAR, AND WHEN IS IT GOING TO BE FINISHED?

P.S. I call what we built: substructures. They are the smaller structures. We finished about three percent. It will take us a long time to complete. I hope we will be thirty percent at the end of this century.

Z.G. ARE THERE ANY CONSIDERATION TO PROTOTYPE ARCOSANTI?

P.S. We did do an exhibit, and had eight variations of Arcosanti, but no one came to us to say: can you do this for us?

Z.G. WHO ARE THE OCCUPANTS OF ARCOSANTI NOW?

P.S. We have between fifty and one hundred people. Most of the people there are those who work on the structure. Outsiders can come and live there, but we do not have enough facilities to allow everyone. The permanent tenants are the workers there and their families.

Z.G. WHERE ARE THE FUNDS TO BUILD ARCOSANTI COMING FROM?

P.S. From the production of bells. The tuition, and the visitors.

Z.G. WHERE IS YOUR DESIGN OFFICE LOCATED?

P.S. I spend three days in Arcosanti, and four in Cosanti. In Arcosanti I have a smaller unit.

Z.G. HOW MANY PEOPLE ARE WORKING FOR YOU?

P.S. There are many activities, the foundry, ceramics and the gallery etc., the staff goes up and down depending on the need and the available funding. I have a Japanese architect with me, who has been there almost twenty years. We have many young architects coming in also, depending on the programmes they have with the school. We do design, computer graphics and modeling. There are three or four people who are permanent.

Z.G. YOU COINED THE WORD ARCHOLOGY FROM THE WORDS ARCHITECTURE AND ECOLOGY, WHAT WAS THE MEASUREMENTS TAKEN AT ARCOSONTI TO IMPLEMENT THAT CONCEPT?

P.S. Well, mainly it is to go from the gigantic to the minute. Example, Phoenix, five hundred square miles, take a portion of this giant and make miniaturized portions of it. Arcosanti is intended to do that on a very minimal way, and not always successful. Arcosanti wants to aggregate activities instead of scattering them. Zoning, we now know is destructive. We do not want to suburbanize. We have to have lively exciting cities.

Z.G. HOW DO YOU COMPARE MOSHE SAFDIE'S HABITAT IN MONTREAL TO ARCOSANTI?

P.S. I liked the habitat, but it never developed.

Z.G. HOW DO YOU DESCRIBE THE STATE OF ARCHITECTURE TODAY?

P.S. The responsibility of how we shelter people is very enormous. It is critical because it will make life possible or not possible. In general, architects are not interested in that. If they were interested in that, they would have known that the Suburban sprawl is a killer. It is the most wasteful and segregated way of building. They want to design nice houses and ultimately they will destroy us.

Z.G. DID FRANK LLOYD WRIGHT SEE ANY OF YOUR WORK?

P.S. Every year we gave him a birthday gift, so I gave him a sketch. He saw the dome house and he liked the floor. It was concrete with patterns cut into it.

Z.G. DO YOU THINK FRANK LLOYD WRIGHT WOULD APPRECIATE THE IDEA OF ARCOSONTI?

P.S. He would not.

Z.G. WHAT ABOUT LE CORBOUSIER?

P.S. I don't know. Architects are very jealous.

Z.G. YOU JUST ARRIVED FROM CHINA, WHAT WAS THE PURPOSE OF YOUR TRIP?

P.S. For lectures.

Z.G. WHAT DO YOU THINK ABOUT ARCHITECTURAL EDUCATION TODAY

P.S. I really cannot say as I do not relate to their methods. I am the last dinosaur for the pen and pencils. For the majority, the computer will produce garbage jobs, but for the few who have something to say, it will be an incredible instrument.

Z.G. WHAT DO YOU THINK OF THE LATEST TRENDS IN ARCHITECTURAL MOVEMENTS?

P.S. I tend to see them as frills. We are not facing the problems of the cities, and by doing this we are not facing the issues.

Z.G. WHAT DO YOU SEE THE MOST URGENT PROBLEM FACING ARCHITECTS IN TODAY'S SOCIETY?

P.S. The perception of what reality is, and how to cope with it. In the west Cosanti is the god.

Z.G. DOES SOCIETY SHAPE ARCHITECTS OR DO ARCHITECTS SHAPE SOCIETY?

P.S. Architects are not organized enough to shape anything. They let their egos interfere; they are not facing their responsibilities. They go where the money is, unfortunately. The more we consume, the more they survive.

Z.G. HOW DO YOU LIKE THE LATEST WORK OF PHILIP JOHNSON?

P.S. I saw the exterior of AT&T; I do not know the interior. Johnson is an elegant architect.

Z.G. HAVE YOU SEEN ANY OF MICHAEL GRAVES' WORK?

P.S. I saw the one where the third floor has fountains, it is an office building. I thought it was playful, and smart but it is not the most excellent.

Z.G. WHAT FRUSTRATES YOU THE MOST AS AN ARCHITECT?

P.S. I have all these ideas and no way of doing them.

Z.G. YOUR PHILOSOPHY IN TWO WORDS?

P.S. I tend to see the beginning and the end.

INTERVIEWEE	MOSHE SAFDIE
TIME	3:00 P.M.
DATE	Thursday August, 29, 96
LOCATION	Meeting Room, Moshe Safdie's office
ADDRESS	100 Properzi way, Somerville, Massachusetts, 02143, USA
TYPE OF RECORDING	Audio-Video Taped.

MOSHE SAFDIE



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3

1	Moshe Safdie (Left) with Zak Ghanim during interview, Boston, MA, 1996, Photography: Zak Ghanim
2	Habitat, Montreal, QC, Canada, 1976, Photography: Zak Ghanim, 1993
3	Habitat, Montreal, QC, Canada, 1976, Photography: Zak Ghanim, 1993

MOSHE SAFDIE



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1	Habitat, Montreal, QC, Canada, 1976, Photography: Zak Ghanim, 1993
2	Habitat, Montreal, QC, Canada, 1976, Photography: Zak Ghanim, 1993
3	Class of 1959 Chapel, Boston, MA, 1992, Photography: Zak Ghanim, 1993

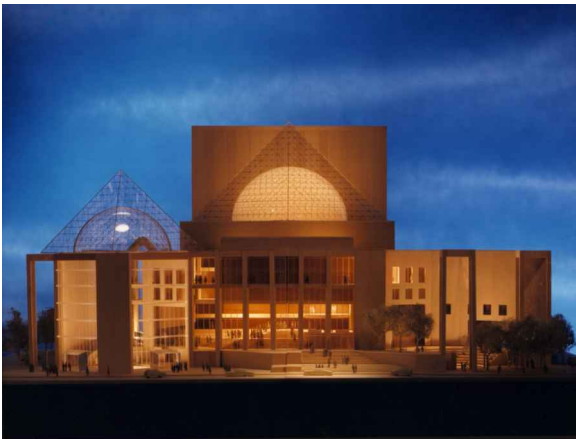
MOSHE SAFDIE



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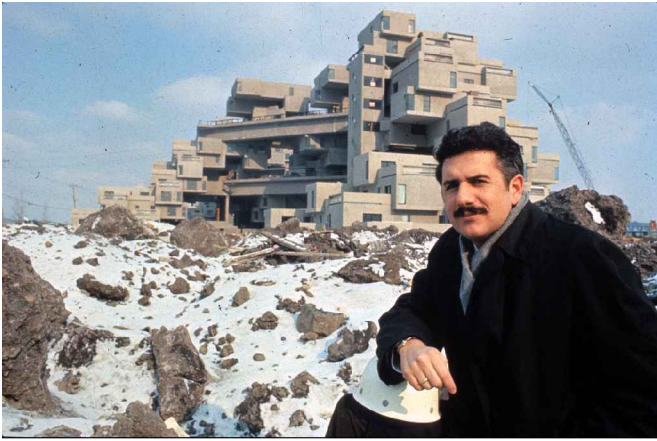
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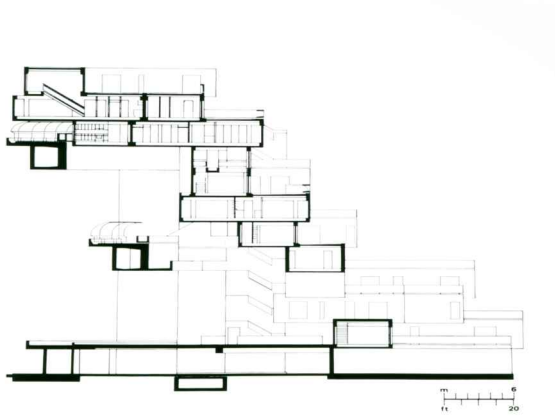
3

1	Museum of fine arts, Montreal, QC, Canada, 1991, Photography: Zak Ghanim, 2007
2	Columbus Circle Competition, NY, NY, 1985, Courtesy of: M.S. Architect
3	Ballet Opera House, Toronto, ON, 1984, Courtesy of: M.S. Architect

MOSHE SAFDIE



2



3

1	Habitat, World Expo, Montreal, QC, 1967 Young Moshe Safdie, Courtesy of: M.S. Architect
2	Habitat, World Expo, Montreal, QC, 1967 Section Courtesy of: M.S. Architect

MOSHE SAFDIE

MOSHE SAFDIE

BIOGRAPHY

Born: 1938 Haifa, Israel

Education:

Bachelor of Architecture with honor, 1961
McGill University, Montreal, Quebec

Professional Practice:

Moshe Safdie and Associates Inc., Architects and Planners
Principal Office: Boston, Massachusetts, 1978-present
Montreal, Quebec, 1964-1978

Branch Offices:

Jerusalem, Israel, 1970-present
Montreal, Quebec, 1978-present
Toronto, Ontario, 1985-present
Canadian Corporation for the 1967 World Exposition, 1963-64
Louis I. Kahn, Architects, Philadelphia, Pennsylvania, 1962-63
Van Ginkel & Associates, Architects, Montreal, Quebec, 1961-62

Registration

USA: Massachusetts, Connecticut, Maryland, And New York: NCARB Certification
Canada: Quebec, Ontario
Israel

Honours

Fellow, American Institute of Architects, 1996
Honorary Doctorate (Eng D.honoris causa). Technical University of Nova Scotia, 1996
Gold Medal, Royal Architectural Institute of Canada, 1995
Richard J. Neutra Award for Professional Excellence, 1993
Honorary Doctorate (DFA, honoris causa), University of Victoria, 1989
Honorary Doctorate (Sc. D. honoris causa), Laval University, 1988
Mt. Scopus Award for Humanitarianism, Hebrew University, 1987
The Order of Canada, 1986
Honorary Doctorate (LLD. honoris causa), McGill University, 1982
Sigma Delta Tau Gold Medal for Distinction in Design, 1982
Lieutenant Governor's Gold Medal, Canada, 1961

Teaching

Ian Woodner Professor of Architecture and Urban Design, Harvard University Graduate School of Design, 1984-1989
Director of the Urban Design Program; Professor of Architecture and Urban Design, Harvard University Graduate School of Design, 1978-1984
Professor of Architecture and Director, Desert Research Institute, Ben Gurion University, Israel, 1975-1978
Davenport Professor of Architecture, Yale School of Art and Architecture, 1971-1972

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Visiting Professor, McGill University, 1970

Films

Untitled on Bach and Piranesi, with Yo-Yo Ma, directed by Francois Girard, (in progress) 1995

Cold spring New Town, National Film Board of Canada, 1973

The Innocent Door, National Film Board of Canada, 1973

Exhibitions

Moshe Safdie, Projects, 1979-1989, Harvard University Graduate School of Design, 1989

The National Gallery of Canada, Harvard University Graduate School of Design and National Gallery of Canada, 1985

Context, a travelling exhibit sponsored by New York Institute for the Humanities 1982-1985

For Everyone a Garden, Baltimore Museum of Art, National Gallery of Canada and San Francisco Museum of Modern Art, 1973-1974

Design Awards

(Moshe Safdie does not participate in unsolicited awards competitions)

Art and Architecture Collaboration Award for the Harvard Business School of 1959 Chapel, Boston Society of Architects, 1993

Honor Award for the Harvard Business School Class of 1959 Chapel, Interfaith Forum on Religion, Art and Architecture of the American Institute of Architects, 1993

Governor General's Medal for Architecture for Musee de la Civilization, Royal Architectural Institute of Canada, 1992

Le Prix d' Excellence en Architecture for Musee de la Civilization, Order des Architects du Quebec, 1988

Rechter Prize for Hosh Complex, The Association of Architects and City Planners of Israel, 1982

Merit Award for Cold spring New Town, Pennsylvania/Delaware Chapter, American Society of Landscape Architects, 1981

Award for Excellence for Musee de la Civilization, The Canadian Architect, 1981

American Society of Interior Designers, 1980

International Design Award in Urban Design for Mamilla Master Plan

Urban Design Concept Award for Cold spring New Town Master Plan, US Department of Housing and Urban Development, 1980

Award for Excellence for Western Wall Precinct Plan, The Canadian Architect, 1973

Award for Excellence for Yeshiva Porat Yosef, The Canadian Architect, 1972

Award for Excellence for San Francisco State College Student Union, The Canadian Architect, 1969

Award for Excellence for Habitat Puerto Rico, The Canadian Architect, 1969

Massey Medal for Habitat '67, Royal Architectural Institute of Canada, 1967

Projects

Ottawa City Hall, Ottawa, Ontario Canada

Morgan Hall and Class of 1959 Chapel, Harvard Business School, Boston, Massachusetts.

Musee des Beaux-Arts de Montreal, Montreal, Quebec

National Gallery of Canada, Ottawa, Ontario

Musee de la Civilization, Quebec City, Quebec

Cambridge Center Master Plan and Office/Hotel Complex

Cambridge, Massachusetts

Columbus Center, New York, New York

The Esplanade, Cambridge, Massachusetts; luxury condos

MOSHE SAFDIE

Hebrew Union College, Jerusalem, Israel
Yad Vashem Children's Holocaust Memorial, Jerusalem, Israel
Porat Yosef Rabbinical College, Jerusalem, Israel
Vancouver Library Square, Vancouver, B.C.
Mamilla Center, Jerusalem, Israel
Boca Raton Museum Center, Boca Raton, Florida
Ballet Opera House, Toronto, Ontario.

MOSHE SAFDIE'S INTERVIEW

Z.G. HOW DID YOU SELECT ARCHITECTURE AS A CAREER?

M.S. It is a process that I have tried to reconstruct with some difficulty. I was growing up in Israel. 1952, 53 after the state was formed. We were all involved in the idea of settling the lands, developing the agriculture. I was registered to go study in an agricultural school, I wanted to be a farmer, and then my parents for personal and business reasons decided to move to Canada.

In 1953 we went to Montreal. I was then 15 and I had another two years of high school to do. In Montreal I studied at high school and as I finished the eleventh grade, which was the end of high school, I was interred in mathematics, I was doing quite well in physics, and I was interested in the Sciences, but somehow it seemed to me that I was most intrigued by architecture.

I did not know an architect. I was never at an architect's office. My father was a textile merchant, and he wanted me to join in the business. It was unheard of that the eldest son would not join the business. Yet somehow, it settled into my head that I wanted to study architecture, so I applied to McGill for architecture. I was 16 when I applied and 17 when I started my studies, and it seemed inevitable. So it was a sudden thing. I have no sense of any particular influence, particular person other than a clear idea that that was what I felt like at age 16.

Z.G. YOU GREW UP IN A VERY TURBULENT ERA, IN THE MIDDLE EAST, WHAT KIND OF INFLUENCE DID THAT HAVE UPON YOU?

M.S. I think that many different forces in terms of my upbringing in the Middle East that had influences on me. On one hand it was the social mood, of the formation of the state of Israel, a socialistic, idealistic state the kibbutz movement, the cooperative movement, the notion of social justice and the notion of equality.

When I visited China in 1973 at the height of the cultural revolution, it reminded me of some of the mood of Israel, in terms more or less of people making the same salary, everyone wearing the same clothes. On the other hand there were many cultural forces.

I grew up and went to a school that was mostly with teachers of European background, but I came from society of Middle East families, my father comes Syria, I heard Arabic at home, I speak Arabic, I loved Arabic music, So the Middle East Culture, in art and so on, was very much a part of my foundation and my culture, yet my friends were from Germany, Poland, Russia and so on. Right from the beginning there was the East and West cultural influences as part of my upbringing. So I thing was very imported.

Z.G. IN 1962 YOU WORKED FOR LOUIS KHAN, ONE OF THE MOST PROMINENT ARCHITECTS OF THIS CENTURY. HOW DID A YOUNG GRADUATE LIKE YOU GET THIS OPPORTUNITY?

M.S. I was studying at McGill, and when I decided to do my thesis on housing, I had asked Sandy Van Ginkel, a Dutch architect, who was my thesis advisor, he had been a partner of Aldo Van Iken Houwland, and had come to Canada and started working and was part of team 10 part .

After graduation, he had advised me on my thesis and I went to work for him and his wife Blanch Van Genkel and I worked on some new urbanism projects and so on, but I knew that I wanted very much to work for Khan. I had seen Khan's buildings when I went on a travelling scholarship at the end on my studies at McGill in 1961. I had seen the Richards building. I was very impressed with the Richards building and I decided that I really wanted to go get an interview.

Sandy Vanginkly, who knew Khan had called and said I'm coming down for a weekend asked if he would meet with me and he said he would. So I came down on a Saturday, and I took my thesis and all my drawing of what I had done on my thesis.

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I unfolded them and I started going through and he started nodding. I said I want to come and work for you and he said he was just going in for a cataract operation and he said come back in two months and we will talk about it. I told him I was going on a travelling fellowship and I come back two months later and started working for him. I was quite lucky because he immediately put me on the Mikveh Israel Synagogue which he was working on and then there was competition in Berkeley, then there was the Indian Institute of Management. I immediately had the opportunity to work very closely with him on a number of projects. We spend a few hours on the Salk Institute.

Z.G. WHAT KIND OF A MAN WAS HE?

M.S. He was a great man, a complicated man, An incredible inner voice. He was passionate about the poetic aspects of architecture, architecture as construction, as building. He was fascinated by the notion of order, order as the generator of design, order in nature order of the system the idea of a greater order of things. He was totally committed to transcending fashion, and sort of finding out what other things make buildings timeless. He was fascinated by the program of a building as a generator of design ideas. Basically all these attributes of his searches as an architect became very fundamental to my own beliefs.

Z.G. HOW WAS YOUR RELATION WITH HIM, AND WHAT WERE THE PROJECTS THAT YOU WORKED ON? HOW WERE YOU INSPIRED BY THAT EXPERIENCE?

M.S. It was complicated. On one hand he hired me and let me work on important projects, at the same time I was maybe the only one.

I think I was the only one at the time at the office, who had not been his student. Sort of had not come through the University of Pennsylvania, Yale, Princeton, and had been a student, and had come to work for him after having studied with him.

I came from the outside. As a result I tended to be more challenging and questioning of what was being done and he would get irritated with me sometimes. When we were working on the Indian project, I would say is he being sort of sentimental by using brick and craftsmanship, should he not be looking at prefabrication and new technology.

The Indians did not want to stay in the nineteenth century. So I would challenge and I think I would agitate him, on the other hand I had a sense that he respected my ability to take his ideas and his sketches and develop them further. I was discussing the possibility of going to India and supervising the construction there when Sandy Vanginkle asked me to come back to Montreal and worked on the master plan for Expo. I decided that this was an opportunity I wanted to pursue. When Habitat got built and I was also working with Aldos Comidant, who was his structural designer, who I came to know at the office, and brought to Montreal to work with me on Habitat. He would be approached by Time Magazine or New York Times , whatever, about this young man who was his student he was not excessive in his support. There was a little bit of tension between us, which later on disappeared. It was a complex relationship.

Z.G. DURING YOUR APPRENTICESHIP AT KAHN'S OFFICE, YOU DREW UP A PROPOSAL FOR A MODEL REFUGEE COMMUNITY TO BE CONSTRUCTED IN GIZA, NEAR THE EGYPTIAN PYRAMIDS, WHICH YOU DESCRIBED IN YOUR BOOK "JERUSALEM" AS "AN ARROGANT PROPOSAL". HOW DID THE CONCEPT OF THIS DARING PROJECT COME ABOUT?

M.S. I was quite obsessed with the notion of peace in the Middle East, and I felt that the only chance for peace was accommodation between the Palestinian and the Israelis. That was not a Jordan, Syria or Egypt's problem. The Israeli and the Palestinian people had to come to reconciliation. I was aware of the large number of refugees, I had the sense of the probability of return to Israel was very low, very unlikely.

With a lot of international support a new city, new settlement, new industry, jobs could be made available to them. That could sort of help to mitigate the issue. The naivety of my proposal was to think that the Palestinians would want to be in Egypt, or the Egyptians would want them to come to Egypt.

It was kind of a romantic notion that you could turn the Pyramids site into a new symbol of a new urbanism, and new Pyramids, and in that sense it was a very arrogant proposal. You could leave the Pyramids alone and do a new city somewhere else.

It had to do with the passion of my political views and also the desire to create a mega new architecture beside the mega architecture of the past. Side by side.

Later on I modified this idea in the late sixties, when I went back to Israel. I pursued the idea of building new towns in the west bank and Gaza. That never came to fruition. But that at least would have been building for the Palestinians on Palestinian territory.

Z.G. SO THAT PROJECT WAS REALLY A FANTASY?

M.S. Yes, it was a fantasy, I sent it to the UN and asked to have them come and see it. This was all fantasies of a young man.

Z.G. THIRTY YEARS HAVE PASSED SINCE YOU DESIGNED YOUR MASTERPIECE OF HABITAT, THAT WAS BUILT FOR THE EXPO 67 INTERNATIONAL EXHIBITION IN MONTREAL, AND WAS FUNDED BY FEDERAL, PROVINCIAL AND MUNICIPAL LEVELS, AND WAS INITIALLY YOUR GRADUATION THESIS.

WHAT INITIATED THAT CONCEPT THAT WAS THE FIRST PREFABRICATED HOUSING COMPLEX IN THE WORLD?

M.S. It was a combination of factors, I was very interested in the idea of housing. The concept of urban housing. We were exposed, as students, to the concepts of Le Corbusier, Miles Van der Rohe, of some of the International Style people and so on. We had absorbed at that point that team Canada was starting to emerge people like Van Ike and Giancarlo de Carlo getting into the whole issue of housing. Indigenous housing.

There was also at the time the of Exhibition of Ridolfsky, architecture without architects which was fascinating to me and in the midst of all this I received a scholarship to study housing in North America.

We took off on a trip with six students. We studied suburban housing, urban housing, public housing, I saw some of the Miles projects in Detroit and some of the high-rise public housing built in parts of the United States. I became convinced that the model of the apartment slab and the tower block filling the landscape, a la Le Corbusier.

Those models were a total failure, that when those models were implemented by other architects all over the United States and Canada. They were disasters because the apartment building model had really failed to work. The circulation, the nature of the space in them, the lack of identity, the corridors. All these things did not make them work and at the same time I did not believe that the solution was that we could not just build single family homes forever.

So I became very interested in challenging the notion of the accepted apartment block as the solution to urban housing, and I found seeds of that in Le Corbusier's own early studies of the apartment blocks with little holes and gardens in them. He had sketched in the 30's but never pursued. Wright was already a step further in his mind very rigid, and Miles with his sort of rigid towers in Detroit, and later on in Montreal.

We now know them because all of Europe is covered with them in the 50's and 60's. I felt this was kind of a disaster, so it was kind of a revisionism that one had to re think the high-rise apartment building. At the same time, I was very interested in the technology, the fabrication. I had devoured the books and works of Buckminster Fuller. I had thought how does one apply the ideas of the Dymaxian House, which is a single-family industrial house to a high-rise.

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Well, you had to do fireproof materials that might not be metal. Maybe it should be concrete. Should it be built into a frame? Should it be load bearing? These are all ideas. How do we get the technology to allow for some level of prefabrication.

Habitat was all these ideas coming together. Re thinking the apartment building, roof gardens, open streets, prefabrication, all converging. Eventually translating into a particular proposal to do the building in a particular way.

Z.G. HABITAT MONTREAL RECEIVED AN INCREDIBLE PUBLICITY WHETHER FROM THE INTERNATIONAL MEDIA INCLUDING THE NEW YORK TIMES, WASHINGTON POST, AND LIFE MAGAZINE, IN ADDITION TO VISITS BY DIGNITARIES, SUCH AS GENERAL DE GAULLE, INDIRA GHANDI AND PRINCESS MARGARET. FOR AN ARCHITECT IN HIS TWENTIES, THIS MUST HAVE BEEN A THRILL. DID YOU ANTICIPATE THAT KIND OF RESPONSE ?

M.S. It is hard to think back and reconstruct, because the first question would be how did I propose it in the first place. When I know now all the complexities, problems and risks involved and yet I took it completely for granted, that it was a reasonable proposal and I took it for granted in a certain way when it was approved.

I was obviously elated and obviously delighted, but it seemed to be like, yes it's another role. Of course this is a valid idea and I was thrilled that the people who were usually conservative civil servants, who handled the core of engineers in the army, were supporting it.

There was something about the mood of Canada. In Expo, an optimistic mood that made it possible, but then of course it was controversial before it was built. A lot of people were opposing it. It is complicated, it should not be built, it is a stupid idea, it doesn't fit the climate. Once it was built, it was clear that it caught the imagination of everybody. It was obvious by the millions of people who were coming there, and Magazines publishers.

While I was thrilled, I somehow kept a little distance. It did not go to my head. It would have been very easy, and I have seen success destroy people, particularly when it comes early in life. It could destroy people and make them believe too much, and sort of fall into their own stereotype. Somehow, it happened around me that I enjoyed it. and did not take it too seriously.

Z.G. IF YOU HAVE THE CHANCE TO REDO HABITAT 67, WOULD YOU DO IT DIFFERENTLY?

M.S. If it was the same material and the same money there would not be much that I would change. If you are asking me what do I think about it 30 years later? I would say I would probably try, and rationalize the structure even further than what I did at that time in terms of its assemblage, repetitiveness.

I would probably leave a greater flexibility for people to plan their own interior units, rather than what I did then, I designed it down to even the nut bolt. In other words I would allow more possibilities for interconnecting modules, modifying them, and considering a greater role for internal design. I would probably be more adaptive to the winter conditions, for example building then the green houses, which I wanted for people to add onto the building later on.

Now, going beyond that, if I could use different kinds of material, a concrete of greater strength, or lighter materials that were fireproof we could get the structure to be much more efficient, and rationalize in terms of its economics. But even today, we have materials which are fireproof that are cheap enough to substitute for concrete for this building.

Z.G. HABITAT 67 WAS FOLLOWED BY COMMISSIONS TO DESIGN OTHER HABITATS IN NEW YORK 1986, PUERTO RICO IN 1968, TROPACO IN THE VIRGIN ISLANDS, AND INDIAN CARRY IN NEW YORK, BOTH IN 1970. WHY DID NONE OF THESE HABITATS MATERIALIZE?

M.S. What I found was in project after project, that there were enormous indifferences and resistance, at many levels. In Puerto Rico we were building low income housing. Here the problem was getting to amortize a plant and a factory with boxes, by making the boxes, and all the components over a large number of units and here we were building a project of a few hundred units.

There was a suspicion if we were able to amortize the plants and equipment. There was an issue whether we were providing too much amenities and luxuries for low income housing. Why do they need to have gardens? Why do they need to have acoustic separation?

Now on the other hand Habitat in New York was meant to be luxury housing. But again there was question of unions, methods, building codes, and all these things could be overcome at Expo, because it was a World's Fair, because the economics had to do with a World's Fair, because we could amortize all the plants and factories over 160 units, the government wrote it off.

Z.G. HOW DO YOU COMPARE PAUL RUDOLPH'S GRAPHIC ARTS CENTRE IN NEW YORK IN 1967, TO YOUR NEW YORK HABITAT ON THE EAST RIVER IN 1968?

M.S. The Graphic Arts Center was never built, It is was just a rendering. Well, you know Paul, did this, he came to see Habitat together with Philip Johnson, and I think Jahn Johansen was with them.

They came to see the building under construction, he was very taken with the building and immediately, you see it in his work, and he did a whole series of projects, which were very much in the spirit of Habitat.

What I liked about that proposal was his going over the highways and sort of taking on the scale of the city, and I enjoyed seeing that on paper. I saw how Habitat had really excited him to pursue these things. In my own case in the New York projects, there were two of them.

The lower Manhattan one was an attempt to introduce suspension structures, and I thought that by doing that I would able to really overcome the issue of load bearing and weight of the boxes, to make them really light, because it was a suspension structure.

At that point I was working with two engineers TY Lin and Ed Weiss who had worked with Lin trying to explore tenets of technology, and you know in a more flexible world it would have had real possibilities. It could have ended up being feasible. But as I said these things did not go forward.

Z.G. THERE WAS SOME CRITICISM ABOUT HABITAT 67. SUCH AS IT IS NOT DESIGNED FOR OUR SEVERE CANADIAN CLIMATE. CONSIDERING ALL THE OPEN SPACES, EXTERNAL SURFACES AND EXPOSED WALKWAYS. ALSO, LIKE ANY EXPERIMENTAL PROJECT, BEING NOTABLY COSTLY. WHAT DO YOU FEEL ABOUT THIS?

M.S. Let me start with the easy part, the costing. No doubt Habitat was costly, and part of that was that it was an experiment and a prototype, and the other part of it was that it had a high level of amenities. The fact that the units were separated by being three-dimensional boxes meant more walls. The fact that there were roof gardens meant more insulation. The fact the building was a very open structure meant extending the mechanical systems. There was no magic about that.

If you take a solid compact building and you explode it, it is going to cost you more to do that. The question is do we care enough about these qualities that we are prepared to pay for. That is the question that has yet to be answered; it has not yet been answered.

I think Habitat is still absolutely valid in being the most vocal presentation of these issues and if it still irritates people, or if they ignore it is because they do not want to deal with that question right now, it still is a very complicated question.

The criticism about the climactic adaptability were probably valid, except that even there its a complicated issue because when we did a survey of residents of habitat as to whether they would have preferred the building to have all the street enclosed and heated there were 90% in favour of the solution as built, because they said what makes it not an apartment building is that you walk out your door and do not go through corridors that are enclosed.

That what makes the building what it is, and the winter is quite fine they do not mind it at all. When we said should we have had all these roof gardens, terraces instead they said not, even though we have short summers. This is what makes life bearable in the north is that you have these roof gardens. The greenhouses add another dimension to it.

So from the point of view from those living in the building, the criticism that it is not adapted to the winter is totally rejected. It is only those who looked at it conceptually, said that a building that has that many outside surfaces would be a Mediterranean one. This is true. The criticism certainly did not come from those living in the building.

Z.G. IF BOTH LE CORBUSIER AND FRANK LLOYD WRIGHT WOULD HAVE HAD A CHANCE TO SEE HABITAT WHAT DO YOU THINK THEY WOULD SAY?

M.S. I have often thought about that question, firstly because I admire both of them in different ways, and I would have been very much intrigued by their reactions to it, a bit more intrigued by Frank Lloyd Wright than Le Corbusier, and maybe some way Habitat is indebted to Le Corbusier, but at the same time in terms of an attitude towards life, much more indebted to Frank Lloyd Wright.

I think Frank Lloyd Wright would have really enjoyed the building. The decoration of architecture and landscape indoor and outdoor, the roof gardens, the idea of the streets and the geometries. I think he would have enjoyed the building a lot. Le Corbusier, I do not know what he would have thought.

Z.G. WERE YOU INSPIRED BY EITHER OF THEM IN YOUR EARLY CAREER?

M.S. Yes, I would say both of them, but in very different ways. I visited all the Frank Lloyd Wright buildings and projects when I went on a travelling scholarship right after my graduation in 59 on the housing trip.

I went to Johnson Wax and I went to many of the houses and so on. I thought him to be the most inventive and original architect of the century. I still believe he is. With Corbusier, it was more of an intellectual indebtedness.

Z.G. In 1977, you were involved in the design of habitat Elahieh in Tehran, Iran. How was it like, dealing with the Shah and The Empress Dibah?

M.S. I dealt mostly with her. It was delightful, while it lasted. It was interrupted by Khomeini.

Z.G. BILL LACEY AT THE INTRODUCTION OF YOUR BOOK "MOSHE SADIE'S BUILDINGS 1967 1992" SAID THAT HABITAT WAS THE BEGINNING OF AN UNFINISHED SYMPHONY AND THE FINALE IS NO WHERE IN SIGHT. WHAT DO YOU THINK OF THE GLOBAL HABITAT STATUS CURRENTLY?

M.S. I think 30 years have gone, by and I would say as we look back some things have occurred in a more ferocious way than we ever expected. Others have occurred in a milder way and to me the great shock and surprise of these 30 years in terms of the global habitat is the immergence of the third world mega cities.

Fifteen, twenty million people, in Cairo, Istanbul, Bangkok, in Singapore in San Paolo, so forth. Incredible densities and enormous poverty congestions beside all the rest of technology,

car ownership transportation etc., without the controls and the environmental protections. So that is one side.

Any innovation in housing or prefabrication is happening in those countries, not in the west. In the west, growth is slowed. Suburbanization expanded much more than we expected, than I expected. The downtowns did not revive as much as we thought they might. We got what some people call the edge city, or the metropolitan regional city, or whatever, in that we have a lot of disbursement, and we got incredible on the automobile, in spite of the fact that in the end it does not work. Due to the congestion the traffic jams.

These car cities like Dallas and Denver and Los Angeles really do not work, but nevertheless this kind of disbursement has continued. Housing on the other hand, because of these disbursements and expansion has become suburban and not highly industrialized, decentralized.

We are getting two trends in the world which are quite different from each other and the urban problems and the housing problems of the cities such as Istanbul or San Paulo are totally different to those of Denver or Dallas.

Z.G. ISRAEL, CANADA AND THE UNITED STATES, EACH OF THESE COUNTRIES CLAIMS THAT YOU ARE ONE OF ITS FAVORITE ARCHITECTS, WHICH ONE OF THEM DOES YOUR ARCHITECTURE REPRESENT BEST?

M.S. Very difficult to answer, I think with each of these places, brings out the different aspect of my work, and yet my work in one place enriches and informs my work in other places. Let me begin with Israel, which is actually my place of birth and my roots. Where I come from, on one hand, I would say Habitat in itself has its roots in the Mediterranean.

I think in Israel I came to terms with the whole notion of contextuality, of heritage or how to relate architecture of today to our history, and to the past, and how to connect between the past and the present, and my contribution here has really been this kind of search of how to create an architecture that has a sense of belonging.

My opportunities in Israel have been relatively limited. I have not built much in Israel. It sounds good when you look at the books, but in fact, I have built very few projects there, and they have all been extremely controversial, and many of the important projects that have been built in this period were at the University of Mount Scopus, and many of the cultural facilities were not done by me. I was not given the opportunity to build them.

Canada has given me the greatest opportunity. Certainly Habitat and later after fifteen years of nothingness or emptiness, a whole series of major public buildings. I think the Jerusalem experiences were informative. The Museum of Civilization, the National Art Gallery, in terms of the question of belonging heritage and so on, but I think that my search for the meaning of public building of meeting place of even national identity has been most clearly expressed in Canada.

The United States has been the most complex, because again the number of buildings that I have realized in the States has been very limited, and most of what I have designed in the United States has not been built. The early Habitat projects in New York and Puerto Rico are not built.

My student union building in San Francisco State College is very radical and I think significant building, not built. And finally in later years, Columbus Circle in New York which was really my attempt to deal with the meaning of a mixed use of high-rise building, its articulation, its organization, its relationship to the street, its contribution to the Urban fabric around it, of the all these ideas centered on that project, again was not built.

Z.G. WHAT CAUSED YOUR MOVE FROM MONTREAL TO BOSTON IN 1978?

M.S. I think the immediate reason was the invitation of Harvard to head the Urban design program to come and play a major role in the design school. Until then I only taught on an irregular basis, and the idea of really getting seriously involved with teaching appealed to me.

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I think there was another aspect, I was very frustrated by the fact that for 15 to 16 years after Habitat I had absolutely nothing in Canada. I felt that here I was in Montreal from 60's to 70's. Many years with absolutely any works, so the idea of basing my practice in Boston seemed appealing.

The irony is after that I became so involved with Canadian buildings that I had the good fortune to work on.

Z.G. THERE HAVE BEEN, IN THE LAST DECADE, FEW ARCHITECTURAL MOVEMENTS, FROM POST MODERNISM TO NEOMODERN TO DECONSTRUCTION. WHAT DO YOU THINK OF ALL THESE STYLES? DO YOU RELATE TO ANY OF THEM?

M.S. Well they have come and gone, and I have engaged them in one way or the other. I felt very critical of post modernism when it emerged. I stuck my neck out and wrote a very strong critical piece in the Atlantic Monthly in 1980. It was two years after I came to Harvard.

I think my piece created a lot of antagonism and anger in the profession. I feel absolved, because history proved me right because post modernism flowered and fumbled. In the process it had an influence, a lasting influence as well as a lot of fashion and fad that disappeared.

You know a certain sense of mannerism could use architecture to create a strong personal statement. So I have been critical of that as well, because I felt that it betrays architecture as I understand it and the values, and the principles that inform architecture to me have been very constant and there is an enormous possibility of development and evolution of architecture within those principles

Z.G. POST MODERNISM PARTIALLY PROMOTES THE USE OF SOME ELEMENTS FROM THE PAST TO BE APPLIED IN THE PRESENT. IS NOT THE TOWER IN THE NATIONAL GALLERY SOME HOW A POST MODERNISTIC FEATURE IN A WAY?>

M.S. In the Art Gallery I tried to create a space, and form a building which engages in dialogue with the Neo-gothic architecture of Ottawa, but to my mind that is not post modernism any more than my building in Jerusalem.

I came to Jerusalem and I respected the fact that buildings should be built in stone. But I felt if they are going to be in stone, let them be in the nature of stone and character of stone, load bearing, but I also felt that they should be contemporary technologies, and the building became somewhat a metaphor of traditional and new technology.

In the Gallery, my reading of the problem was that it would be very interesting to create a landmark that had a relationship to the Neo-gothic but it's not the king of the Neo-gothic. If the Neo-gothic is solid and heavy, this was light and transparent. If one used masonry construction, this used steel, concrete and glass. If one was architecture of opaqueness, then this was an architecture of transparency, yet there was a form of connection.

This to me is not post modernism because it is based on tectonics based on contemporary construction. It is based on the understanding of the program which the National Gallery needed. A post modern solution to that would be to do somewhat Peter Rose proposed for the National Gallery in his design submission. Something that looked like the Chateau architecture with heavy stone, with copper roofs. To me, that was emulating, mimicking the forms that were already there. To me was sort of slavish adaptation of buildings forms and details that post modernism was known for.

Z.G. HAVE YOU READ THE BOOK VISION OF BRITAIN WRITTEN BY PRINCE CHARLES?

M.S. Yes. I think Prince Charles is quite an astute critic. He looks at cities built in the fifties, sixties, seventies, and hates them because he sees they do not have the properties and qualities

of nineteenth century cities they like scale, they like detail, they like complexity, they like textures, and therefore he is absolutely correct in saying that these cities that had all these wonderful qualities and this kind of human scale, so forth, are being destroyed by construction which do not have these qualities, which negate them.

The problem is while he is a good critic he is not the right person to prescribe the medicine. He fashions himself to be the doctor who can prescribe the medicine, and he says yes the solution is to do classical buildings and to imitate the buildings of the nineteenth century and so on so forth, but of course this is nonsense.

We cannot turn the clocks back. We cannot build to those densities, we do not have this technology, we do not have these craftsmen today, we have new problems, we have mobility, we have transportation, we have parking, we have all kinds of things that the nineteenth century did not have.

If we want to rediscover these qualities we have to reinvent things and come up with new fresh ideas on how to get these qualities, scales, human... etc. etc. etc.

The people he admires are people that really think that they can turn the clock back. Leon Krier. The New Urbanist Plater-Zyberk who has been building little Sea side towns to create the village of the nineteenth century, Is this the way we are going to solve the problems of Bangkok and Istanbul ? and you know what, they have nothing to do with reality, we cannot turn the clock back.

Z.G. I WOULD LIKE TO ASK YOUR OPINION ON THE FOLLOWING:

1) AT & T IN NEW YORK

M.S. I wrote Philip Johnson a letter about it, because this is the building that legitimized Post modernism, sort of. This tall building has many problems that I associated with the design of tall buildings, the problem of how it comes on the street, the problem of light, orientation, all kinds of structure.

Approaching it as kind of an object that sort of adapts little forms and shapes on a roof line of course have nothing to do with these problems. He appreciated my comments enough to publish them and was angered enough about them to sort of let's say be critical.

Z.G. 2) PORTLAND BUILDING IN OREGON

M.S. Similar category. You know I did write Graves at the time. To me this was taking a building, and office building in that case, ignoring completely the question of what kind of a life there is in it, what is the best way to demonstrate an office, what kind of windows, what kind of relationship and to decorate.

From the outside fine decoration and you know the funny thing talking about it today fifteen years later, who is interested in that building? What have we learned from it? What has it done? What is it going to do with our thinking about architecture?

Z.G. 3) MISSISSAUGA CITY HALL

M.S. My problem with Mississauga City Hall is I think it was a sincere building. But to me it is absolutely the wrong expression in image for a municipal government in a Canadian city. To me it is bombastic, heavy handed autocratic in its imagery.

I enter it and I feel the weight of government. My answer to what a Canadian city hall is the Ottawa City Hall, light, open, like a village green integrating with nature around it, informal makes you feel big as a person, does not have big walls of marble over your head.

Z.G. 4) EATON CENTRE IN TORONTO

M.S. I think for its time, Eaton Center was an important project. It tried to show that you can introduce the big shopping street as a public street in the city.

Z.G. 5) NEW JERUSALEM CITY HALL

M.S. There are two ways to look at that project in the way of public buildings in Israel. It is certainly of a quality of detailing, craftsmanship way above average of Israel. It is clear that a North American architect has brought his standards and the standards of the North American developer to building a project in Jerusalem. And in that respect it is an achievement, that you walk into a city hall has decent graphics, good finishes, big gaps and so and so.

In terms of the problem in creating a language that is contemporary and deals with Jerusalem, to my mind it remains its seeking an important building, it does not seem to be of the place. I do not know what words I would use. I am not compelled by it.

I am not saying this is really a wonderful addition to the story of the architecture of the city, it is a good workmanship, high quality level building, it does not contribute for example to the symbols of the public buildings of Israel, for example like the Supreme Court Karmi does. It's not of that level of the Supreme Court.

Z.G. YOUR FIRST urban planning schemes in Israel was the Mamilla district, just outside Jaffa wall in Jerusalem. What were the main obstacles that you encountered in implementing this Megaproject

M.S. It is being built, there were major change. The original plan I had taken the roads underground, and the later plan in the 80's I took the roads above ground in the valley, but apart from that the whole concept of the pedestrian street, the parking and the gate the hotels at the end and the residential is all being built, this has become a success a happy ending story.

Z.G. In your presentation of your design of western wall precinct in 1973, you seemed to resent the fact that your mentor Louis Kahn did not back you up. What do you think the reason behind that?

M.S. No. No. I respected his opinions. He has a right to be critical. I was disappointed maybe, but certainly I did not resent it.

Z.G. Now, the peace process is in place in the Middle East. How do you envision your role as an architect in binding the Arabs and the Jews into one city?

M.S. It very difficult, because it is not just an architectural problem. I think Mamilla is part of the puzzle. I think the Damascus gate area is an extremely important part of the puzzle. I have a new plan for Damascus gate that I might go forward. At least there is interest in it, which is again meant to be, bring the Israelis and Arabs together.

I think that beyond that, it is rethinking things like the transportation systems, bus systems, should we have two bus systems in a city that bring two people together? or a single bus system? The issue of transportation is always a unifier. That does not solve the political issues of sovereignty.

Z.G. What was the basis of selecting the architects for the National Museum of Man in Hull, Quebec, in 1982?

M.S. What actually happened is they asked six architects to design Museum of Man, and six to do the National Gallery, and they said we have the freedom to give you either of the project if we were selected.

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On that basis I got the National Gallery. I did not win the museum of Man. What they said we like your design for the National Gallery but we want Cardinal to do the Museum of Man.

Z.G. In 1983 you were selected with to design the National Gallery in Ottawa, which is considered Canada's most identifiable structure. What were the criteria of choosing the location of the entrance?

M.S. I felt that Ottawa being a winter city, a cold city, the entrance had to be right on the ceremonial route where the people come from, near the market, near the cathedral, that you could not have people wonder all over until they found the entrance.

Many of the people who did the competition put entrances far away from that corner, I thought it had to be right at the corner where they come from and get them in building as fast as you can.

Z.G. What do you think of Parkin's winning scheme back in the seventies for the same project?

M.S. A different site though. It was very much a prisoner of its time. Standardized, modular, repetitive system of galleries. Adequately built it would have been very much rated as a building of its time with all the problems of repetitive modular spaces.

Z.G. In 1985 you were retained to design the Montreal Museum of Fine Art. What were the design challenges?

M.S. The urban context. The different scale of different buildings around it. It was hard to make it cohesive together with the old Museum across the street. The problem that I was forced to keep that facade of the 1902 apartment building, and make it part of the Museum. So I really had a very complex street setting, these were all very difficult issues.

Z.G. I understand that Frank Gehry is collaborating with you in some additions to that museum. Can you elaborate on that?

M.S. We did some shopping spaces. Which they were hoping to do as an arcade of shops on the ally. They have not been able to rent those shops, because the retail atmosphere in Montreal was very depressed, and so they have decided to make that space available to the Museum of Crafts, as a home for them in Montreal. Frank Gehry is doing the interior of that Museum with my cooperation.

Z.G. In 1985, Boston properties and Salomon Brothers Inc., and yourself were selected, as joint developers, from 13 proposals, for the Columbus Circle, which would have been your first project in New York. Can you clear some of the complexity that surrounded that controversial project, and where does it stand now?

M.S. We won the competition together with a developer, we made a proposal, the zoning and the coverage were determined by the city that it would be fair of 15 with a bonus of 20%. Then the project became very controversial for different reasons. One controversy was why did the city demand that it should be the maximum density. It should not been so. The city could afford to have it less density.

The building is too big, it would shadow central park, etc etc. It is not right to have such a high density building. The other controversy was people did not want my design. Paul Goldberg was very critical of the design, in *The New York times* he said it was a slice and dice architecture.

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This was at the height of Post Modernism. These should be buildings like in the character of the upper west side, they should be more like art deco and so on so forth. There was criticism of the design. These would have been just normal controversies. What happen at the end was that Wall Street crashed and Salomon Brothers lost a lot of money when there was a big crash. The developer was open to salvage it without them wanted to cut a clean slate, and disengage himself from the criticism of the whole scheme. He decided to change the whole theme, and bring in SOM as his architect, and say I am starting a new chapter To avoid the criticism and make a smaller building, but as it turned out that did not help either.

Z.G. DO YOU THINK THIS HAS ANYTHING TO DO WITH THE FACT THAT YOU ARE NOT PURELY AMERICAN.

M.S. I think it is not so much as not being purely American, but being you know sort of totally accepted, being a little controversial, there are architects who are not American who have done buildings in the United States, without too much controversy. I suppose it would have been a lot less controversy had it been I.M.Pei, Philip Johnson, or one of the others.

Z.G. After all of these years, what do you think of Mortimer Zuckerman, Chairman of Boston properties.

M.S. Clever man, one of the more educated people in the business world. I think he is a lonely person. I mean it in some way that he did not continue to focus on development and continued into publishing. He potentially was an important developer, even though we had obviously fallen out of disagreements.

Z.G. HAVING SAID SO, HOW DO YOU DEFINE THE BEST CLIENT?

M.S. The best client to me first is a client who knows what they want and have the confidence in their own feelings about things and are prepared to invest energy, and work with the architect to make the something really wonderful, Who are open minded on one hand but not insecure on the other .

To me a great client was Jean Brook. She knew what museums were all about. She was willing to work hard with an architect to make a great museum. She was open minded enough to see what the architect would bring to the process. At the same time she was extremely sensitive about what makes a great building.

Z.G. in 1987 you won the international competition to design the Ballet Opera House in Toronto, against Meyers, and Stirling. Unfortunately it was abandoned. Your scheme was described by Don Schmitt of Diamond and Schmitt as quote "hopelessly elite." What is your comment on this statement?

M.S. I think it was the most populous opera house to be conceived. I think it could have been a real asset to the people of Toronto, even to those who never go to the opera. This whole idea of the foyer being in the street, part of the street. But that is okay, they were after the job.

Z.G. WHAT DO YOU THINK OF THE FACT THAT THE ARCHITECT WAS MISTAKEN FOR MEIER.

M.S. I think it makes you cynical about how juries think.

Z.G. One of the last great landmarks in Canada is your winning competition of Vancouver Library Square over KPMB of Toronto, and HHP Associates of New York. This library, which is supposed to be a symbol of education, has been called the Vancouver version of Rome's

Colosseum, that was built to abuse humans and animals into barbaric death. What is your response?

M.S. I think there is no doubt that many people associate the building with the Colosseum. The oval geometry, etc. It certainly makes it inevitable. I certainly was not thinking of the gladiators or the animals, when it was designed, but I think anybody who knows the building, has been in it, has used it, and eliminates these associations. The proof is in the building, the public that visits it.

Z.G. You have been a teaching professor of architecture and urban design at Harvard, Yale, McGill, and Ben Gurion, what do you think of the architectural education today.

M.S. I think that the good aspect of architecture education today is the sort of determination that provokes students to think fresh open everything possible to go deep into the cultural and intellectual society, to try and provoke them to think.

I think the weakness is that we are moving away for the traditional apprenticeship learning by doing what somebody does. There is something about the old fashion way, that is very powerful and very strong. It gave you an understanding and skills and craftsmanship, and I think that is the weaker side of education today that there is less of it today.

Z.G. What do you think of the effect of the computer on architectural education?

M.S. It is a wonderful facility, it makes a lot possible. You are able to do all kinds of buildings, draw them fast, save a lot of manpower. It is for me personally very limited as a design tool, I prefer models and sketches. Models to me are indispensable and computer has now displaced models.

Z.G. What was your toughest project that you ever encountered?

M.S. They are all tough. The national gallery was a long struggle, Vancouver Library was Tough to implement.

Z.G. Can you define the philosophy that inter-connects all your projects as one?

M.S. I think it is a kind of a passion, for the human experience of the buildings use, that I can basically put myself in the shoes of those who would experience them.

Z.G. If you have to choose another career, what would you pick?

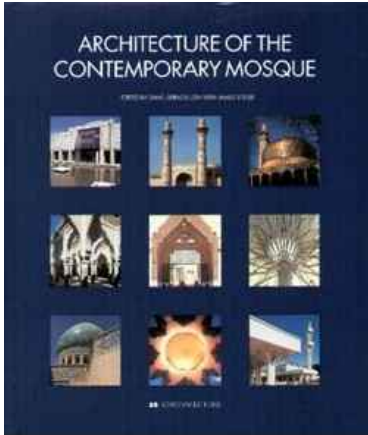
M.S. Film making

INTERVIEWEE	ISMAIL SERAGELDIN
TIME	3:00 P.M.
DATE	Oct. 15, 96.
LOCATION	Mr. Serageldin's office, World Bank Tower.
ADDRESS	1750 Pennsylvania Ave., 7th Fl., Washington DC, 20433, USA
TYPE OF RECORDING	Audio-Video Taped.

ISMAIL SERAGELDIN



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1	Ismail Serageldin during interview, Washington, DC, 1995, Photography: Zak Ghanim
2	Serajeldin's book, Architecture of the Contemporary Mosque, 1996

ISMAIL SERAGELDIN

ISMAIL SERAGELDIN

BIOGRAPHY

VICE PRESIDENT, ENVIRONMENTALLY SUSTAINABLE DEVELOPMENT
THE WORLD BANK, WASHINGTON, DC 20433, USA

Born in Cairo, 1944, Egyptian nationality

Marrive to Nevine Serageldin (nee Madkour), one son, Omar Serageldin

Education:

1972: PhD Harvard University Graduate School of Arts and Sciences

1968: Master of Regional Planning (with distinction) Harvard University Graduate School of Design, Cambridge, Massachusetts, USA

1964: B.Sc. Cairo University Faculty of Engineering, (Architecture and Engineering) (First Class Honors Presidential Award)

International Positions:

1974-1975: Education and Manpower Development Division, World Bank

1975-1985: Technical Assistance Division and Division Chief, Middle East and North African Projects (EMENA) Department.

1993: Vice President, Environmentally Sustainable Development, World Bank

1994: Chairman, CGIAR-Consultative Group on International Agricultural Research is the world's largest network of scientific research institutions for agriculture

1995: Member, Board of Governors, World Water Council

1995: Chairman CGAP- Consultative Grouped to Assist the Poorest (association of 21 countries, bilateral, and multilateral donors)

1996: Chairman, Global Water Partnership (a UNDP-IBRD sponsored global partnership)

Research Specialization Domains

Theory and research on poverty, Theory of urban development

Theory of Social and environmental sustainability

Culture and architecture

Science, Policy and Development

Main Responsibilities at World Bank

Oversight of Bank's environmental, agricultural policies and lending

Oversight of Bank's urban development, transportation, water and sanitation lending

Professional Affiliations

1984-1992: Member, Steering Committee, Aga Khan Award for Architecture

1991: Member, International Jury for Samarkand Revitalization

1992: Member, Advisory Council, Aga Khan Trust for Culture

1983, 1995: Chairman, Master Jury, Aga Khan Award for architecture

1995: Member, Advisory Board, American Museum of Natural History

1996: Member, International scientific Advisory board, UNESCO

1996: Advisor, Editorial board, World Resources Institute

Membership in Professional associations

ISMAIL SERAGELDIN

Member, Advisory Board, Centre for the Study of Global South, American University
Member, Syndicate of Professional Engineers, Egypt
Member, American Planning Association
Member, American Academy of Political and Social science
Member, Regional Science Association (1972-1995)
Member, American Institute of Certified Planners

ISMAIL SERAGELDIN'S INTERVIEW

Z.G. CAN YOU TELL ABOUT YOUR BACKGROUND?

I.S. I am an architect / engineer, graduated from the Cairo School of Engineering, Architectural Department In 1964 I started teaching in the University as a young lecturer, then I moved from architecture to urban planning and then moved to Harvard University where I shifted to Regional Planning then to Economics because I believe people are the heart of all development policies.

After graduating with a PHD from Harvard University in 1972, I have been working and supporting myself through my graduate degrees while practicing as an urban planner in the United States, also by writing and teaching about architecture.

I then came to the World Bank seven or eight years after practice in architecture and Urban planning in the US. and there at the bank I started in education, and moved on to dealing with countries of North Africa and the Middle East, then moved on to be the Division Chief for Urban projects at the World bank, then other responsibilities as the Director and now the Vice-President of the World Bank.

In all of this period, I have been focused on poor people and environment both natural and built, and I have maintained a steady affiliation with architecture and urban planning through lecturing and publications. I have written several articles and books about architecture, housing issues and urban issues. I have served on many juries.

Z.G. WHO INFLUENCE YOU MOST DURING YOUR UNDERGRADUATE?

I.S. Without question we were torn in those years between two trends, one was the giants of 20th century architecture such as Frank Lloyd Wright, Le Corbusier, Meis Van der Rohe and their achievements everywhere. the other side was presented by Hassan Fathy, and to me Hassan Fathy was a very special person, and he was not lecturing at the University, so we used to go and meet with him at his house two or three times a week and have tea and talk with him about everything from art to culture, design to architecture, built form to music, and it was kind of like Moses.

His ideas were very appealing and designs were remarkable, and I considered it a privilege to have had a chance to participate in the first major book that was issued about him.

Z.G. YOU SERVED ON AGA KHAN AWARDS FOR ARCHITECTURE STEERING COMMITTEE, FROM 1984 TILL 1992, AND CHAIRED THE MASTER JURY IN 1983 AND 1995, HOW DID YOU JOIN THIS PRESTIGIOUS VENTURE ?

I.S. It started as a visionary approach by his highness the Aga Khan, he was concerned that the issues of the poor were not addressed, that the authenticity of the Muslim land was not preserved. The Muslim heritage was being diminished.

He decided to seek out a group of intellectuals to help him to form an approach, the idea of a prize that would permeate high quality work. Among the founding members of the first steering committee were people like Hassan Fathy and others. They decided what avenues they should look at, and there were a number of possible avenues and they looked at and staked out the domain concerns in a series of seminars in which I participated.

Master Jury then came as an independent body from the steering committee. It surprised everybody, by putting such a big emphasis both on the social projects as well as historic conservation.

With a more conventional view on what the architectural prize should be, buildings like the Inter Continental in Saudi Arabia, for example, with buildings that were also unusual such as the Kuwait Water Tower, and so the first selections established the approach of the award and it was

then sort of elaborated. The steering committees sets the issues and the Master Juries bring their own individual perceptions to that.

Z.G. WHAT IS THE PURPOSE OF THESE AWARDS ?

I.S. Like all awards, they are partly to recognize excellence, and partly to help shape the climate with opinion, by giving a prize to things that are deemed to be worthwhile. I have heard a governor of a developing country talking to his staff after seeing a ceremony of these awards saying I want you to do the kinds of projects that win these awards. I think it has also served as a platform for young practitioners to be recognized.

There were a number of young people who won the prize, and by so doing you create a climate of opinion and set standards. The Aga Khan award is also an educational process as to the nature of architecture and criticism.

Z.G. WHAT DID YOU CONTRIBUTE AS A CHAIRMAN OF THE JURY?

I.S. The jury makes a collective decision and of course the responsibility of the chairman is to participate, but also help to bring out the collective consensus. The consensus is never easy. This is one of the hardest and the most difficult juries to serve on, definitely one of the most interesting, because the Aga Khan Award deals with existing buildings, they have to be two years in existence and not more than Twenty-five.

This is the balance that you look at, but you are comparing a vacation villa for a working individual, versus a mud brick structure in a remote area, versus a conservation project in an old town, versus high tech tower building. And it is this multiplicity of factors that makes the jury very difficult. you are not comparing the same solutions to the same solutions. You do not look at the same type of building. You are comparing apples to oranges, and try to come to the essence to assess that.

I think that my unusual background and my sense of being grounded in architecture and engineering, working in urban planning and development issues more broadly thus a very broad action of participation and criticism as well as other environmental issues has made me bring enrichment to that kind of discussion in these juries.

Z.G. WHAT ARE THE JUDGING CRITERIA FOR THE AWARDS, AND HOW IS IT RUN?

I.S. The criteria are sketched out by the steering committee, and they are quite detailed and clear cut. They tend to want excellence, architectural excellence, in expression as well as social content, as well as elements of the uniqueness of the heritage of the societies and Muslim societies. That last part is defined very very broadly, so that even Du Monde Arabe in Paris, which is a building, tries to express the cultural bridge between the society and the Arab world.

The Muslim society has recognized that are in the Muslim countries that are inspired by Muslim heritage. Criterion is a broad cultural one not a narrow one. I think that the social types of projects have special criteria in terms of effectiveness, capability, elements, affordability of the work.

All these criteria are spelled out in detail. Then each jury comes up with its own perspective. Our last jury, which I chaired in 1995, came up with the idea that we must recognize innovation because in a time of great change, innovation is important. I

The first innovator, who takes the risk, should be recognized for that contribution because innovators will not only be the ones who bring solutions to today's problems but also pose different questions for tomorrow's problems.

Z.G. HOW MUCH OF PERSONAL EVOLVEMENT DOES HIS HIGHNESS, THE AGA KHAN GIVE TO THESE AWARDS?

I.S. His highness does not get involved in the process at all. I think he sets a model for a lot of people in the manner in which he keeps a total arms length relationship from the exercise. He participates as chairman of the steering committee in selecting the master jury. Once selected the master jury, he gives them a full mandate and the jury is sovereign. They make their own decisions.

This is the most well studied and documented award in the world. There are dossiers prepared on each project. There are technical reviewers that go visit, when they narrow down the short list, they go with specific questions to ask and investigate and then they come back and give full detail reports.

The jury then meets, and makes its decision listening to the reports and reviewing the detail documentation on each project. It is not a short commitment. They go two or three rounds, two rounds are usually one week each. Three rounds are maybe three days and one week.

There is a tremendous documentation process that goes ahead, and very distinguished participants who do the actual technical evaluation are then subjected to scrutiny by the jury.

Z.G. SO WHERE DOES THE JURY TAKE PLACE?

I.S. Usually meets in the offices of the Aga Khan awards for Architecture in Geneva.

Z.G. THERE WERE CHARGES THAT SOME LEADING U.S. AND EUROPEAN ARCHITECTURAL AND PLANNING FIRMS, WHICH HAVE BEEN WORKING IN THE MIDDLE EAST FOR TWO DECADES WERE CONSPICUOUSLY ABSENT FROM THE WINNERS CIRCLE, WHAT IS YOUR RESPONSE?

I.S. I think each jury stands by its own decisions. It has written its decisions, and I can think of no justification of that. There is a clear difference of views. Judgment calls are made. I think the award has frustrated by some by not narrowing down its criteria. We look at it in terms of excellence. They jury is well balanced, Eight or nine people with unanimous decision. We have had very tiny projects that have won the award to very large landscape projects. The range is absolute.

Z.G. THERE ARE SOME CRITICAL ENVIRONMENTAL AND SOCIAL ISSUE IN POOR COUNTRIES:

- 1- PRESERVING THE PAST
- 2- INVENTIVE TECHNOLOGY
- 3-ACCESSIBILITY OF HANDICAPPED
- 4-WOMEN ROLE IN THE SOCIETY HOW DOES THE AGA KHAN TRUST FOR CULTURE IN GENEVA (AKAA) IS HELPING IN ACHIEVING THESE GOALS.

I.S. Well, I the Aga Khan for culture have a lot of programs, and I am not related with them. The one that is to restore and help create an environmental rich that historic cities can conserve in partnership with others.

They also have an education program, architectural program, architectural education program, which involves also an outreach effort with a number of countries and involves gender issues as well. More broadly, they are a development network. There is also a world publication arm, magazines like Miramar. On the environmental side and on the side of cultural heritage clearly the awards have recognized those categories as very distinct aspects of excellence.

I think the appropriate technology is being promoted in different ways. The award for architecture specifically has looked at appropriate technology. The very first award recognized some roofing systems.

There was an outstanding project in Kenya, where the building construction technique and invention of a vaulted red-peaked structures, showed a real audition to the vocabulary of the late Hassan Fatty, and his disciples, which was mostly vaults and domes. A whole new array of construction that could be done affectively. The technology of the high tech side was also recognized in Kuwait.

There is less attention been paid to the accessibility of the handicapped than to many other areas. The award has raised the awareness of this aspect of accessibility.

Gender issues are essential. There is no development that has not dealt with the empowerment of women and certainly in developing countries. This is the most important policies to think about. The Aga Khan award has recognized women practitioners and has developed seminars on dealing with women's issues. Indonesia seminar dealt strong with this.

Z.G. YOU HOLD SOME NOTABLE POSTS AT THE WORLD BANK, I LIKE TO GO OVER THEM WITH YOU AND TELL THEIR MANDATE?

- 1- ENVIRONMENTALLY SUSTAINABLE DEVELOPMENT (ESD)
- 2- CONSULTATIVE GROUP TO ASSIST THE POORS (CGAP)
- 3- GLOBAL WATER PARTNERSHIP

I.S. I am the vice-president for Environmental Sustainable Development for the World Bank, which means I have the responsibility to shape the thinking of World Bank along with a lot of my staff about these issues, and make sure it is translated to the rest of the bank. Bring back all these issues that are confronting us in South East Asia, Africa and Eastern Europe. Learn from them and maintain a global overview so the bank remains as one and not six separate identities.

The Consultative Group to Assist the poor, is a micro finance program to promote and recognize efforts to deal with the very poor, and one of the examples is the Bank in Bangladesh. The banks are doing very successful housing projects that recently won an award.

The Global Water Partnership is a recently created body, which is trying to bring together the financiers to help coordinate the kind of interventions they do , so need. The treatment of water is very fragmented now in most poor countries; many systems that treat water are not on an environmental level. We cannot waste water; water crosses two boundaries and causes political issues.

Z.G. WHAT DO YOU THINK IS THE MOST OBSTACLES IN DEVELOPING THE THIRD WORLD?

I.S. Many of course, including education, health and nutrition. We are moving very rapidly to a situation where there is a knowledge based society with a raised production economy.

Those countries that are noble will absorb the knowledge, and apply it very rapidly, develop their own knowledge base will be the ones that can in effect take their place in the globalized world.

The focus is the context in which each investment is evaluated. Agricultural research is another factor. People tend to forget that Unless agriculture is transformed, forests will be chopped down, rivers will be parched and the soil will be eroded. Cheap food will be a big part of developing countries.

Z.G. HOW DO YOU ENVISION SHARING THE WEALTH BETWEEN INDUSTRIALIZED AND DEVELOPING COUNTRIES?

I.S. Sharing the world is a strong word. We have a situation where the industrialized countries 20 % of humanity receive 83% of the world's income. The remaining 80% receive 17%. The bottom 20% received 1.4% of the world's income. The top 20% do not want to give; they say they cannot so the poor must help themselves.

Z.G. DO YOU THINK THAT THE UNITED NATIONS DEVELOPMENT PROGRAMS HAS SUCCEEDED IN ITS MANDATE TO ASSIST THE THIRD WORLD?

I.S. All international agencies confront reality in their own way. They are governed by their chair people. They are purely supportive.

Z.G. IN 1980,THE EGYPTIAN ARCHITECT HASSAN FATHY WON THE FIRST CHAIRMAN AWARDS FROM THE AGA KHAN AWARD FOR ARCHITECTURE, WHAT DO YOU THINK OF HIS GOURNA PROJECT IN UPPER EGYPT?

I.S. The project was flawed in the economic base in the sense the people who were being tried to be moved were not farmers to start with. There were some problems. Fundamentally this is not significance of Gournah. The idea was brought forward, which was counter to the mainstream thinking in architecture in the world.

In the 1920's we were going to apply industrial prosthesis to solve the housing problem. This obsession with the machine was countered by Hassan Fathy with urbanism. Architecture is about people not the machine not creating a cookie pattern approach which you create with machines. It is by empowering people to create. Using indigenous materials, respecting the tradition, by learning from it, not changing it. Hassan Fathy was an innovator, and all his ideas are accepted. We forget how controversial they were.

Z.G. THIS PROJECT WAS CRITICIZED FOR BEING NOT VERY HYGIENE, NOT VERY DURABLE, WHAT ARE YOUR THOUGHTS ON THESE COMMENTS?

I.S. First mud brick building of any kind is one that requires a lot of maintenance and the moment you stop it becomes susceptible to degradation.

Secondly, although mud brick today is extremely expensive, back then it was not. It made sense then, but would not make sense to day. Fathy's style is being used by the wealthy, ironically. The project should not be judged in the 90's but at the time it was built.

Thirdly, this is a project that has been controversial from the start. It was flawed at the economic base from the start, so as a result the kind of inhabitants that were intended to be were not there.

Fathy was concerned with the rural at the time, when most architects were concerned with large cities, was right in calling attention to the rural poor.

He also called attention the the vernacular. As he would tell us not everything that is important is automatically good, and not everything that we have is automatically bad, choose from between them and use criteria such as environmental adequacy.

Z.G. ONE OF MR. FATHY' S DISCIPLES IS THE EGYPTIAN ARCHITECT ABD EL WAHID EL WAKIL, WHO WON ALREADY FEW OF THE AGA AWARDS, DO YOU THINK THAT HIS ARCHITECTURE REPRESENT A TRUE SPIRIT OF THIRD WORLD COUNTRIES ?

I.S. They both won on their own merit. Wakil was speaking to something that was unique and different. He is a master builder in his own right. He is a classicist.

Z.G. ON 1983, RAMSES WISSA WASSEF, ANOTHER EGYPTIAN ARCHITECT, WON THE AGA KHAN AWARD FOR HIS ARTS CENTRE IN GIZA, EGYPT. SOME CRITICS THINK THAT HIS PROJECTS ARE ALMOST REPLICA OF FATHY' WORK, DO YOU AGREE?

I.S. Ramses was a not really a disciple of Hassan Fathy, he was a collaborator, a partner, a college friend. They were approximately the same age. I was the chairman of the jury that

awarded him in 1983, and I can tell you that Charles Moore and a lot more felt that this was a true masterpiece to be recognized. The use of light, the studied casualness of the plan, it is a remarkable achievement, it is not at all a copy of Hassan Fathy. The only regret is that he did not live to see the award.

Z.G. THERE ARE SOME MAJOR INTERNATIONAL ISLAMIC CENTERS THAT HAVE BEEN DESIGNED BY NON MOSLEM ARCHITECTS, I LIKE TO KNOW YOUR OPINION IN THEM?

I.S. The issue about designing by a Muslim, of non-Muslim is irrelevant. I pointed out this issue to an audience of 400 people in Cairo. Nobody will deny that building a true mosque is an important part of the Muslim culture heritage of Egypt if not of the World. If you look at Sultan Hassan Mosque was built by a non-Muslim. The fact whether they are Sultans, Emirs or contemporary peoples does not matter. They get the best architect to do the mosque for them.

Z.G. I LIKE TO ASK YOU ABOUT SOME INTERNATIONAL HABITAT PROJECTS AND GET YOUR OPINION ON THEM?
HABITAT IN MONTREAL BY MOSHE SAFDIE
ARCOSENTI IN ARIZONA BY PAOLO SOLERIE
ARANIA COMMUNITY CENTRE IN INDORA, INDIA, BY BALKRISHNA DOSHI

I.S. I have not hidden my comments on Habitat. That It is another top down design by somebody flipping over a box, skillfully and intellectually to break the monotony of the slab block but not organic design that involves the communities consent.

Arcosanti is a vision of individual architect that see himself as creators of something that others have to fit in.

Arania is a marvelous example of empowerment and Doshi should be complimented on this.

INTERVIEWEE	DOUGLAS CARDINAL
TIME	4:00 P.M.
DATE	Oct. 18, 1996
LOCATION	Meeting Room, Douglas cardinal Architect's Office
ADDRESS:	490 East L'Enfant Plaza, # 4200, Washington D.C., USA, 20024
TYPE OF RECORDING	Audio-Video Taped.

DOUGLAS CARDINAL



1



Cardinal Residence

2



3

1	Douglas Cardinal (Right) with Zak Ghanim during interview, Washington, DC, 1996
2	Cardinal's Residence, Stoney Plain, AB, 1982 Courtesy of: D.C. Architect
3	York Region Administrative Building, New Market, ON, 1992, Courtesy of: D.C. Architect

DOUGLAS CARDINAL



1



2



3

1	St Mary Red Deer, AL, 1968 Location, Photography: Zak Ghanim, 1993
2	Canadian Museum of Civilization, Ottawa, ON, 1989 Location, Courtesy of: D.C. Architect
3	Canadian Museum of Civilization, Ottawa, ON, 1989 Exterior, Courtesy of: D.C. Architect

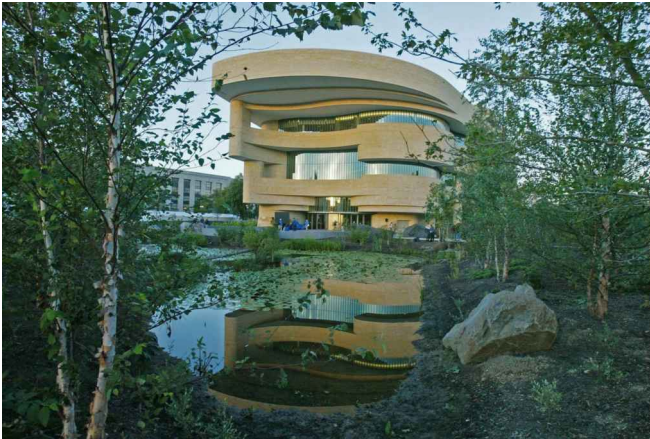
DOUGLAS CARDINAL



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1	Canadian Museum of Civilization, Ottawa, ON, 1989 Detail, Courtesy of: D.C. Architect
2	National Museum of the American Indian, Washington, DC, 2004, Courtesy of: D.C. Architect
3	National Museum of the American Indian, Washington, DC, 2004 Exterior, Courtesy of: D.C. Architect

DOUGLAS CARDINAL

DOUGLAS CARDINAL

BIOGRAPHY

Born: Calgary, Alberta, 1934

Education:

1963 B. Arch. (Honours), University of Texas, Austin, Texas, USA

Practice:

1964 Douglas Cardinal Architect

Corporation

1976 Douglas J Cardinal Architect, Ltd.,

1994 Douglas Cardinal Architect, P.C.

Professional Qualifications & Memberships

1995 American Institute of Architects, Washington, D.C. Chapter

1991 Certificate of Practice by Ontario Association of Architects

1983 Fellow, Royal Architectural Institute of Canada

1977 Admitted to the Royal Canadian Academy of Arts

1973 Member, Manitoba Association of Architects

1964 Member, Royal Architectural Institute of Canada

1964 Member, Alberta Association of Architects

1963 B. Arch. (Honours) University of Texas, Austin, Texas

Honours, Awards and Achievements

1996 Included in "International Who's Who 1996-97", 60th Edition
Jury Member for the Governor General Awards in Architecture,
The Canada Council

Included in "The Canadian Encyclopedia", 1996 Edition

1995 National Aboriginal Achievement Award, Canada

1994 Doctor of Architecture, Honorary Degree, Carleton University, Ottawa, ON

Doctor of Laws, Honorary Degree, Trent University

Doctor of Humanities, Honorary Degree, University of Lethbridge

1992 Canada Council Molson Prize for the Arts Guest Professor, Bruce Geof Chair, University
of Oklahoma

1991 Jury Member of the International Competition for the Jean Marie Tjibaou Cultural Centre
at Noumea

1990 Officer of the Order of Canada

National Arts Award from the Banff Centre, Banff, Alberta

1989 L'Ordre des architectes du Quebec distinction en architecture Projects

1996 Kainai Multi Purpose Cultural Resource Centre, Blood Indian Reserve, Alberta

Hotel & Casino, Onedia Indian Nation of New York, Verona, New York

Kainai Middle School, Blood Indian, Reserve, Alberta

1993 National Museum of the American Indian, Mall Museum, Washington, DC

1992 Native People Hall, Canadian Museum of Civilization, Hull, Quebec

1991 Ouje Bougoumou Community Buildings, Chibougamau, Quebec

1990 York Regional Administration Centre, New Market, Ontario

DOUGLAS CARDINAL

- 1989 Canadian Museum of Civilization, Hull, Quebec
1984 Cardinal Residence, Stony Plain, Alberta
Holy Trinity Catholic High School, Edmonton, Alberta
1983 Leighton Artists Colony, Banff, Alberta

Exhibitions

Liege and Mons, Belgium, 1979, sponsored by the Department of External Affairs
Museum of Modern Art, New York, 1979,
Transformations in Modern Architecture, Burnaby Art Gallery, British Columbia, 1978,
Warsaw, 1977 and exhibition sponsored by the Department of External Affairs

Selected Publications & Media on Douglas J. Cardinal

Krakauer, John, "A New Vision for a Museum on the Mall" Smithsonian Magazine (May 1996, 150th Anniversary Edition) pp. 76-79, U.S.A.
Goddard, John "In from the Cold", Canadian Geographic (July/August, 1994) pp. 38-47. Canada
Panei, Roberto, Dr. : Arch.L'esposizione curvilinear : Il museo della civiltà canadese ad Hull
Ottawa-The curved exhibition: The Museum of Canadian Civilization at Hull
Ottawa" L'Industria Italiana del Cemento March 1993, pp.334-345

Douglas Cardinal's Architecture as a living Process

Douglas Cardinal maintains that the endeavors of all people should be directed towards a betterment of the human condition. He believes that , by placing the needs of the human being before the systems that modern man has created, we can ensure that man is indeed served by these systems rather than becoming a slave to them.

Cardinal's aboriginal vision reflects the design independence of a native architect, in sharp contrast to the model of architecture headed down by the Europeans. For the execution of his designs, he employs the most current technological advancements, but far from forcing him to adopt the typical forms of occidental architecture, this technology has given Cardinal the ability to create forms more akin to the natural environment upon which native peoples base their way of life. His curvilinear architecture not only contrasts with the rigid forms of Greco-Roman tradition, but also challenges design and construction norms through the use of forms that require the most advanced engineering, for the creation of something that mirrors nature, is indeed, complex and involved.

Cardinal believes that humans are magical creatures. When he designs, he calls upon our magical powers to create and shape the world, make architecture a truly spiritual process. He sees buildings as living organisms that are conceived with a vision and developed through the effort and tenacity of highly dedicated people. Before he embarks on a project. Cardinal demands from his client, and from all who will collaborate and participate in its design and construction, a commitment to create something truly exceptional. For this, he gathers in an open circle all those associated with the project, from the elders and directors to the users, then this group is urged to share their different ideas in creating something unique to their needs, something that will provide a human architectural environment. Once shared, the ideas take on a life of their own, which Cardinal then synthesizes into a design that reflects the common visions shared by all. As the building is further shaped through several levels of design, it is repeatedly tested against the original vision, which Cardinal holds as a sacred oath.

Through such a process, the empowering vision of the client forms a bond with Cardinal's native traditions, his love of technology, and his personal dedication. This unique process allows Cardinal to create extraordinary, fluid, and beatify architecture.

History of the Firm

Douglas J Cardinal began practicing architecture in Edmonton in 1964, and in January 1976 incorporated under the name Douglas J. Cardinal Architect Limited. Since its inception, the firm has undertaken projects of a diverse nature from individuals houses to institutional and governmental projects, to twenty five community development plans.

Douglas J. Cardinal is known nationally and internationally for his design abilities, demonstrated in projects such as his award-winning St. Mary's Church in Red Deer, the Grand Prairie Regional College, the Ponoka Provincial Building, St. Albert Place and the Edmonton Space Sciences Centre and the Canadian Museum of Civilization, a facility to display and house the Nation's treasures. The firm's work also includes the Saskatchewan Federated Indian College, in Regina, and a major hotel complex for the Oneida Indian National New York, near Syracuse, NY. As testimony to Mr. Cardinal's international recognition, in 1993 the firm was awarded the design commission for the National Museum of the American Indian, on the last remaining site on the National Mall in Washington, DC. The firm has also been commissioned to design the Institute of American Indian Arts, in Santa Fe, New Mexico.

The firm was a pioneer and world leader in the use of computers in the profession and the business of architecture, and has constantly kept up with technological advancements into the field. They now operate a fully-integrated office-wide network employing both Unix-based and DOS-based systems in all of their work.

DOUGLAS CARDINAL

In 1985 the firm moved its offices to Ottawa, to complete the Canadian Museum of Civilization project and made Ottawa its permanent head office, with a branch office in Edmonton to serve our Western clients., With the start of the Washington, DC project, the firm has now further expanded into the United states by opening an office in Washington, DC.

The firm has grown steadily through the years, in volume of work as well as staff complement. the firm enjoys a sound management and financial base, with the capability of expansion when necessary.

Office Organization

The firm has always emphasized the human element in design, and has painstakingly developed a process of programming and design in which the users of the buildings occupy a central position. Each new project thus evolves around the special needs of its occupants.

With this emphasis on human-oriented design, the firm's working methods have been developed so as to solicit user input at all stages of design, through frequent meetings and consultations, and several rounds of sketching. The firm has developed detailed checklists for all stages of their work, so as to assist in clients in the process of clearly and thoroughly expressing their requirements.

In order to maintain a consistent work quality and design integrity, Douglas J Cardinal personally sets overall direction for each phase of work, and develops the design theme. Project Managers, some of whom have served with Mr. Cardinal for over twenty-five years, develop the theme and coordinate all aspects of the project, from start to finish. In spite of a growing staff complement, a high level of coordination exists between all stages. Week project management meetings and financial meetings serve to ensure that the firm's commitment to quality is constantly reinforced.

The firm was a pioneer in the use of computer systems in architecture. It was a beta site for the Government of Canada, and a showpiece for the American computer industry, to test and demonstrate the potential and benefits the systems.

DOUGLAS CARDINAL'S INTERVIEW

Z.G. DO YOU REMEMBER WHEN YOU WANTED TO BE AN ARCHITECT ?

D.C. Yes, ever since I can remember. It is something that my mother told me, that I would be an architect, ever since I was 6 years old. That was a major challenge because my father was a game warden, and it seemed like an impossible dream, but he always said nothing was impossible if you put your mind to it.

Z.G. WHY DID YOU GOT YOUR ARCHITECTURAL EDUCATION IN AN AMERICAN UNIVERSITY INSTEAD OF A CANADIAN ONE ?

D.C. Well, actually when I went to a Canadian University, I was told that I did not have the family background to be a royal architect. I think we in Canada had some pretty narrow attitudes towards people of native ancestry, and I have a different process of designing and also with working with people.

I think that is why it was very difficult to deal with, and the only way that I was able to fulfill my dream and my ambition as an architect was to leave Canada, and go direct to Texas, where I had the opportunity to develop my own individual style. In Texas being an individual is an asset not a liability.

Z.G. WHAT influenced you most during your early career ?

D.C. I suppose I was influenced primarily by the Baroque period. The period where they wanted to bring some excitement, vibrancy, vitality and emotions into the church,. During my education in a convent, my catholic education gave me the opportunity of seeing those works of art.

It was the Baroque period, then later on there was the Art Nouveau, the very organic works of people like Gaudi, Mendelson, late works of Le Corbusier and Ronchamp. All of those architects that loved all those organic forms and had a great influence on my whole approach, including Frank Lloyd Wright of course.

Z.G. YOUR EARLY PROJECTS OF A LIQUOR WAREHOUSE AND A SCHOOL IN YOUR NATIVE RED DEER, ALBERTA, WERE IN A RECTILINEAR APPROACH. WHAT SWITCH YOU TO CURVILINEARITY AS A DOMINANT VIRTUE IN MOST OF YOUR DESIGNS ?

D.C. My original patrons were more government, and they were not into developing anything other than traditional shapes and forms.

It was only through my association with father Mericks that I was given the opportunity to design a very organic building. I was able to express my own style of architecture. Then later on again with Grand Prairies College and some of my other buildings that were very organic, again wonderful patrons like Dr. Henry Anderson, the college, the community of St. Albert. All of these people that encouraged me, that liked my approach, my style or expression of architecture. I think allowed me that opportunity of expressing myself in an organic way.

I found if you really put a lot of time and energy into solving a functional requirement and need, and have a building really work for the people that you are serving, then those same patrons, in reciprocity, I think give you the opportunity of more freedom of expression, they are happy that the building functions if you want to have it look a certain way, they are willing to give you that opportunity, as long as you stay in budget and on schedule. That is what most of these clients are concerned about. So it is my patrons that really dictate naturally the vision and the design.

Z.G. IS THERE ANY SYMBOLIC GESTURES IN USING THESE CURVES?

D.C. I suppose I just feel more natural in doing buildings with curves, there is also what I was concerned about in studying the great works of architecture that I loved, the ones that derived from the Greeks and the Romans, developed the foundation for the Baroque and the Renaissance They were developed from nature, and relating to the human form.

The Doric, the Parthenon, the Ionic. All those building were derived from natural elements of the area that they were created in. So all of those forms reflected the land, the people and the environment. I could not see taking forms from the Middle East and repeating them in the Americas.

To me the Americas have a very powerful forms, very powerful relationship to nature, the environment, like the Group of Seven did in art, why could I not do that in architecture? So that became my foundation for my whole approach to these forms. I continually relate my forms more to the organic forms of the Americas.

Z.G.HOW DID THE CULTURE OF THE PLAINS INDIANS OF CENTRAL CANADA AND THE NORTH CENTRAL UNITED STATES INFLUENCE YOUR LIFE AND ARCHITECTURE?

D.C. Primarily as I explained I felt that my roots are really here in the Americas, more than elsewhere. I wanted to develop an art form that is based more on the land here. now it was also a process of working together with people. Working with a common vision a more traditional approach to the process of evolving an idea, from a dream or a vision.

It is like the elders talk about if you state your vision very clearly and profoundly , like an oath or a prayer, and it gives power to the vision by stating it clearly And the way you are able to bring that vision into reality is by keeping your word, then that vision will occur.

So you always start of the process with a very strong vision, and then you all agree with that vision. We all share that vision and our job is to bring it to reality. So that sort of process is very traditional. We rely heavily on that base that I have from the Elders, in order to be the driving force of my whole process , my whole way that I design my own way of design a project from a dream into reality.

Z.G.ONE OF YOUR EARLY PROJECTS THAT LAUNCHED YOUR CAREER IS THE MASTERPIECE OF ST. MARY CATHOLIC CHURCH IN YOUR NATIVE RED DEER, ALBERTA. WHAT INSTIGATE THIS GREAT CONCEPT?

D.C. It was Father Merx who had vision of designing a church around that time, I worked with him, randomly continually sketched forms of which were an interpretation of those of shapes and forms that expressed the church.

The church as being the altar, being a symbol, and the reason for the space, the source of light and divine light, the people gathering around the alter. All those ideas and all those shapes and forms were done with him.

We would meet all the time and I would sketch, and finally he would say yes that is it. I remember such things as the altar, you know he would describe as Christ is the symbol of the altar, and I would sketch it and he would say it should be stronger, and I would say maybe I would say , I have carved it in stone and polished it here and he would say, Christ was a man who was rough, so Ok I would leave the rough saw marks on the stone.

Those kind of things that we would meet all the time and discuss, and it was his vision of the church, and my interpretation of his visions. He was a wonderful client to work for, and I think it is people like him who produced architecture like that.

He understood that architecture is an art, that it is a piece of sculpture and that is almost an opportunity to be committed to a spiritual act. Father Merks was really one of my best clients and patrons.

Z.G. I UNDERSTAND THAT THE ROOF WAS A VERY INNOVATIVE DESIGN, CAN YOU ELABORATE ABOUT ITS CONCEPT AND CONSTRUCTION?

D.C. We wanted to span of 120 feet concrete in a totally amorphous shape. The shape was defined by acoustics, and also by the site line that I had resolved in the layout of the church. I wanted the roof to be almost a tent like structure with a main central skylight over the alter.

That meant that the lines of force of the whole space to be concentrated on the alter which meant a specific shape and form. The engineers advised me that it was a shape that was totally amorphous, and indeed it was a dynamic shape that was almost taken a symmetrical shape, and bending it in a way that was on the verge of collapse, and so, to resolve this problem, it would take 81 thousand simultaneous equations which would take 71 hundred years to work out the mathematics.

At the time, it seemed impossible, but I remember the Elders saying when you walk out into nature, that the creator in nature always have an infinite number of solutions. I remember watching a spider build a web and it was crossing a totally amorphous span and thinking that is what we need to span that space, doing it without forms because we had a very limited budget. \$357,000 for the whole church, with all the furniture and everything.

We had to work within that budget. It ended up that I believed it was possible, because we could do it through model analysis. The Elders always said when you make a declaration, the universe shifts a bit because when you declare something there is a possibility it may occur.

Without making a stand, there is no possibility. So we said we are going to build this roof no matter what. Well, the Portland Cement Association, Dr. Alfred Palmer from Chicago, and we had cables from Sweden. All of these thing came together and some mathematicians from Calgary, a fine group of Engineers in Calgary, and we all got together and resolved it.

We were able to run the calculations on a computer. We calculated the loads, one cable at a time, so what we did was we poured a ring girder around the walls and then supported a central cone shape, then strung cables all to the outside wall, so it looked like a big bicycle wheel, then pour the concrete with a spiral motion. Then we post tension the cables. They lifted 250 tons of concrete of the supports. That was the solution, it was cheap than a conventional structure. The priest wanted it out of concrete because his last church burnt down.

Z.G. HOW DID THE COMMUNITY RECEIVE THIS INNOVATIVE PROJECT?

D.C. When we were working with Father Merks, he had always explained every step of the construction to the congregation. There was always dissenters because it was different, there were dissenters to the church itself because the people did not agree with the openness of Pope John.

It was naturally controversial. Some liked it, some did not. The community did not really appreciate it until it started to win awards, and international recognition. Ten Years later Red Deer Community invited me and gave me an award.

Z.G. YOU DESCRIBED THE LATE ADDITION TO THAT CHURCH BY GROUP 2 ARCHITECTS AS AN "UGLY BUMP," AND DESCRIBED IT AS "PAINTING A MOUSTACHE TO THE MONA LISA, DID THE PARISHIONERS CONSULTED YOU BEFORE DECIDING TO BUILD THE ADDITION?

D.C. I was not consulted before the addition and I do not know why. Possible political pressure, could be a reason. Since Father Merks left, the local parishioners do not appreciate the importance of the church. The community is very narrow minded and provincial. I have not seen the church since its addition and I do not what to, only because, Father Merks through his patronage laid the whole foundation of my career.

DOUGLAS CARDINAL

The church was very important to me, because it was a challenge for me growing up in the Community of Red Deer, and to be able to come back and build a cathedral, was very important to me, and also both my parents had their funeral services in the church, and I always felt that was my contribution to the Community, and when the Community destroyed it by another architect that professed he could do my job better than myself, I could not believe or the Parishioners accepting what he offered.

I cannot understand how an architect was saying that he could be more sensitive to my work and do what he did. That is so British where the worst of the culture says one thing and does another. It is a lot of talk but the end result is the destruction of a lot of work and I have to advise people who want to see my work not to go there.

I told them that I would do the addition as a donation rather than have someone destroy the original design. The church is actually designed for an addition and the whole composition would have complimented the whole building. The other architect added the extension in a way that it stands in your face, in an ugly manner with flat roof, mechanical, it is ugly, the worst thing is he tried to imitate the forms, which fails as a form. He should have just put a lean to on it and then you could have seen the difference.

Z.G. DO YOU THINK IF THAT CHURCH WAS DESIGNED BY AN ANGLO-SAXON ARCHITECT, IT WOULD HAVE REMAINED UNTOUCHED?

D.C. Yes. There is a moral obligation not to destroy a work of art. It is a Canadian Law. As far as my legal people were concerned that the Church in Red Deer was a renowned work of art. When it came to saving the Wild Geese in the Toronto's Eaton Centre, they wanted to put red ribbons on the geese, and by law you cannot deface a work of art. English Judge and English Artist.

Even the Germans were saying hey, what are you doing with that church? My legal advisors told the church that they were going against the laws of the land, they went ahead and did it any way, and it says something about the community and the architect.

Z.G. YOUR FIRM WAS A PIONEER AND A WORLD LEADER IN THE USE OF COMPUTER IN THE PROFESSION AND THE BUSINESS OF ARCHITECTURE. HOW TO WHAT EXTENT IS IT UTILIZED NOW IN YOUR FIRM?

D.C. I think that computers are a wonderful tool for architects. I think that it can also be a trap we can be controlled by the technology that we create. The computer gives us more opportunity to create more sculptural forms with more expertise available through the E-Mail and do not have to travel.

We can communicate all over the world and request response from experts. It can also created mindless, repetitive things only to make money. It goes both ways. In our office, we see it as being able to design, and the computer to do the calculations.

Z.G. WHAT WAS THE INSPIRATION BEHIND YOUR EDMONTON SPACE SCIENCE CENTRE IN 1983?

D.C. It was a group of people who wanted to celebrate the future. It was at a time when people were having all this doom and gloom attitude towards the future. All these young people, who had young children, got together and wanted to look at the future as something to celebrate and put together this space centre, and capture the imagination of our children, It was fun, they did not have any money but a lot of ideas, so we put down some sketches and drawings and a study model , then they went out and captured everybody's imagination with it. Finally, they raised all the money and we were able to build the building, it was fun. The original structure had cables, and then we had cantilevered forms, it was budgeted for about \$30, they only raised \$15 million.

Z.G. YOUR MUSEUM OF CIVILIZATION AT HULL, OTTAWA, GRACES THE COVER OF THE MOST RECENT BOOK OF HISTORY OF CANADIAN ARCHITECTURE BY HAROLD KALAMAN, IT BOLDLY PLACED CANADA IN THE TWENTY FIRST CENTURY. WHAT WERE THE MAJOR DESIGN OBSTACLES IN THIS PROJECT?

D.C. It was a million square feet, and it had a very complex program where we had to house all the nation's treasures in the same conditions, as in an operating room throughout. So there were challenges in environmental security. At the same time we wanted to ensure that these collections would be in proper halls, to be able to represent all the cultures of Canada.

The main challenge of the project was to celebrate all the cultures of Canada and not make it a mausoleum, but to make it a living museum, which I agreed heatedly with Trudeau on that.

He wanted it to represent and enshrine all the cultures so that when a culture was presented we would all be enriched with that culture, rather than have this attitude that we should be afraid or not accept another culture. The other challenge was that it was a major earthquake zone. The flood plain on the Ottawa River. The vast program. And I suppose that the major challenge was that he wanted it done right away. The design in March and by October it was railroaded through cabinet, and which time we only had very rough schematics, and at which time we had to proceed with construction.

I felt it would take two or three years just to do the drawing, and then think about construction. The problem was we had to design and built the project with some 200 engineers, and a cast of thousands from Montreal which we had never worked with before. It was the logistics of doing it as the major challenge as well as the design.

Z.G. HOW WERE YOU ABLE TO OVERCOME ALL THE PRESSURE AND OBSTACLES OF THE BUREAUCRATS DURING THE DESIGN AND CONSTRUCTION CONSIDERING THE CHANGE OF GOVERNMENT DURING THAT PROCESS?

D.C. Well, there was a real challenge when there was a change of government. There was direction to change much of the design but I remember what the Elders told me about commitment. When I came back to Ottawa that was to make a stand for the project and that was to be absolutely unreasonable in carrying it out.

So I became absolutely unreasonable in my commitment. I succeeded in getting most of what I wanted, with the help of Joe Clark who understood the international implications of having a national museum in the nation's capital.

Z.G. DID THE PROJECT COMPLY WITH THE ORIGINAL BUDGET?

D.C. The original budget was 200 million, it was not reduced that much. There was a budget set for 80 million and everyone knew it was a political budget, not reasonable budget. We were told to stick to the project and they would take care of the budget. When the new government came in, I put together a budget of 165 million. I said you have a choice of building, the building for 165 million or building half of the building for 80 million, and this is what you can do for 80 million, it is your choice.

The government looked at all the budgets and decided to complete the building and not cut any of the programs. Based on the final budget we worked within that budget. Then we had to do the fitups, which was about 80 million dollars, fitting up half the halls.

Z.G. THERE HAS BEEN SOME CONTROVERSY ABOUT YOUR PROJECT OF YORK REGION ADMINISTRATION CENTRE IN YORK, ONTARIO, THAT STARTED ON 1990. CAN YOU CLEAR THAT?

DOUGLAS CARDINAL

D.C. That was an interesting challenge, we did a program of their requirements. It came to be some 50 million dollars. They said that is not the right political figure, so we told them that is what their needs were. So then everyone got involved, and said what was required, so we did a matrix of all the mayors and they choose some 40 million dollars.

So we completed working drawings, but at the final stages they said the building is not big enough, you will have to add another floor. That meant we had to renovate our working drawings by adding another floor, and it created a lot of problems. In the process, it was hard to find a cost, because we were pushing it out to tender, and the tenders came in over budget, so we were asked to reduce the budget so we degraded the building trying to keep the same amount of air in it, and we resolved the matter with the contractor.

We reduced the cost of the building because everyone was running politically. The 11 mayors were more interested in their community, and not the region, so we were working with this unusual system. Each mayor wanted it in their own community, and they was fighting all the time. When the building was started they wanted things back in again. So all the layouts had to be redone while under construction. So the extras cost more than the original.

It became more and more difficult to deal with, and the construction manager took the contractor's position not the owner's. It ended where the project manager and the contractor were overriding our recommendations. The project manager had taken on the role of the architect, so I went to the association and asked what I should do. They said you have to make a stand as you are the architect of record, and you are liable. So I made a stand saying that things have to be done in a proper and ethical way. I advised the chairman that things were not being done right and the project manager could not make these decisions. I felt the contractors were overstepping their bounds. The quality of materials was degraded when I left. The region terminated our relationship when I took a strong stand.

Z.G. IN 1993 YOUR FIRM WAS AWARDED THE DESIGN COMMISSION FOR THE NATIONAL MUSEUM OF THE AMERICAN INDIAN, ON THE LAST REMAINING SITE ON THE NATIONAL MALL, IN WASHINGTON, DC. HOW ARE YOU GOING TO FIT AN INDIAN SCULPTURE IN A NEOCLASSIC MALL?

D.C. That is a challenge, the head of the Fine Arts Committee, yesterday, felt that it fit very well. I think its responding to the main intent of the mall itself where we have these marvelous museums, in a very strong Neoclassic study. But there is a fair amount of individuality in the buildings on the south side of the mall. The Smithsonians, the buildings on this side are very different in architecture. On the north side, they are more Neoclassic. The Mall has enough strength that the buildings can have individuality.

The whole design composition hangs together, keeping the setbacks and the heights appropriate to the adjacent buildings. There is a certain height, size and shape of stones, so we have to preserve this. Carve enough of the stone, so that very powerful icon shape appears, but you still sense and feel the overall shape of the stone.

Z.G. WHAT IS THE DIFFERENCE BETWEEN CANADIAN AND AMERICAN CLIENTS.

D.C. Americans are always excited about new ideas and concepts, and they are always willing to acknowledge people who make a contribution, and that is a wonderful attribute that Americans have.

INTERVIEWEE	CHRISTO
TIME	9.30 A.M.
DATE	April 9, 2005
LOCATION	Metropolitan Hotel
ADDRESS	108 Chestnut St., Room 707 Toronto, ON, Canada
TYPE OF RECORDING	Audio Taped

CHRISTO



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News

The Gates artist comes to town

Speaks at U of T; exhibit at AGO

New Christo plans to cover a river.

JOHN STRAHAN
environmental reporter

The man who created a tourist business for New York City by fabricating a disappearing midtown central tower has managed to convince the city to allow his temporary art installation at Central Park to deliver his message of self-reliance and independence at the University of Toronto last night.

The installation, his components based on new iron rods, is Christo speaks about the self-reliance, short-lived artworks that the two have spent more than two decades producing in elaborate, non-commercial arrangements.

The hardest part is not making our installation; it is getting permission. It takes years," he said. They first convinced the Central Park Trust in 1974 that they would not reduce the city's potential to create the city's parks, and then the city's permission to build it until 2002, when they friend Michael Bloomberg became mayor. Finally, the park department agreed the idea of vertical posts set in 1,600 holes, saying it would change five roots, but Christo's team is engineering new steel feet with leveling plates that kept the roots high and at same straddling upright without disturbing the soil.

Their current project is Over the River, which involves suspending 1,600 steel posts over the Arkansas River in Colorado for two weeks. They

scout rivers all over the U.S. before finding the right one. However, Christo still has not obtained the permits needed from 17 state and federal governments, agencies that include the Army Corps of Engineers along one side of the river.

In Toronto, Christo was welcomed by Mayor David Miller, who personally told him, "There are no such things as free permits available in Toronto than in Arkansas." His message would clearly be to see a Christo project in Toronto, where business tycoon John Victor's large collection of Christo's preparatory drawings and collages are housed in the Art Gallery of Ontario.

Christo was born Christo Vladimirov Jivkovic in 1935, in the village of Borovane, Bulgaria. He studied architecture in Sofia, then moved to Paris in 1961, where they discovered a place of artistic and packages on the docks of Cologne, and tied it up with

ing. He studied fine arts, but the next year they built "an art studio" of their own, blocking off the Rue Vivienne in Paris. In 1963, they moved to New York. Their work was not taken entirely seriously until five years later, when they started to work on large, three-dimensional sculptures, wrapping the main art gallery of Rome, Berlin, in fabric and steel as several fountain and tower in London Italy.

They accept no sponsorship or prizes, selling directly to dealers, collectors and museums of their own volition. Christo is a member of the Artists' Union (A.U.), a large well-studied drawing SOCIETY.

Christo at AGO yesterday with drawing of his next work: a canopy over Colorado's Arkansas River. —

PHOTO BY JOHN STRAHAN FOR THE TORONTO STAR

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1	Christo during interview, Toronto, ON, 1995, Photography: zak Ghanim
2	Christo during lecture the evening before interview, 2005, Photography: Zak Ghanim
3	Toronto Star, Article about Christo, April 9, 2005

CHRISTO

CHRISTO

Biography

- 1935 Christo: American, Bulgarian-born Christo Vladimirov Javacheff, June 13, 1935, Gabrovo, of a Bulgarian industrialist family.
Jeanne-Claude: American, French-born Jeanne-Claude Denat de Guillebon, June 13, 1935, Casablanca, of a French military family, educated in France and Switzerland. Died November 18, 2009, New York City.
- 1952 Jeanne-Claude. Baccalaureat in Latin and Philosophy, University of Tunis.
- 1953-56 Christo: Studies at Fine Arts Academy, Sofia, Bulgaria.
- 1957 He studies one semester at the Vienna Fine Arts Academy.
- 1958 Christo arrives in Paris where he meets Jeanne-Claude.
Packages and Wrapped Objects
- 1960 Birth of their son, Cyril, May 11. Cyril Christo is a poet. He studied at Cornell University and graduated from Columbia University in 1982. Five books of his poems have been published. In 1998 he married Marie B. Wilkinson. Their son Lysander Christo was born September 22, 2005.
- 1961 Project for the Wrapping of a Public Building
Stacked Oil Barrels, Dockside Packages at Cologne Harbor. Tarpaulin and rope.
Duration: 2 weeks. Their first collaboration.
- 1962 Iron Curtain-Wall of Oil Barrels, Rue Visconti, Paris, 1961-62 240 barrels. Height: 4. 3 meters (14 feet). Width: 3. 8 meters (13 feet). Depth: 1. 7 meters (5 feet 6 inch). Duration: 8 hours.
Stacked Oil Barrels, Gentilly, near Paris.
Wrapped Woman 1962
Showcases.
- 1963 Store Fronts and Show Windows
- 1964 Establishment of permanent residence in New York City.
- 1966 Air Package 1966. Stedelijk van Abbemuseum, Eindhoven, The Netherlands. Rubberized canvas balloon and rope Diameter: 5.18 meters (17 feet.). Duration: One month.
and Wrapped Tree 1966.

42,390 Cubicfeet Package 1966 at the Walker Art Center and the Minneapolis School of Art. Length:18 meters (60 feet) Polyethylene: 720 square meters (8,000 square feet). Manila rope: 914 meters (3,000 feet) Duration: Three days.
- 1968 Wrapped Fountain and Wrapped Medieval Tower, Spoleto, Italy Polyethylene and ropes.
Duration: 3 weeks.
Wrapping of a Public Building "Wrapped Kunsthalle Berne 1967-1968" Fabric: 2,430 square meters (27,000 square feet.) Rope: 3,050 meters (10,000 feet.) Duration: 7 days.
5,600 Cubicmeter Package, Documenta 4, Kassel, Germany 1967-68 An Air Package 82 meters (280 feet) high, six concrete foundations arranged in a 275 meter (900 foot)

CHRISTO

- diameter circle. Fabric: 1,980 square meters (22,000 square feet) Weight: 6,350 kilograms (14,000 pounds). Rope: 3,657 meters (12,000 feet) Duration: two and a half months.
Corridor Store Front, total area: 135 square meters (1,500 square feet).
1,240 Oil Barrels Mastaba, and Two Tons of Stacked Hay, Philadelphia Institute of Contemporary Art.
- 1969 Wrapped Museum of Contemporary Art, Chicago. Tarpaulin: 900 square meters (10,000 square feet) and rope. Duration: 40 days.
Wrapped Floor and Stairway. Museum of Contemporary Art, Chicago. House painter's cotton drop cloths, 252 square meters (2,800 square feet) and rope. Duration: 40 days.
Wrapped Coast, Little Bay, One Million Square Feet, Sydney, Australia, Erosion Control fabric: 90,000 square meters (1,000,000 square feet) and 58 kilometers. (36 miles) of ropes.
Duration: Two months.
- 1970 Wrapped Monuments, Milano: Monument to Vittorio Emanuele, Piazza del Duomo, Milano, Italy. Polyethylene and rope.
Duration: Two days.
Monument to Leonardo da Vinci, Piazza della Scala, Milano, Italy. Polyethylene and rope.
Duration: Seven days.
- 1971 Wrapped Floors, Covered Windows and Wrapped Walk Ways, Haus Lange, Krefeld, Germany. House painter's cotton drop cloths. Duration: 30 days.
- 1972 Valley Curtain, Grand Hogback, Rifle, Colorado, 1970-72, Width: 381 & 417 meters (1,250-1,368 feet). Height: 56 & 111 meters (185- 365 feet). Nylon polyamide fabric: 12,780 square meters (142,000 square feet). Steel cables: 49,895 kilograms (110,000 pounds); 800 tons of concrete. Duration: 28 hours.
- 1974 The Wall, Wrapped Roman Wall, Via V. Veneto and Villa, Borghese, Rome, Italy. Polypropylene fabric and Dacron rope. Height: 15 meters (49 feet). Length: 250 meters (820 feet). Width varying between: 4 and 5.5 meters (13 to 18 feet). Duration: 40 days.
Ocean Front, Newport, Rhode Island. Surface: 128 x 97 meters (450 x 320 feet). 13,500 square meters (150,000 square feet) polypropylene fabric floating over the ocean.
Duration: 8 days.
- 1976 Running Fence, Sonoma and Marin Counties, California, 1972-76. 5.5 meters. (18 feet) high, 39.4 kilometers (24-1/2 miles) long, crossing 14 roads. 2,050 fabric panels: 192 square meters (240,000 square yards) of woven nylon fabric suspended from 144 kilometers (90 miles) of steel cables. 2,080 steel poles, each: 9 cm. (3-1/2 inch) diameter, 6.4 meters (21 feet long). Duration: 14 days.
- 1977 The Mastaba, Project for United Arab Emirates, in progress.
- 1978 Wrapped Walk Ways, Loose Park, Kansas City, Missouri, 1977-78 12,000 square meters (15,000 square yards) of woven nylon fabric over 4.5 kilometers (2.8 miles) of walkways. Duration: 14 days.
- 1983 Surrounded Islands, Biscayne Bay, Greater Miami, Florida, 1980-83. Pink woven polypropylene fabric floating around eleven islands: 585,000 square meters (6.5 million square feet). Duration: 14 days.

CHRISTO

- 1984 Wrapped Floors and Stairways and Covered Windows, Architecture Museum, Basel, Switzerland. House painter's cotton drop cloths. Duration: 30 days.
- 1985 The Pont Neuf Wrapped, Paris, 1975-85. 40,876 square meters (454,178 square feet) woven polyamide fabric. 13,076 meters (42,900 feet) of rope. Duration: 14 days.
- 1991 The Umbrellas, Japan-U.S.A., 1984-91. 1,340 blue umbrellas in Ibaraki, Japan; 1,760 yellow umbrellas in California. Each umbrella: height: 6 meters (19 ft 8 in), diameter: 8.66 meters (28 ft 6 in). Valley size in Japan: Length: 19 kilometers (12 miles). Width: 4 kilometers (2.5 miles). Valley size in USA: Length: 29 kilometers (18 miles). Width: 4 kilometers (2.5 miles) Duration: 18 days.
- 1992 Over The River, Project for The Arkansas River, Colorado. in progress.
- 1995 Wrapped Floors and Stairways and Covered Windows 1995. Museum Würth, Künzelsau, Germany. House painter's cotton drop cloth on the floor and stairs and brown wrapping paper on the glass of the windows. Duration: 3 months.
Wrapped Reichstag, Berlin, 1971-95. 100,000 square meters (1,076,000 square feet) of polypropylene fabric. 15,600 meters (51,181 feet) of rope and 200 metric tons of steel. Duration: 14 days.
- 1998 Wrapped Trees, Fondation Beyeler and Berower Park, Riehen-Basel, Switzerland 1997-98. 178 trees. 53,283 square meters (592,034 square feet) of woven polyester fabric, 23 kilometers (14.3 miles) of rope. Duration: 21 days.
- 1999 The Wall, 13,000 Oil Barrels, Gasometer, Oberhausen, Germany, 1998-99. An indoor installation. Height: 26 meters (85 feet). Width: 68 meters (223 feet). Depth: 7.23 meters (24 feet). Duration: 6 months.
- 2005 The Gates, Central Park, New York City, 1979-2005 7,503 vinyl gates, with free-flowing nylon fabric panels, anchored to 15,006 steel bases on 37 kilometers (twenty-three miles) of walkways. Duration: 16 days.

CHRISTO'S INTERVIEW

Z.G. UNFORTUNATELY JEANNE-CLAUDE COULD NOT COME YESTERDAY. WHAT DID MISS YOU MOST ABOUT HER ABSENCE?

C. During the course of my presentations, Jeanne-Claude makes many comments that are not possible to be done by me, so I was involved in so many things, and that was very difficult and that was one important thing to answer your question, and she has other things she can answer but she was not there.

Z.G. AT THE END OF THE LECTURE LAST NIGHT, THERE WERE AROUND 20 PERSONS ASKING QUESTIONS, 18 OF THEM WERE LADIES. HOW DO YOU ANALYZE THIS?

C. Always Ladies! Ah Ha (laughing).

Z.G. IS IT YOUR CHARISMA?

C. Probably men are shy, I don't know. Women are more forceful. Men are more reserved and unwilling to ask.

Z.G. YOU WERE BORN IN BULGARIA, JEANNE-CLAUDE IN CASABLANCA, IN THE SAME DAY AT THE SAME HOUR. WOULD YOU CONSIDER HER A SOUL MATE?

C. Millions of people are born on the same day. Me and Jeanne-Claude, we don't make any festivity of our birthday. There are a million people born on the same day.

Z.G. DID THE LANGUAGE OR CULTURAL DIFFERENCE CAUSE ANY PROBLEM IN THE BEGINNING OF YOUR CAREER?

C. Ah, I think at first, I was a political refugee in 1957, and certainly not speaking any Western languages. I spoke only Bulgarian and Russian, that was during the Stalinist time.

To have education in other languages was called capitalism; various languages were only spoken by the elite of communism.

When I arrived in Paris from Austria I was not speaking any language. Of course it handicapped me, a terrible handicap. But you know the life, I never think about that. I was young 21 years old. The other part was doing my work of art.

Z.G. NOW YOU HAVE PERFECTED TWO LANGUAGES, I CAN SEE.

C. No I have not perfected, I never learned French. I never learned English. I learned it on the street.

Z.G. WHAT LANGUAGE DO YOU SPEAK WITH JEANNE-CLAUDE?

C. With Jeanne-Claude, we basically talk French for simple things, but when we need to talk about our work I don't not know many English technical words in French, that's why all the professional work is done in English.

Z.G. WHO INFLUENCED YOU MOST DURING YOUR EARLY CAREER?

C. I was very young, and when you are young you are always rebellious, you know. I was never really thinking of somebody. I was thinking that I left my country alone without any money, without any relatives, all alone. Everything was falling apart, and my focus was to do the art.

CHRISTO

Once I escaped from a very controlled society, to have the freedom, to see things, to do things was so enchanting, so resourceful.

The first time I ever saw an original work of modern art was in Prague, when I was in Czechoslovakia, before I escaped to the west. Because all the modern masters I could only see, in some reproductions were actually illegal to be seen, that was in the mid fifties or early fifties. Only by some way can you see reproductions in some books.

Z.G. YOU AND JEANNE-CLAUDE MEET WHEN YOU WERE COMMISSIONED TO PAINT A PORTRAIT OF HER MOTHER.

C. I was surviving by painting many portraits, not only her mother's. This is how I meet Jeanne-Claude.

Z.G. DO YOU STILL DO PORTRAITS?

C: No.

Z.G. IN YOUR EARLY CAREER, WHY DID YOU MOVE TO THE US RATHER THAN STAYING IN PARIS?

C. To Manhattan, firstly I was a political refugee, and escaped from a communist country in the mid 50's.

Of course Paris was the centre of the world for art for artists.

I escaped from Czechoslovakia, stateless, and stayed 6 months in Vienna. Another 6 months in Geneva (The United Nations head quarters) I had some friends help me to get my papers.

Finally I had the papers in 1958. It was my goal to go to Paris. Very soon I felt that Paris was not what really in the mind of many young people even though we lived in Paris between 1958 and 1964.

Jeanne-Claude and myself spent a lot of time outside of France, we lived in Switzerland. We lived in Italy. We lived in Holland. We lived in Germany. We lived in England.

It was very natural we would go there to spend a few months, not because we liked it there, but because there was an interest in modern art, there were collectors, there was the people who were starting to be curious of my work. And of course the first project was in Germany. In 1961 we started to sell to German collectors.

In 1962 a very well know American dealer, Sidney Janis was organizing an exhibition open to new artists called New Realist. Mr. Janis borrowed 2 packages, one of them is now in the National Gallery in Washington.

I remember a very important group exhibition. We had no money to come for that exhibition, and it was very exciting that there was an exhibition of so many artists of the same generation.

In 1961 we met another important American dealer Leo Castelli, he told us to come to New York and he will show my work, but we had no money for the trip.

Finally we put together money and arrived in the spring of 1964, in New York. We decided there was no reason to stay in Paris, because we had very little number of acquaintances, and there was also the chance to be in New York, and we liked it.

If we don't like it, we will go away, but we liked it, and we stayed for 42 years.

Z.G. WHAT STARTED THE CONCEPT OF WRAPPING OBJECTS?

C. It really was not the wrapping; it was basically the use of fabric. The first wrapped things, in 1958, were called Inventory. Very much like moving from one house to another house.

I put together chairs and tables. Some chairs were wrapped and some not wrapped, covered with fabric, as if that object was going some place. Of course there was a number of objects, everyday objects, bottles chairs, little things you can move it by hand that was done 1958, 59, 60, and after that you can see the early wrapped things became more transparent using plastic, you

can see the object, but it is non functional because you could not use it, like a motorcycle. I did also bundles, very anonymous, titled Package, like something is inside but you don't know what's inside.

Z.G. WHEN DID YOU START WRAPPING BUILDING AND STRUCTURES?

C. I said yesterday (at the lecture) that the fabric is the principle material, it reflects the fragile quality of our work.

I explained that fabric is widely used in arts for thousand years. And of course not only fabric.

The story is that how I was trained, and how I was trained, I studied art in my country Bulgaria, at the art Academy in the mid fifties, much more conservative, very much in the type of the nineteenth century art school in Europe.

Basically you study painting, sculpture, decorative arts and architecture in the same school. It is not like here where architecture is in a different school.

And it is 8 years study. In the first 4 years all the students study to become painters, sculptors or architects, all go in the same classes and study painting, sculpture, creative art, architecture and even I have a full semester of anatomy and dissection to learn the human body.

I studied this for 4 years, and when I escaped from Prague to Slovakia and to the west, I was in my fourth year. I had not decided what to specialize in. After the fourth year, you decide whether to be a painter, architect or sculptor.

So, you can see that for all these 4 years, I was doing many things in the school. I was very keen on architecture and all these things and you can see these elements in our work today.

Actually I always say, even till today, I am not decided what I want, I am, not painter, sculptor, an architect? There are many things together.

Z.G. HOW DID THE PINK ISLANDS PROJECT IN FLORIDA COME ABOUT?

C. That was Jeanne-Claude's idea, entirely Jeanne-Claude's idea. Both of us, we have different ideas, and different things and we put together discussions what we should do and we argue.

We criticise each other, we scream at each other, and of course you should talk about that to Jeanne-Claude.

Z.G. "WITHOUT RESISTANCE THERE CAN BE NO CHRISTO EFFORT", IS THIS SOMETHING YOU SAID?

C. Christo and Jeanne-Claude, never Christo alone.

It is not resistance, it is collaboration

We always say for all our proposals, we have two distinct periods. The software period and the hardware period.

The software period is when the work exists only in the mind of a thousand people, who try to stop us and a thousand people that try to help us.

The software period is, if everything goes well, when we organize with the drawings, sketches and scale models; try to convince the people to get permission. We would gladly like to have much less resistance. When we try to borrow or rent something, you need to negotiate with whoever owns the place. The months of discussion is really the building process, it gives all the personality, all the identity of the work of art.

This is one of the reasons we do not do commissions, we do not accept sponsors, nor any offer to do something, because we like to create the dynamics and the energy of the project through the permitting process.

That permitting process is sometimes long, like the 26 years for the Gates. That process builds all the power of the work, all the identity of the work.

Z.G. I WOULD ASSUME THAT ANY CITY WOULD BE MORE THEN GLAD TO FACILITATE OBTAINING YOUR PERMIT ESPECIALLY AFTER ALL THE PUBLICITY YOUR PROJECTS GET.

C. First, we are the only artists in the world who never call the press. The work is there and the work creates that attention. We do not do advertising.

There are many cities, many governments who invite us to do things, but we never accept.

We work only from our own ideas and thoughts and proposals. We never do twice the same project. Each time we propose a new image. All these 19 works we have done for the last 40 years are absolutely different images. We will never do another Umbrellas, we will never wrap another parliament, we will never surround islands, there will never be another Gates, they are unique.

Probably it would be easier to say we will come to your place and wrap a bridge, but we will never wrap another bridge. The new image is totally different from what we did before.

Z.G. HOW DO YOU COLLABORATE WITH PROFESSIONALS IN YOUR DESIGNS?

C. All the technical information I put on the drawings and collages are done by professionals, with our engineers and technicians we design all these elements. I am not an engineer, but Jeanne -Claude and myself by working so many years; we have common sense of things. There are not special technologies they are mechanics.

Very simple, probably that is the most genius part of our engineers especially Vince Davenport, that to do very simple things, all is designed to make simple.

Z.G. ARE THESE THE SAME ENGINEERS YOU USE ALL THE TIME?

C. We have a nucleus of engineers who work with us for many years. If we do a project in Germany we are obliged to have German engineers to sign the papers, but our American friends look-over and see everything is done the way we wanted.

While we were wrapping the Reichstag, Vince Davenport who was the chief engineer of the Gates, lived in Germany, to see that everything goes smoothly. Jonita, Vince Davenport's wife was the project director of the Gates.

Z.G. TALKING ABOUT ENGINEERING, WHY DID YOU USE STEEL INSTEAD OF PRE-CAST CONCRETE IN THE GATES BASES?

C. First, the concrete was not heavy enough. There were 4 different base variations, in the size and weight, because there were 25 different widths of walkways, the narrowest was 5 1/2 Feet. The widest was 18 feet.

Between the 25 variations in the width of gates in the walkway, we had 4 different bases. The heavy bases for the very wide gates were 5 feet long and only 6 inches high and 12 inches wide. Different thickness of steel was used, that was the conclusion of the wind tunnel test done by RWDI in Guelph, Ontario, By having the weight test, we came to the conclusion that we needed the 4 different bases. Only with steel can we have a structure base which is small and heavy.

Z.G. WHY DID YOU SELECT WINTER FOR YOUR OPENING?

C. During the summer time, Central Park is like a forest. Only in the winter time through the leafless branches can you see the Gates.

In summer time you can not even see the skyscrapers; it is all full of leaves. The project is 23 miles and we wanted the art and the buildings to be visible thru the leafless trees.

Z.G. HOW DO YOU COMPARE NORTH AMERICA TO EUROPE REGARDING THE EASE IN GETTING YOUR APPLICATION OF PERMITS DONE?

C. They can not be compared, they are all different. Even in Europe it is very difficult to get permission, in Germany, in France, or Italy. It is totally different from United States and Japan. It is different, you can not compare.

They are not better in America.

The most difficult project to get permission was the French project. The Bridge.(Pont Neuf Wrapped

Z.G. DO YOU WISH IF ONE OF YOUR PROJECTS WOULD HAVE STAYED?

C. No, each project has its own quality, once in a lifetime.

They are never again, they will be missed, whether they exist for a few days or two weeks.

When you got to see our projects, you are in the presence of the missing. You know that will be gone tomorrow for ever, and never again.

The humans of the late 20 th, early 21 century, have a tremendous need for uniqueness. We are surrounded with trivial, bombastic repetitions of same things, we have each two years, Olympic Games, we have Walt Disney, and we have huge skyscrapers all around the world, all the same things.

Humans like to be in the presence of something when they can say they were there and saw it. Projects that are tied to this type have almost magnetic energy that they know, that everybody knows that there will be no other gates, no other gates in another park, there will be no other umbrellas, another Reichstag, so that creates a type of urgency to be seen, and to experience that almost sublime moment, because it can not be repeated.

Of course there are films and books and photographs and my drawings, but that is not a substitution of the project, the real things that were there, the unique 16 days in the case of the Gates in February of 2005.

We had the sun, the snow, the rain, the wind, all the things that 16 days created that particular moment.

Z.G. BOTH JEANNE-CLAUDE AND YOURSELF ARE TALENTED ARTISTS, AND ALSO YOUR SON IS A POET. HE IS ALSO COLLABORATING WITH HIS WIFE. DO YOU RECOMMEND THIS CLOSE WORKING RELATIONSHIP BETWEEN SPOUSES?

C. No, this is not his decision, his wife Marie is an architect, it is tough to be an architect, and now they published a book which has just now come out Lost Africa. Publishing is hard. My son is a not only a poet, he is involved with many things and the book is about Vanishing Civilizations in Africa. The book published by Assouline Publications; it is a very beautiful French /American publication

Z.G. HAVE YOU EVER BEEN TO TORONTO BEFORE?

C. Several times.

Z.G. HOW DO YOU FEEL ABOUT ART ARCHITECTURE OF TORONTO OR THE ART HERE?

C. I know very little about Toronto, because I have been here for 24 hours, and the last time was in 2001, in November. It is very pleasant city; it has the lake, the water.

I was working yesterday on the lecture and they brought me to the museum to see the plans for the addition museum by Frank Gehry. I am not familiar on how the city is built.

Z.G. I UNDERSTAND THAT YOU ARE INTERESTED IN ARCHITECTURE. DO YOU HAVE A CERTAIN STYLE YOU LIKE?

CHRISTO

C. We look at architecture. There are a lot of things to enjoy, movement, space, light and streets.

Of course I am interested in many different types, styles but certainly some works of architecture I like more, some less. Our works involve some elements of architecture.

Z.G. YOUR WEB SITE SAYS THAT YOU HAVE COMPLETE 18 PROJECTS, 19 INCLUDING THE GATES, AND THERE WERE 37 NOT COMPLETED. DO YOU WISH TO PURSUE THEM?

C. Some projects we abandoned and we will never do them, like the trees on the Champ Elysees, or the wrapping of the Whitney Museum, all these things we will never do. These were projects we tried to do in the 60's. Those ideas are no longer in our hearts.

Z.G. HOW OFTEN DO YOUR PROJECTS COMPLY WITH THE ORIGINAL BUDGETS?

C. We don't have a budget, when you take care of your child you don't have a budget

You don't talk about a budget, because the doctor will cost so much more. Basically we have some vague estimates but it is like everything else, it never keeps in the range of that estimate. Our project sometimes gets more expensive, sometimes they are close to the estimate. But this is very vague. Each project costs us what ever it has cost which means every thing we have.

Z.G. YOU LIVE IN MANHATTAN. WHAT DO YOU THINK THE EFFECT OF SKYSCRAPERS ON PEOPLE'S LIFE?

C. We live in Manhattan for many reasons, one is it is a very resourceful place, meaning that you can find everything there, information, the possibility to find so many connections, to find all necessary things are there.

Probably one of the most important things in Manhattan is that it is the place of information, so resourceful.

Also it is very human, the best of humans, meaning Jeanne-Claude and myself we like to live in a place where people live. Of course a number of our projects are in the countryside or rural sites but we are not rural people.

We are living in New York City for 42 years, a lot of people are not aware that we are living there, because we live very quietly and no body knows us there.

Z.G. YOU HAVE BEEN LECTURING AROUND THE WORLD. WHAT DO YOU THINK OF THE EDUCATION NOW DAYS IN ART SCHOOLS?

C. We lecture around the world, but geared only for our projects, or are related in some way to our projects. I don't come here just to lecture on Toronto.

We lecture because we have the exhibit of the collection of Galen Weston. Galen Weston is our most important Canadian collector; he started to buy our work in the early 80's.

He bought substantial amount of our work, and it is very natural that we owe it to Galen Weston and his family, as they were so supportive, this is how all the lectures keep going.

I don't lecture in places that have no relation to us.

It is natural that when we come to lecture here, the exhibition, the museum, some friends are all linked in someway.

Like for example, a few weeks ago, we went to lecture in Boston, because some of our collectors are in Boston, we have many friends there, is how everything happens.

Z.G. WHAT DO YOU THINK OF THE IMPACT OF COMPUTER ON ART?

C. First I do not think about it, I don't understand computers, not personally, I do not know how to drive, I have no driver licence, I don't like to use the telephone, I never like to talk on the telephone, because it is something in virtual not real.

Both Jeanne-Claude and engineers in our office have computers,

Z.G. DOES SOCIETY SHAPE ARTISTS, OR THEY SHAPE SOCIETY?

C. Society is human beings; society is not a abstract thing, energy is created by thousands of millions of people. We live in a particular moment of time, of course we are part of that time.

Z.G. IF YOU HAVE TO CHOOSE ANOTHER CAREER, WHAT WOULD YOU LIKE TO BE?

C. Really, I can not be anything else. All my life I thought to be artist, that's all.

Z.G. HAVE YOU BEEN IN EGYPT BEFORE?

C. No, we would like to go some day but, Jeanne-Claude and myself are 70 now, and every moment of our life is about our art. We are old, we do not have so much time, we work so much more together then ever before, because we like our projects, we like our work, and there are no collectors in Egypt.

Our work is handled by the people that have some relation to us, why we went to Australia? We had no reason to go there. But there is a great collector in Australia John Kaldor.

Since his youth years, he had seen our work and seen how it happens.

Why we go to Japan? Since 1969 we were over 70 times in Japan, we have exhibits, lectures, collectors, museums, publications, friends that link between us and people there, and it was very natural that one good day we would do a project between Japan and the Western world in which we live.

Why we go often to Germany? I am not German, My first introduction to Germany was from 59, we have many friends, collectors. Of course there is great art we would like to go to see in Egypt and Greece but we have no time.

Z.G. WHAT IS THE STATUS OVER OF OVER THE RIVER PROJECT?

C. That was started in 92, but it took us between 92 and 95 to finish the Reichstag.

We started again to work on the permits in 96 and early 2000. We spent a huge amount of energy, a lot of research, engineering, permits to move the project ahead,

We have not had the end decision, we hope that if we get the permission by spring or summer of 2006, a year from now, we can do the project in 2008.

All our projects are season projects, meaning they can happen only at a particular time of the year. Gates was a winter project, for 2 weeks in February.

Over The River is a summer project, for 2 consecutive weeks, of course if we get the permission in early 2006, the earliest we can do it is 2008, we can not do it in 2007. The production of the materials is off site, because the huge amount of product to prepare.

Z.G. WHICH OF YOUR PROJECTS WAS THE MOST TECHNICALLY DIFFICULT TO PUT TOGETHER?

C. The most technically difficult project, was the project called 5600 Cubic Meter Package, a very tall package of air which was 285 feet tall almost the height of the Seagram's building.

I remember that our engineers needed to work with Frei Otto to work out some kind of problem with the work.

Z.G. Do you feel nostalgic or sadden after the dismantling of the installation?

C. I have no time to be sad . When the project is realized, when we do project, we are renting the space, and the space becomes our property and we are using it.

During the exhibition of the project, not only the Gates, any project, the moment the work of art is created we stop being artists, and for 14 days Jeanne-Claude and myself become hosts of a variety of groups of people, collecting the garbage, supplying all the service, security, everything.

For 14 days, around the clock, we are sitting on huge amount of responsibility, horrendous responsibility.

After 14 days we are so glad that the work is over, and everything is removed, and we are relieved. I remember by the tenth day of the Gates, Jeanne-Claude and myself during this and other projects, we were exhausted, we were eager to remove it tomorrow, but we needed another 4 days to go. It was very draining, tiring and so heavy on your health and Jeanne-Claude hurt her vertebrae because she had so much exhaustion. We are never nostalgic.

Z.G. WHAT DO YOU SEE AS THE MOST URGENT PROBLEM FACING CREATIVE ARTIST OR SCULPTORS LIKE YOURSELF?

C. I don't answer questions about generalities, when I started the lecture (Yesterday) I said I don't talk about politics, I don't talk about religion, I don't talk about other artists.

Z.G. AS AN ARTIST WHAT FRUSTRATES YOU MOST?

C. Probably first when we do a project and we try to get permission, and the permission is refused we blame our selves.

Of course I blame Jeanne-Claude, Jeanne-Claude blames me, the same way, of course I am frustrated like we were not intelligent, nor clever enough, I don't understand the people there, I should be more patient, a variety of things.

Each time when we do our work, unlike normal painters, who basically work in the studio alone and he decided he is the master, some times he does not like the work, he starts again, our work is so public and so visible, of course we are constantly against the wall.

It is very energizing like a cold shower over your ego. In the very end you are responsible you can not say Mr. Smith was stupid, no it is we were not enough clever, bright to overcome the difficulty.

It is probably the pleasure we like in our project, there are no routine. Of course we know how to do another Running Fence but we will never do another Running Fence, and each project is like an expedition, we discover, we try to understand, we try to feel how the people, the other side think about us, and it is very unexpected, sometimes very difficult.

But there are a lot of circumstances, crisscrossing points of luck and moments. life is so unpredictable.

Z.G. WOULD YOU WALK ME THROUGH A TYPICAL PROJECT THAT YOU AND JEANNE-CLAUDE DO TOGETHER.

C. First, before every thing there are urban projects and rural projects. Urban sites and rural sites. Now for the site we wanted to do, like the Paris Pont Neuf, we didn't have to look for the Pont Neuf. It is a long story why we decided to wrap the Pont Neuf and not the Eiffel tower or the Sacre' Coeur.

To find the right place for the Umbrellas project we drove thousands and thousands of kilometres to find the need site that would cooperate with us.

Each project needs its own site for instance for over the river project, when I did the first drawing it was called the River, and we had two little sketches that were very simple. We were looking for a river with high banks, and that would be visible from the road and go down to the river near the water, and rafting would be much nicer.

I remember in the summer of 1992, in Colorado, we rented a 4 wheeled drive and started to drive. Of course I have topographic maps and some idea, because I am familiar with the Rockies since the Valley Curtain project.

We went from the North in Montana to the New Mexico boarder to find a river that would be suitable, we investigated 89 rivers to see the area where the humans live, and have their habitat.

We were looking for houses and factories and roads and railroad tracks and how the river was involved in the life of the people. We tried to find, very much like a sculptor, a place we can use.

Z.G. HOW WAS THE UMBRELLA PROJECT DONE IN 2 COUNTRIES?

∴ The Umbrellas project started in 89. We were in Japan for the first time in 1969 on our way to Australia, and were in communications with the Japanese people.

Myself and Jeanne-Claude, we love Japan, not so much because Japan is nice, not because of the landscape or architecture but for the Japanese people. The Japanese people understand us, really, I find energy; Jeanne-Claude says the people do things.

Through the years we went back to Japan for exhibitions, and lectures and made more and more friends and people with whom we like share a point of view.

Our friends ask why you don't do a project in Japan next. We don't speak Japanese, We don't understand Japanese. Thing grow and one day did a project between Japan and the Western world. A two parts project very much like a dyptic often a museum has two canvases, it is one work of art in two parts

the Umbrellas has two parts to highlight the similarities and the difference in the two richest countries in the world with a huge amount of similarities and a great amount of differences and of course that's how the project started out.

The western world part was United States, we decided to do it on the west coast because the west coast is tilted to the Pacific Rim while the east coast is tilted to Europe.

The northern west is really too green, too similar to the landscape in Japan, the center part is actually dry, much more different.

That was why we used California and not the state of Washington. In California they have a closer link to Asia. Space is the principal element in the similarity and differences of the Umbrellas project.

30 millions Californians are spread throughout California. California's life is very horizontal, the climate is very mild, the country side is very pleasant and they live basically horizontally.

Whereas in Japan, there are 120 million Japanese, and Japan is almost the size of California. They live only on eight per cent of the surface of Japan. Ninety two percent of the surface of Japan is volcanic mountains, meaning that every square meter is precious, highly regulated and used for some purpose.

That great concern for the availability of the space is translated in how the Umbrellas were placed. I remember when we first started; Jeanne-Claude was saying what we can do so the people recognize how much or little the space is available.

The main things humans do in a space is they build their habitat, but the habitat is basically building houses, and we would probably never get permission to build houses.

The second thought was the tent, but the tent was too enclosed, not enough opened enough.

The third thought was a roof without walls. Many people were saying that, ah you decided to have umbrellas because the Japanese love umbrellas and our son Cyril found who invented umbrellas.

Umbrellas were not invented by the Chinese, not by the Japanese; umbrellas were invented 4800 years ago in Mesopotamia, as a sun shelter.

In a way the project, these huge 20 feet tall umbrellas were like a roof of a house, a shelter, that was the average height of a 2 story house in Japan and in California.

Because the project was about comparisons, the colors blue and yellow also came up that way.

The project was decided to be in the fall for many reasons, the weather, the light the color of the hills in California, and the condition of the rice fields in Japan. The sun is burning, they have no rain, and by late September all the grass is brown, dry, very dry landscape.

While in Japan during summer time it is raining, pouring. By September it is very lush evergreen, and the light green of the bamboo forest.

The landscape is very wet in Japan, actually in Japan we have a river and 90 umbrellas were standing in Sato River and there are no rivers in California This is why we chose yellow for the California dry landscape and blue for the Japan wet landscape

Z.G. HOW DID IT COME ABOUT SELECTING SAFFRON COLOUR FOR THE GATES FABRICS?

C. From the very beginning it was always that warm color. In 1979, the little sketch was showing Saffron but not the hue was not yet decided. That particular, very saturated saffron came through the making of the life size test.

For each of our projects, we do a life size test, several life size tests to finalize the structural and ecstatic detail..

Z.G. WHEN YOU STARTED THINKING ABOUT THE CENTRAL PARK, WERE THE GATES FIRST THING THAT CAME TO YOUR MIND.

C. I said in the lecture, that the project was entirely designed for people walking. We find that probably one of the most fascinating elements in Manhattan is the humans walking on the sidewalk.

A river of people walking, there was a moment, many years ago, when we were contemplating using the sidewalks for a project, but we knew we would never get permission.

The only place where people walk leisurely is in the parks, on the walkways, the space is all open.

We wanted to energize that space. This is how the module of the Gates came. The rectangular shape of the Gates reflects the rectangular shape of the blocks of the city around the park.

That's why we didn't do arches.

The fabric moving in all directions reflected the organic vegetation and the serpentine character of the walkway system.

The project was very intimate, it did not have the intimidating scale of the buildings of NYC We created a very private thing, a very personal project.

It was very rewarding to see how physically the art was really experienced by the people walking under the gates. It was almost like a processional pilgrimage activity.

People were entering the park and walking under the Gates and the fabric in that corridor that was created by these 5x5 inch square poles.

We chose a sculptural thick pole to give that physicality more presence.

Z.G. WHAT'S YOUR DREAM PROJECT NOW?

C. There is no dream project; we are very, very simple in our desires.

The only project we want to do now is Over the River because we spent so much time, so much effort, so much desire, and now only we need to focus some time.

Z.G. WHEN YOU DID PONT NEUF IN PARIS, DID YOU CONSIDER SOME MORE NOTICEABLE LANDMARKS SUCH AS EIFFEL TOWER OR NOTRE DAME?

C. The King Henry the 3rdth decided he needed to built a bridge, a free bridge, not a toll bridge, and with no houses, so the Parisian can discover the vista, toward the west where the Eiffel tower and the Champ Elysees are today and so the Parisians would build their houses and churches expanding Paris to the West

The moment that the bridge was finished under Henry the 4th, the bridge itself is a 1000 feet long, it became the most painted subject in the history of art, Thousands of artists from Jacques Callot, to Turner, Renoir and Picasso created paintings, prints and drawings about the pont neuf .

Paris is not a military town, it is not a religious city, it is not a financial centre, it has many other landmarks that are not totally related to

Paris is really a city of art and culture, and it was very important to pick a landmark that was related to art and culture. We did it very elegantly, I remember some critics were unhappy because we chose that Champaign color that melted with the color of stones of the Isle de France that is called the stone of Paris.

They wished that we use pink or green colors, not so, we wanted that from far away you could not see that it is wrapped. Only when approaching did you see that sensitive transformation of the bridge.

Z.G. AFTER COMPLETING ANY OF THE PROJECTS THAT YOU HAVE DONE, DO YOU STAND BACK AND SAY: "OH MY GOODNESS, I WISH I HAD DONE IT DIFFERENTLY?"

C. No, the drawings try to anticipate the real things, but no sketch, no drawing, no scale model; no photo montage can completely reveal the dynamics of our projects.

Unlike normal architecture that is basically static, all our projects are full of motion all the time, moving with the wind, with the water, there is so much richness, that it is impossible to simulate even with a computer image.

Z.G. How do you define the philosophy that interconnects all your projects?

C. It is very simple, first, they are visually rewarding projects, they are airy, probably that comes from, Jeanne-Claude and myself, we are displaced persons. We are American citizens but all our life we will be immigrant. You can feel in all these projects that they are not sturdy; they are not solid with roots in the soil like steel and concrete. They are nomadic, that is probably related to the fact that I escaped from my country, and I have no special roots in any place.

INTERVIEWEE	KAMAL AMIN
TIME	11:00 A.M.
DATE	November 12, 2005
LOCATION	Kamal Amin's House
ADDRESS	11007 Inca Ave Fountain Hill, AZ 85268
TYPE OF RECORDING	Audio Taped

KAMAL AMIN



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1	Kamal Amin at his house during interview, 2005, Photography Zak Ghanim
2	Amin (Right) With FLW and Wright's daughter Iovanna, Scottsdale, AZ, 1958, Courtesy of: K.A. Architect
3	Amin's Residence, Scottsdale, AZ, 1970, Courtesy of: K.A. Architect

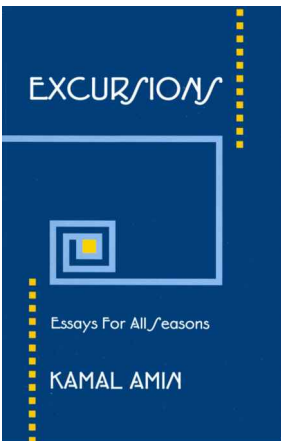
KAMAL AMIN



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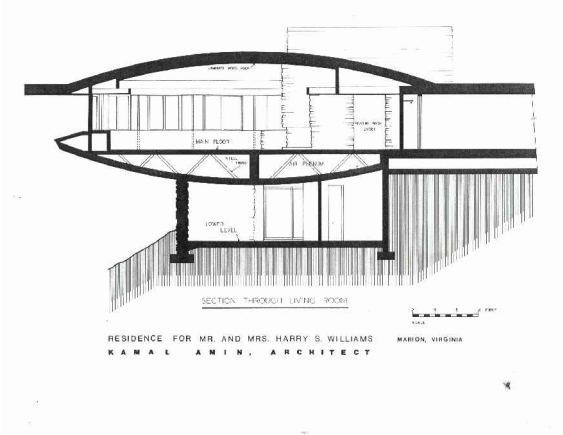


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1	Amin with Mrs. Wright in a formal dinner, 1978 Courtesy of: K.A. Architect
2	Amin with The Reagans and Jihan Sadat, Beverly Hills, CA, 1994, Courtesy of: K.A. Architect
3	Amin's book, Excursions, 2009, Courtesy of: K.A. Architect



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1	Harry S. Williams residence, Marion, VA, 1978 Section, Courtesy of: K.A. Architect
2	Harry S. Williams residence, Marion, VA, 1978 Exterior, Courtesy of: K.A. Architect

KAMAL AMIN

KAMAL AMIN

BIOGRAPHY

KAMAL AMIN
Registered Architect
Registered Structural Engineer
Registered Designer, Atomic Fallout Shelters
Muralist
Pointer

Mr. Amin was born in Egypt. He graduated from the University of Cairo with a Bachelor's degree in Architecture.

In the course of his architectural studies, he comes across the work of Frank Lloyd Wright. This dramatically changed the course of his life. Wright's work had all the meaning and excitement that his restless mind had been seeking during his young years" immediately offer graduation he flew from Cairo directly to Phoenix where he joined Wright of Taliesin near Scottsdale. His intention was to remain one year working with Wright then travel to Switzerland to obtain a PhD in hospital design, then return to Cairo where he could have on Architectural practice specializing in that field. Wright's work and his total commitment to architecture were too fascinating for him to leave. He worked with him until Wright's death 8 years later in 1959. He continued to work on the staff of Wright's office as an architect and structural engineer for the following 18 years, after which he founded his own architectural practice. His buildings stand in Arizona, California, Texas, Wisconsin, Virginia, Michigan, etc.

Arizona's exciting forms and colors inspired him to design and produce geometric serigraphs during the seventies. These serigraphs abstracted the brilliance of the many moods of the desert. The Japanese magazine An-An published his serigraphs and wrote in its October issue of 1981; "Kamal Amin, his vivid color silk screens are Arizona's nature itself. Besides being an artist, he is also a distinguished architect who was trained by Frank Lloyd Wright. His art is a two dimensional parallel to his 3 dimensional architecture. His honest expression of natural beauty imparts a sense of peace to the viewer." These serigraphs are owned by collectors in Switzerland, Canada, Egypt, and US where they hang in corporate offices in Chicago, Los Angeles and other cities" One of his most enthusiastic collectors was the late Dr. Karl Menninger.

In 1991, he began to use watercolors as a medium of expression. Its potential for fresh free form has been a refreshing departure from the highly organized disciplines he had used all of his professional life.

KAMAL AMIN continues to work as an architect and structural engineer. He is presently designing two residences in Alexandria, Egypt, and doing the structural engineering for a Temple in New York City. His work has been published in Italy, Egypt, and Japan and of course the United States. He also spends every available moment painting his Watercolors.

KAMAL AMIN

Architectural Registrations:

Arizona, California, Virginia, Wisconsin, Michigan and Egypt.

Structural Registrations:

Arizona, Wisconsin, Egypt.

Design of Atomic Fallout Shelters:

Department of Civil Defense.

Societies:

American Planning Association

Structural Engineers Association of Arizona

Syndicate of Architectural and Engineering professions, Egypt.

Certificate:

National Council of Architectural Registration Boards.

Background:

Born in Egypt.

Graduated from the University of Cairo.

Trained by and Associated with Frank Lloyd Wright.

Staff Architect, structural Engineer, Office of Frank Lloyd Wright.

Individual Architectural and Engineering Practice

Awards:

AIA citation, Western Home Awards, Scottsdale, Arizona 1975

Excellence in Concrete Award, Scottsdale, Arizona 1975

ACI Merit Award, Vail Pass Colorado 1982

Excellence in Concrete Award 2000

Published Treatises

Earthquakes and their effects on structures

Influence of Islamic Architecture on American building Tradition

Reflections from the Shining Brow. My years with FLLW and Olgivana Lazovic

Excursions: Essays for All Seasons

The work of Kamal Amin appeared in these publications:

The Christian Science Monitor

Washington Post

Q/ business Journal

An An, Tokyo, Japan

L'architettura , Milano, Italy

Arizona Living

Arizona Republic

Fountain Hills Times

Phoenix Gazette

Roanoke Times

Scottsdale Progress

Scottsdale Scene

Southwest Art

The Flint Journal

Tucson Daily Journal

Alam Elbena, Cairo, Egypt

Sabah Elkheir, Cairo, Egypt

Sydsvenska Dagbladet

Snallposten, Sweden

KAMAL AMIN'S INTERVIEW

Z.G. TELL ME ABOUT YOUR EARLY DAYS.

K.A. I was born in Egypt. My father was a medical doctor. We lived near Cairo, and then I went to the school of engineering to study physics at the University of Cairo. We moved to Cairo later on. I thought I would change from physics to architecture.

Z.G. WHAT CAUSED THAT MAJOR SHIFT?

K.A. One day I was at the US Embassy Cultural Center doing some research when I saw this book by architect Eliel Saarinen called "The City". In small black line were the two plans of the 1906 Robbie house in South Chicago., architect Frank Lloyd Wright of whom I had never heard. I searched for information about him, and finally I was able to locate books and publications showing his work. It was astounding to me to realize that there was someone in the world who had the strength of conviction to do this work. On some level, I knew where my life was headed as I was convinced that I will someday work with him. In the mean time, I set out to convert my school to what I perceived to be Wright's thinking. My professors were not thrilled about that, and it was two difficult years until I graduated. One of my professors who had taken some liking to me told me, "We graduated you to get rid of you. You were ruining the department."

Z.G. WHAT KIND OF ARCHITECTURAL EDUCATION WERE YOU GETTING IN EGYPT?

K.A. Le Corbusier, the international stuff. The Bauhaus, the formula that was very easy for anybody to follow. Anyway, I passed my exams and left. I decided that I wanted to be with Mr. Wright.

I had heard that he accepted people and I began writing to him. At first, my father hated the idea, but that did not make a difference. Mr. Wright did not respond for a while but I had to get a visa to come to the states as a student. At the time Taliesin School was not accredited, they told me at the embassy that I could have a visa if I could find a school that was accredited.

Z.G. SO WHAT KIND OF CERTIFICATE DID TALIESIN OFFER?

K.A. At that time, in this country, you did not need a degree to become an architect. If you practiced, for 8 years in an office of an architect you could take a state exam and become an architect.

So the school was not recognized and Mr. Wright looked with contempt on formal education anyway.

I asked the US. Consulate to give me names of schools. I contacted a School of Technology in New York, they accepted me. I went to the embassy and they gave me a visa. Then I came here I was supposed to go New York, but I came to Taliesin near phoenix in December of 51.

Z.G. DID YOU HAVE TO CORRESPOND FIRST WITH FLLW?

K.A. I wrote to him but he didn't write back immediately. I packed up anyway. Then three days before I left I got a letter from him saying come to Arizona. So, I did.

Z.G. FOR AN INTERVIEW?

K.A. No, just to come to join.

Z.G. DID YOU HAVE TO PAY FOR THIS?

K.A. Yes at the time, we had to pay \$ 1,500 a year.

Z.G. WERE YOU ABLE TO SUPPORT YOURSELF

K.A. I did not have to. I was getting some money from Egypt so I paid some every month for one year. That was all the hard currency I could convert at the time, so Mr. and Mrs. Wright asked me just say on and not to worry about the money.

Z.G. WAS THERE ANY OTHER EGYPTIAN STUDENTS THERE?

K.A. there had been two who were no longer there: Mahmud Omar who stayed two years, and Salah Zeitoun who stayed six months.

Z.G. HOW WAS YOUR START AT TALIESIN?

K.A. I arrived from Washington DC by bus. It took several days to get here. I could not contact Taliesin. They did not have a telephone. They were located at a far enough distance from the city that the telephone company was not able to extend service. Therefore, I went to a hotel and wrote another letter announcing my arrival. In a couple of days, Mrs. Wright's older brother Vladimir Ivanovitch Lazovitch came to pick me up after announcing his exotic name over the telephone.

Z.G. DO YOU REMEMBER SOME OF THE APPRENTICES AT TALIESIN THEN?

K.A. Wesley Peters, John Howe, Gene Masselink, Bruce Pfeiffer, John Amarantides, David Dodge, Kelly Oliver, sure, I remember many who remain friends.

The whole group was about 60, which included the architects, the apprentices and the families. There was no clear line to separate the Apprentices from the seniors. During Mr. Wright's life, we were all apprentices to him, after his passing; there was some delineation where there were staff and apprentices. The staff was paid a little something. But when I say paid, I mean something else than the general concept. When I left Taliesin, I did not have a dime. This land where we are sitting now, where I built this large house, I bought for almost nothing. There was something wrong with it to make unsuitable for building. However, I thought I could do something with it. Therefore, being paid was not an issue. You make a living by what you get; you make a life by what you give. I had given away all of my inheritance to my family. Then I lived at Taliesin for 26 years.

Z.G. WHAT WAS THE CRITERIA OF SELECTING NEW APPRENTICES?

K.A. Being a graduate did not mean anything. As a matter of fact; Mr. Wright had contempt for formal education. He often said that a young person enters the university as a juicy plum, and in a few years exists like a dried up, prune. What he was looking for was an authenticity that would inspire a young person to be dedicated to an idea as he sprang from his heart. In my letter to him I had written that I had a degree from the university, but after I met him, I I hoped he had forgotten that and never mentioned it again.

Z.G. WHAT WAS A TYPICAL DAY IN TALIESIN LIKE?

K.A. Well, we had breakfast at 6:30 A.M., cooked by one of us. Then it was a full day of work in the drafting room on buildings for clients, or on construction on the premises or maintenance of the life we had. But it was all day almost 7 days a week. I built my own quarters which I call a tent although it was built of sheet metal roof and a stub concrete wall and a fire place with tow sides of just canvas. What made it a tent is that it did not have electricity or running water. I had to walk 1/4 mile to the shower.

Z.G. HOW ABOUT THE CRAWLING CREATURES AT NIGHT?

K.A. well I had everything come in, Rattler snakes, Gila monsters, ringtail cat, scorpions, desert rats, once my rat trap caught a skunk.

Z.G. COULD YOU LIVE IN THE CITY AND COMMUTE TO TALIESIN IN THE MORNING?

K.A. NO, Not at that time, we were a community and a part of the experience was the community dimension.

Z.G. WERE YOU ABLE TO BUILD ANYTHING IN THE COMPOUND?

K.A. when I lived there, we had no hired labor of any sort. We did everything. We built every structure that stands there now. I built concrete, did plumbing, did miles of welding, carpentry, everything that went in to a building. Mr. Wright was often at the job site with his cane pointing and giving instructions being very generous with his knowledge.

Z.G. DIDN'T THEY HAVE TRADE MEN TO ASSIST YOU?

K.A. No, Mr. Wright came around all the time with his cane saying, OK boys do this, boys, do that. Some of us that were there longer had more skills.

Z.G. HOW ABOUT THE DRAFTING TIME?

K.A. We were assigned to construction then go to the drafting room. In between time, since we had no outside help we maintained everything. I mean as we painted the ground, we tended the flower, we cleaned everything, carried the trash. I cooked some times. I cooked one week every 8 weeks.

Z.G. WHO WAS THE STRUCTURAL ENGINEER OF FLW?

K.A. when I arrived There, William Wesley Peters did most of the structural engineering. He had been in MIT. Also Mendel Glickman, then, the Chairman of the structural engineering department at the University of Oklahoma used to come to Wisconsin, spend the summer, and do the structural engineering for the ongoing projects. That is how I learned structures, by working with him, then I took the state examination and I became the structural engineer until I left.

Z.G. WHO DESIGNED THE FANCY COLUMNS IN THE JOHNSON WAX BUILDING?

K.A. Mr. Wright of course. Calculations were done by an engineer, but the idea was Mr. Wright's, just as the idea of the piles under the imperial hotel in Japan was also his. That is how the hotel survived the great earthquake.

Z.G. WHO WAS DOING THE PHOTOGRAPHY?

K.A. some of the most renowned photographers did Alfred Eizenstadt, Karsh, Ezra Stoller, and many others.

Z.G. YOU STAYED ALL THESE YEARS THERE, HOW DID YOU MAKE A LIVING?

K.A. As I mentioned, I did not have to in the common sense of the expression. Everything was provided, and I built my tent where I lived for 14 years, winters only in Arizona. We spent summers in Wisconsin.

Z.G. WHAT WERE SOME OF THE PROJECTS YOU WORKED ON

K.A. Well, I do not know where to begin. I engineered a building in Wichita University, the first Christian church in phoenix, worked on some of Mr. Wright's house in Idaho, Texas, and Minnesota, produced some of his work, which was not built in his life time in Minnesota, Arizona, California, and elsewhere.

Z.G. HOW WAS THE EDUCATION AT THE TALIESIN?

K.A. During the time Mr. Wright was with us, I learned architecture work by watching him work and hearing him talk about his work. The times he came to my desk, shared my seat and worked on my drawing are the most memorable. Magic sprang out of his hands. His comments remain intact in my mind.

Z.G. WAS HIS DESK IN THE SAME ROOM?

K.A. Oh yes same room as us.

Z.G. HAVE YOU READ THE BOOK "MANY MASKS?"

K.A. Yes and the whole premise are wrong because this writer never really knew Mr. Wright, he might have come once but I never saw him.

Z.G. IN THAT BOOK THE WRITER SAID THAT FLLW WOULD REPLACE THE NAMES OF THE RENDERS WITH HIS.

K.A. We had John Howe in my time and he did the rendering.

Mr. Wright taught everybody how to render. That's his style. He invented color pencil rendering. When you have someone to help you then it is still your work. Mr. Wright did all the design.

Z.G. HOW ABOUT HIM FORCING CLIENTS TO ACCEPT HIS DEIGNS

K.A. There is a concept that people think that he forced his clients to do this and that. He never forced anyone.

Mr. Wight's life was an adventure. Every day was an adventure. All he was saying to his client, I am on an adventure and I am inviting you to come on it. He was charming as hell, he was such a keen mind and he was able to convince people to go his way.

Z.G. HOW DID YOU LEARN FROM HIM

K.A. I learned by watching, hearing him say what he thinks. When he comes with his cane he always had something to say. I will never forget we would be doing some work and he would give us input, his ideas.

I think back on what I learned at the University of Cairo, and it wasn't a lot. No substance, no philosophy, nearly a mechanical exercise. At the Taliesin, it was emphasis on integrity.

Z.G. WERE YOU ALLOWED TO MOONLIGHT?

K.A. There was no time I was working 18 hours a day!.

Z.G. HOW WAS FLLW RELATION WITH HIS KIDS

K.A. Well Mr. Wright himself once said that marriage was slavery and bondage He had a path, and he followed his path.

Z.G. HOW DID YOU MEET MRS. WRIGHT?

K.A. I did not even know that Mr. Wright had a wife when I first came. I came not knowing what to expect, very quickly I realized what a presence she had. Soon after that I realized that having apprentices around Mr. Wright was her idea.

When she was in Europe with George Gurdjieff. He had a community in Fountain bleu near Paris where he bought a chateau with 200 acres. He was teaching them how to explore their potential. She was teaching in that group. Some of the people that came were people of note. Ritual dances were an aspect of the teaching that he brought from old cultures and religions from Asia and the Middle East.

He abstracted them into exercises that he put music to. She became a star pupil of his. She did everything there, she taught the dancing, she took care of the pigs, etc.

One day he told her you are finished here, it is time for you to go, she had a daughter and then divorced then she came to Gurdjieff, She had sent her daughter to New York with her brother and his wife. She came to America with every intent to duplicate the experience she had with him.. Two or three weeks after she came to Chicago and met Mr Wright. And life started.

They got to love each other. He was in the middle of a divorce himself. He asked her to come to Taliesin, which he had built earlier for Mama Chaney who was killed by a servant.

They had a daughter, then they got married in 1928. gradually she was able to persuade him to have apprentices to come and pay and be loyal to him to learn architecture.

She began the whole community and everybody that came to stay with FLLW was a potential member of a community that follows the teachings of Gurdjieff.

She was aristocratic, not rich, like all of us. She and I had a very close relationship, in the area of Gurdjieff, I liked her ideas and she seemed to like me and I liked her. We had a bonding; I could talk to her and she to me.

Z.G. WERE YOU AT THE TALIESIN WHEN MR. WRIGHT DIED?

K.A. He was at my desk working on a house for a lady from Texas. About noon, Mrs. Wright breezed in to take him to lunch. He went to the hospital that afternoon due to intense abdominal pains, and died four days later.

Z.G. WAS IT EXPECTED?

K.A. He was very healthy at age 92. What he died from was something any one of us could have.

It was an intestinal block; you can have this at 25 years of age but you would not die from it then. The day he went to the hospital he was working at my desk on a house he was doing here in Arizona and he already had signed off on it a week before.

But in his tradition nothing was ever finished until it was built. Then Mrs. Wright came and took him to lunch and that evening he did not make it to the Saturday evening weekly festivals.

After his death, his body was laid in state here at Taliesin. I loved him more than anything. I remember sitting with Peters who was married to Mrs. Wright's daughter from her first husband. She was killed in a car accident. After Mr. Wright died, there was a struggle as to who was going to be in charge Peters or Mrs. Wright.

That is why a handful of yes people objected to my book. I wrote as I saw it. Mrs. Wright was co-pilot, it would make sense that she would be in charge because she was the one that started it. Peters was chief architect and the right hand man of FLLW and in charge of the projects and the office. He was a big 6 foot 4 person. Our only source of income was the office and that gave him the sense that he should be in charge but Mrs. Wright had no intention of giving away her control.

Z.G. DID SHE HAVE ANY INFLUENCE ON THE DESIGNS?

K.A. She tried but later on, her influence was only for what goes out of the office.

She dominated every aspect of life. When Mr. Wright was alive she couldn't be. The architectural office was a little out of her domain as she was not an architect.

Very shortly, she wanted to dominate that also. Certain people in the architectural office didn't care for her style of administration, and resisted her.

Peters was the big brother of those guys, he tended to side with them because they were producing all the work and that's important.

He was not very sympathetic with Mrs. Wrights work. He never objected, he would help her. After all after his wife died, it was her own daughter and there were the children. They became very close after that but that closeness did not prevent the ambiguity as to who was in charge.

Then she eventually effectively removed him from the centre of things and she made it very hard for the people who had put up the block on her and they eventually all left.

She put new blood in there. She was very clever and manipulative. I had already left there. I didn't know quite what went around because I was not there at that time, but I understand her last wish was to bring Mr. Wright' body back to Arizona.

She was already in hospital and died on March 85.

Z.G. HOW WAS THE AMBANCE WHEN MR. WIGHT PASSED AWAY.

K.A. People were uncertain, some people left to work somewhere else. Things were in a holding pattern for a while. We got a project to finish in 1963.

The Gammage Auditorium here was all that we had going. The project in Baghdad was the one that Mr. Wright had transformed based on the one Mr. Wright had done.

Z.G. DID YOU WORK ON THE ONE IN MARINE COUNTY?

K.A. Yes, I did some engineering work on that. We finished phase one and did the whole phase two in 1960. The Milwaukee church in 1961. He was not alive when it was finished.

Z.G. HOW DID YOU LEAVE THE TALIESIN

K.A. In 1975 and 76, I was pursuing a 2 billion dollar job to transform down town Damascus, and reroute and update the Hedjaz rail way between Saudi Arabia and Beirut. The job would eventually come to Taliesin, but I was doing my pursuit independently from any office criteria established at Taliesin. I traveled between the US and Syria a number of times. The experience pointed up the different office policy views that Mrs. Wright and I held. The relationship was strained, and by 1977, both she and I felt it was time for me to leave. So, it was an uneventful expected departure.

Z.G. WHAT DID YOU DO IN LA?

K.A. I went to see John Lautner and somehow we hit it off. I worked there; it was just he and I in the office from 66 until 68.

He liked to work with concrete.

I did the structural engineering for two houses that came to be well known in Palm Springs the Elrod House and the Stevens house in Malibu Village.

Z.G. DID YOU WORK ON BOB HOPE'S HOUSE?

K.A. No, the job came into the office while I was there. I was building the Elrod house on which I had done the structural engineering on a lot in Palm Springs on the same street down the hill from hope's house. Hope used to stop by to look at the work, and that is how he came to our office. But, at that time, I got a commission to build a house in Milwaukee, so I left to do that.

Z.G. HOW DID YOU FIND THINGS WHEN YOU CAME BACK?

K.A. Just more or less the same I was doing both structural engineering and architecture.

Z.G. WHAT IS THE DESIGN GUIDELINE OF THE TALIESIN NOW, DOES IT HAVE TO BE FLLW STYLE

K.A. You can do what you want. There is a student there now from Chicago who does not like Taliesin's style, He does all square things. It is kind of fun to have him there.

Mr. Wright loved somebody who was against the grain it gave him a chance to expound.

Z.G. TELL ME HOW THEY WORK AT THE 2 TALIESIN SCHOOLS. ARE THEY CO-ORDINATED WITH EACH OTHER?

K.A. When Mr. Wight was around, there was no separation, we worked here or we went there. Recently some of the guys decided to just stay in Wisconsin. They have a little office there. This Arizona office does not exist as a firm anymore. They let all the architects go and left everyone on his own to get his own work.

Z.G. ARE YOU IN TOUCH WITH THE SCHOOL NOW?

K.A. Until a few years ago, I used to teach engineering there. They would like me to teach there but I don't want to anymore.

Z.G. DID YOU HAVE AN OFFICE HERE IN THE CITY?

K.A. Oh yes, I always had an office here until I built this house.

Z.G. WHAT DO YOU THINK OF THE EFFECT OF THE COMPUTER ON ARCHITECTURE?

K.A. You know, I do not think it has any effect. You cannot design by computer; if you do not have an idea about design the computer won't give you the idea. The computer is a facility I would use if I needed to but so far, I still draw it all by hand.

Z.G. WHAT WAS YOUR FIRST PROJECT ON YOUR OWN?

K.A. Two weeks after I left, a man I had known a long time before telephoned me and asked me if I could fly to San Antonio, Texas. When I arrived, he took me to Kervill where I met a lovely young lady from the hunt family who owned a construction company and wanted to build some four plexes on a property she had. I left town with a contract and eventually designed for her 24 units in six buildings.

Z.G. HAVE YOU SEEN ANYTHING IN EGYPT LATELY...

K.A. My best friend in Egypt is a highly regarded architect, Abu Zeid Rageh, who just completed an eight-volume work on Housing in Egypt.

Z.G. DO YOU THINK THAT FLLW STYLE IS OUTDATED

K.A. Every time this question comes up, I think about FLLW. An oak tree is never out of fashion, an oak tree can stand for 500 years. In my work I try to keep making Oak trees but one person oak tree is an others different tree.

Z.G. I WAS AT OAK PARK STUDIO, HOW DO THEY MAINTAIN IT

K.A. I will tell you, they make good money from the visitors also from contributions.

Z.G. PAOLO SOLARIE IS ONE OF FLLW APPRENTICES, HOW DO YOU LIKE HIS IDEAS

K.A. His Idea is a good idea. One town in a building.
The idea of putting urbanization in a concentrated area is a good idea. I love that he is doing what he is doing, it doesn't mean that I know what he is doing. I am just glad that he is doing it.

Z.G. WHAT KIND OF WORK ARE YOU DOING NOW

K.A. I am doing both engineering and architecture. Right now, I am doing a fun job for a guy that I like.

Z.G. TELL ME ABOUT ANN BAXTER.

K.A. Ann was a daughter of FLLW's oldest daughter, her name was Catherine. I first met her when she came around Taliesin. After FLLW died, they had a big get together. She used to come here to make western movies in the Superstitious Mountains. One time she came and I went with her to the movie set. I liked her a lot.

Z.G. I SEE A SCULPTURE OF YOU AROUND HERE, WHO DID IT?

K.A. Shenda Amery, British sculptures of note in England where she had done busts of Margaret Thatcher, John Major and other notables. She is married to an Iranian gentleman who used to be an apprentice at Taliesin in the fifties.

INTERVIEWEE	BILL LISHMAN
TIME	1.00 P.M.
DATE	June 18, 2006
LOCATION	Lishman's Residence
ADDRESS	273 Regional Rd. # 19 Blackstock, ON
TYPE OF RECORDING	Audio Taped

Bill Lishman



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②



③

1	Bill Lishman during interview in his house, Blackstock, ON, 2006, Photography Zak Ghanim
2	Bill Lishman in his aircraft, Photography Zak Ghanim, 2006
3	Sculptures, Blackstock, ON, 1988, Photography: Zak Ghanim, 2006

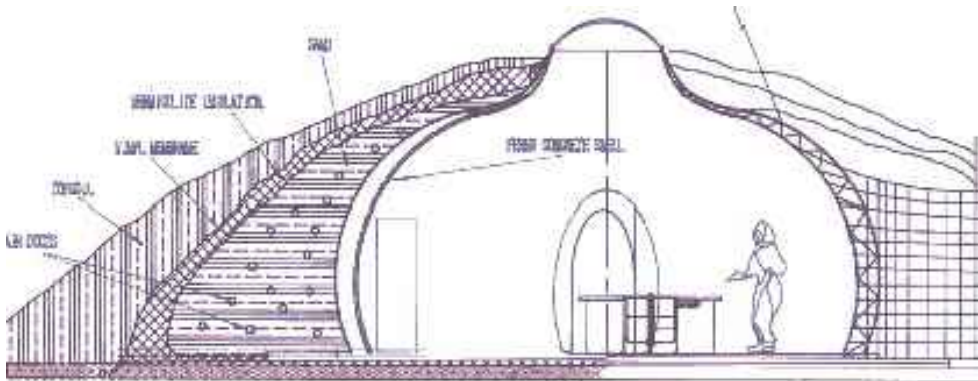
BILL LISHMAN



1



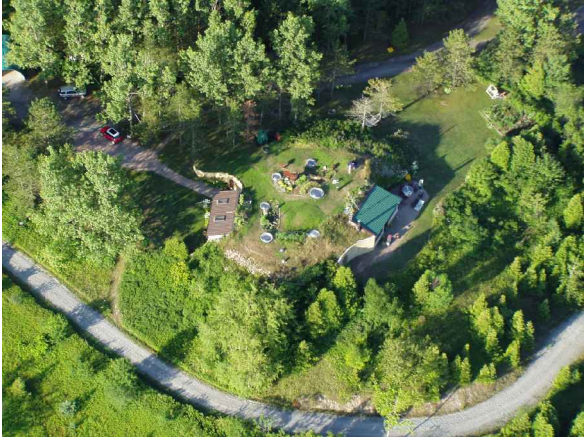
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3

1	Lishman's own sculptures, Blackstock, ON, 1988 Photography Zak Ghanim, 2006
2	Rocker chair designed by Lishman Courtesy of: B.L. Architect
3	Lishman's Residence, Blackstock, ON, 1988 Section Courtesy of: B.L. Architect

BILL LISHMAN



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BIOGRAPHY

William (Bill) Lishman M.S.M. Aka Father Goose is an award winning sculptor, film maker, inventor and naturalist. He is co-founder of Operation Migration Inc. a nonprofit organization dedicated to establishing safe migration routes for migratory birds, In 1988 he was the first person to lead birds in the air with an ultra light aircraft and as documented on ABC, 20/20 in 1993 the first to lead birds on a successful migration. He has also designed / constructed a unique earth integrated dome home that has been featured numerous times in the media. In 2000 The Canadian Government awarded him the Meritorious Service Medal for his pioneering work with migratory birds and he was also a recipient of The National Wildlife Federation 2002 Conservation award. The 1996 Oscar nominated Columbia pictures film *Fly Away Home* was inspired by his life story. Bill is currently working on a project to establish a backup migratory flock of the highly endangered whooping cranes, and 2005 he hosted a Canadian Broadcasting Corporation Nature of Things documentary on renewable energy.

Websites:

www.operationmigration.org

www.williamlishman.com

www.paulalishmaninternational.com

Z.G. TELL ME ABOUT THE HORSE THAT YOU DID FOR YOUR RESTAURANT WHEN YOU TOOK IT TO THE RESTAURANT.

W.L. You know when you are a starving artist living you have to get your name out there. I was living in this gas station restaurant in Greenwood and had a little apartment in the back, so I said to the owner I will take your scrap pile. The restaurant was called the Paddock to do with horse racing and I said I will build a horse out of your scrap pile and you give me a place to live and I will live free and you get to keep half of the horse but I still own part of the horse it was horse dealing. You know! So he said okay, it's a deal Gerry Fisher, he also sold farm equipment. So one day my friend said there is a big sculpture show at Nathan 'Philips show for sculptures from all over the world Yes Mores piece was there, it was a juried show and the art police had organized it...It did not get much publicity there was a little article in the back page of the paper, and I though these guys did not know what they were doing...so about a month later during Expo 67 I said let's put this horse in front of the City hall so I designed a special trailer for the horse and there were two little things that you could do take it off very easily of the trailer, it could go on the back of a small little car, the horse weighed about two tons. It was like the "Trojan horse and put it inside of Troy. Of course I wanted the publicity I did not even go down there. My friends and I made a cover story that they did this as a trick on me.....The next day there is front page on all of all the Toronto papers and the National News that this horse showed up at the City Hall so it really worked so then I went down there and I said we knew it was missing and we did not know where it went.

Z.G. DO YOU KNOW DEBRA BUTTERFIELD? SHE HAS A FEW HORSES, VERY CLOSE TO YOUR CONCEPT BUT IN WOOD.

W.L. Not really, I have not seen her work. Someone sent me her website

Z.G. I WOULD LIKE TO GET YOUR OPINION ON THE FOLLOWING FAMOUS SCULPTURES

CLAUS OLDENBURG

W.L. I like pop art and doing those large-scale things. He did the baseball bat. I think that its great stuff

Z.G. DAVID PARTRIDGE

W.L. I never got into his work

Z.G. CRYSTO

W.L. I enjoy landscape art and Christo real does do connect you to the planet in the matter of his scale and his human relation. I have seen his work in photographs.

Z.G. COSO

W.L. He is a good sales man. I call that bureaucratic art because it is innocuous. Because no one can say, it is good or bad...maybe he should have been an architect. It is minimalist. It is so simple why state it.

It has its own style I would have loved to hear his presentation as he has sold them all over. I would be interested in the words he used to sell them. Too much of that in Toronto

Z.G. RON BAIRD ERY

W.L. He is a personal friend and a great sculpture. Very clever guy.

Z.G. THE LUNAR MODULE YOU JUST CAME UP WITH THIS IDEA

W.L. I watched them step down on the moon live then one Christmas my sister gave me a model and I looked at it and looked at it and I thought this is like the Santa Maria it is the first spaceship that man landed on another planet this is an icon and I am going to build a full size one. I just got inspired and it is such an interesting shape like a mechanical spider like thing it has no design to make it look good it is designed to be functional it does not have to fly through the atmosphere it does not have to be stream line it is just a bunch of shapes put together to suit the need and kind of a crystal growing I liked the shape of it, we had a one room school house and I wanted to build an extra room and the township was giving me a hard time so I thought I could build that and it could be my office too.

Z.G. HOW ABOUT THE FUN

W.L. Well I thought this will not be permanent and I thought I could sell this to a museum but I made a business error because museums do not buy these kinds of things, but eventually they did. It took twelve years

Z.G. YOUR LOVE OF BIRDS AND NATURE

W.L. It started with my parents. My mother was a biologist; I was raised on a Farm near Pickering. The farm was in my family for five generations we had cows, pigs, chickens, and geese and ducks and we had a pond that attracted wild life. My mother had been lecturing at the U of T. One of the first women to get a masters degree in biology and when she started raising a family she passed on her passion for biology we were always learning and appreciated the wonders of them we would dissect the turkey not eviscerated it and my father was intrigued with animal behavior and he did a number of research projects on this topic. We always discussed these things and I was raised with this reverence for nature and understanding of biology but it was also just after World War 2 and one of my fathers' cousins had come from England as a pilot, they lived with us, to train Canadian pilots. so we talked about aviation and fighter planes so there was a lot of early imprinting of that and after the war many pilots came to live in the Ajax because it was turned into a University. so I got more stories of flying so I got enthralled with flying and Canada Geese are very rare and in the fall you would see maybe one or two V's go by and those were rare days and wonderful occasions as I had this powerful desire to fly we have always lived enviously of birds. And there were two tortuous things that happen to me I was born color blind and dyslexic so I could not get a pilot's license I was barred from flying conventionally in the fifties so I had to take up hand gliding into the very first ultra lights which I lived through so I realized that first time in history we have aircraft that flew at bird speed... You did not need a permit you just had to have enough nerve to run off a hill. I have a license now I was grandfathered into it. In the 70's I started flying hand gliders and that evolved into ultra lights so when you live on flat land you had to find hills but now they can tow you up.

There are very few conventional aircrafts that can fly safely under 60 miles an hour the key to flying with birds is to be able to fly slowly and still be maneuverable we can fly with two. The first aircraft that I build from a hand glider was perfect for bird speed I built it with my assistant Richard. So the whole thing evolved so I learned that we can lead them anywhere then we got involved with the whooping cranes. They were the highest endangered bird in Canada and there was a requirement to establish a new flock of migratory cranes to survive. The organization that I co founded with my partner has been essential the back bone of that project we have essentially 60 whooping cranes and we should get that up to 120 It has been a success. You only fly on perfect days and we only fly for one or two hours we do not actually duplicate the way they migrate our interest is to get them safely to their destination subsequently when they do it on their own

they do it in a quarter of the time. Most of the birds that fly with us fly on the wake that is created by the plane. It's like wake surfing. We are like towing them.

Z.G. WHO FILMS?

W.L. I did the first one but my partner does it now we have pilots who do this now as I do not fly with them.

Z.G. HOW DID THE MOVE COME ABOUT?

W.L. We got a call from ABC they heard we were doing this 20/20 covered this and showed it on the fall of 1993 they said that 20 million people watched it so it had such positive response so all the major studios called wanting to make the movie so I got an agent Bruce Westwood from Toronto so he organized making a deal with Columbia pictures and we negotiated a contract and they bought the rights to my life essentially and then hired Jeff Daniels the direct Carol Ballard they gave me the right of refusal on three directors. I was comfortable with the movie it is a good movie a lot of it is fictional but it is a good movie.

Z.G. HAVE YOU BEEN APPROACHED TO DO THIS ANY WHERE ELSE?

W.L. Siberia to Iran...not as easy to do as it is here but there really is any other real application for this

Z.G. THE HUMAN TOWER WAS THIS A COMPETITION FOR THE EXPO OR WERE YOU INVITED

W.L. I was invited to do a proposal they needed a vertical sculpture for the land transportation the day I arrived in Vancouver Steve Fonyo had complied his run across Canada on one leg he was the guy that followed Terry Fox, so I thought if a guy can run across Canada on one leg we have to do something to celebrate our legs because they are probably our best transportation. The so the proposal was a spiral up into the sky evolving from the wheel back to the people running moving into a higher spiritual plane by using their legs. So it was called transcending the traffic it was like a traffic jam at the bottom and these figures that all spiraled up into the sky it was a celebration of legs of our land transportation.

Z.G. IT WAS DONE AT THE SAME TIME THAT HIGHWAY DONE BY JAMES WINE

W.L. It was right next to it...When I talked to the designers the ideal thing would be if that highway would have terminated into my sculpture and that was the end piece of it would have been the perfect project, as it is it is next to it and it does the same thing but it could have been perfect if the highway would have transcended the traffic.

Z.G. SO YOU HAD TO COLLABORATE WITH THE ENGINEER FOR THE PERMIT.

W.L. I drew it up originally and had to give it to the engineers. The same concept as a building you have to make sure it does not fall down.

Z.G. IS THERE A FAMOUS ARTIST OR ARCHITECT THAT INFLUENCED YOU

W.L. Antonio Gaudi and Rodin a lot of them the classic ones Leonardo Davinci, and Michelangelo liked a lot of Sculptures

Z.G. WHO IS THE SPONSOR FOR ALL THIS FLYING

W.L. My wife and mine business money funded it initially and then when we sold the rights to Fly away home then we used that money to do the next project and then next stage was to created a nonprofit organization with a fund raising ability and that is what we do now through various charities and normal charitable avenues we have to rail about half a million a year US FOR that project so we have many people who send about 50 a year or organizations that give 30,000. The US government helps us but the Canadian has done nothing...

Z.G. ARE YOU MOSTLY WITH THE BIRDS OR OTHER ANIMALS

W.L. WE may be working mostly with birds

Z.G. YOU MENTIONED THAT THE BUREAUCRACY WAS A HURDLE

W.L. the government agencies believe they believe that they own nature and they do not like it

Z.G. WHAT FRUSTRATES YOU THE MOST AS AN ARTIST

W.L. Bureaucracy, permitting some kind of I find that very frustrating

Z.G. I READ THAT YOU ARE ARTIST, SCULPTURE, PILOT, INVENTOR, DESIGNER AND FILM MAKER, WHICH IS THE ONE THAT FITS YOU?

W.L. I think it would be the filmmaker. I have been a sculpture Richards does most of the large piece

Z.G. ANY SURREALISTIC ONES

W.L. I am all over the maps, I mostly do commission pieces and there is surrealism in all of them

Z.G. TELL ME ABOUT THIS ROCKING CHAIR

W.L. My wife asked me to make her a rocking chair so I what is the geometry of the chair, where do you put the seat and the back, so I did it with steel first because I can weld it and quickly figure it out. So I started playing in the shop sort of sketching with rod and I came up with this shape the arm the leg and the back so I came up with this shape like the comma so I made a quick out of rod and welded it

Z.G. WHAT IS THE TOUGHEST PROJECT?

W.L. The most one is that we were going to build a new facility for my wife it was going to be environmentally right with domes like this house and we picked an old gravel pit that were going to recycle and denaturalize the fight we had to try and get that through cost thousands of dollars and we got now here It was very frustrating. We had a lot of frustration with the organization of operation of migration and petty jealousy of people thinking that some should be recognized more than others.

Z.G. YOU DID YOUR HOUSE IN THE 70 WOULD YOU DO THIS THE SAME WAY

W.L. I would not do it much differently this has worked so well I had 17 years to think about it before I built it, and even though had not thought about I would build it some technical things different the construction technique, I would be able to do it more economically, I would use a new insulation method a few things I would change.

Z.G. IS THERE ANY SIMILAR HOMES IN THE AREA

W.L. No when people realize that they have to do so much themselves they give up

Z.G. HOW ABOUT THE FLYING CONCEPT

W.L. yes one fellow in Europe and one fellow in Idaho but both have quit

Z.G. ART CAONATI

W.L. I was a fan of Paulo Soleri but when I was there I was disappointed in that Arcosanti was not further along it seems to have run a ground I like the location, I love the shapes and the idea and I think he got involved in making bells. It was a good start not follows through.

Z.G. HABITAT

W.L. I have only seen pictures to me for urban living it looks good

Z.G. BILBO MUSEUM

W.L. I have never been there but anything that makes us thing out side of the rectangle and of course the use of material, titanium that was recycled from Russia I think interesting to use that material I hear there is some problems with it but even so the image of it is quite good you need break away things like that

Z.G. HOW ABOUT THE ADDITION TO THE ROM

W.L. I have walked by it. It is breaking out of the box

Z.G. DID YOU GO THE ONTARIO ART COLLEGE?

W.L. I did a foundation year there

Z.G. HOW DO YOU LIKE THE NEW TABLE TOP?

W.L. I guess it is kind of crazy but I guess it is good to do things like that

Z.G. YOUR VERY MUCH INTO ARCHITECTURE DID YOU THINK OF STUDDING THAT

W.L. yes

Z.G. HOW DO YOU DEFINE A GOOD PIECE OF SCULPTURE

W.L. it has to give you a good strong emotional response it is first is important I like that shape to me is so subjective

Z.G. DO YOU HAVE A PHILOSOPHY

W.L. I have lived my life being told that you need to specialize that you have to pick one thing and do that well and I rejected that I believe you should advance on all fronts at once. I have become a generalist I am the jack-of-all-trades and the master of None but a master jack

Z.G. HAVE YOU COLLABORATED WITH ANOTHER SCULPTURE OR ARTIST?

BILL LISHMAN

W.L. The only one is my assistant Richard he has surpassed me by doing things in three dimensions.

Z.G. ANY UPCOMING PROJECTS

W.L. Yes, there is one major, we are doing for the international crane foundation a series of stainless steel whooping cranes and the concept is that if you had taken photography of one crane of take off until they are in full flight a picture of five cranes at take off.

Z.G. YOU MET PAULA IN MEXICO

W.L. yes

Z.G. YOUR KIDS COLLABORATE WITH YOU

W.L. my daughter is a biologist and I just taught her to fly we just did our first solo and she is teaching me about biology. My son Jordy is a sculpture and I really support him and my older son is managing Paula's business.

Z.G. AND HOW IS PAULA WITH ALL THIS

W.L. we have been mutual supportive of all of this

Z.G. ANY DREAM PROJECTS

W.L. air first aid using ultra aircraft that would get disaster relief first aid in a disaster areas in very short order I have a system all figured out it is a network of worldwide pilots that are trained to fly specifically designed aircraft I am working with an engineer designing this ultra light aircraft it is an adaptation of what we fly now that carries supplies they can be folded up and up to 20 of them can be put into a cargo of a plane along with the emergency supplies and immediately become the capillary so this is an immediate disaster relief...that is a dream to get this going and working hard on it.

Z.G. PAULA

Z.G. YOU AND BILL MET IN MEXICO

W.L. In San Miguel I had an opportunity to go to Mexico. Because I was a student in high school so when my friend was going I decided to go so we made up a scheme to do our work through correspondence. So we could continue doing our Ontario curriculum so we spoke with our parents and he had an older sister so if they rented a house that could accommodate two people in the room then I could come down and Hank could do his school work and there was a beautiful Spanish art school in San Miguel. San Miguel is a very comfortable city to live in as there are a lot of Americans that was a big art school there two this was in 1966 and the cradles of the revolution. I took the train down and that was quite a trip third class but when I woke up and looked out from the roof of the house and saw this little of sticks walking up with donkey legs it was so different and nothing like I had seen before I really loved it I loved Mexico. I had to get my school work done, I wanted to get my school work done Hank had been down there months before me so he got a few lessons done the deal was you had to do 10 lessons in each subject and you have to do the work and send it in and then you get them back and then you have a test at the end of each section. Hank had discovered some Mexican guys and they had gone into the mountains and he really was not interested in the school work I wanted to get it all done so I could play. It was a bit of a small I would send in lesson 123456 and I would get a 3 or an 8 back the mail in Mexico was not reliable I did do my first 7 test I had to find someone to sign off. I

actually met Bill was that their Volkswagen van was sitting outside of the house that they had rented on Kai Canal he stopped by and I was struggling with some science I had my chemistry I had to do this experiment that had to burn this strip of magnesium well I could not find it on the market so I was wondering what I was going to do then there was a knock on the door I hopped down the stairs and we started talking and he said what are you doing and I told him that I was trying to do this chemistry and that I do not have magnesium and he said I can help you with that that was a line I said you know what happens when you burn magnesium. He said yeh you get a bright light and that was that.

Z.G. WHERE WERE YOU BORN

W.L. in Montreal and my parents moved to Labrador when I was there till I was 9 years in Goose Bay my brothers were born there and then we moved back to don mills. I will never forget I went to this school and they were having a geography test and Mr. Woolritch I will always remember her and the first question was what is the dark continent and I just looked at her and what is a continent I did not have any world vision and global concept like my reading skills were fine. WE moved to Thorn hill mom and dad had designed a house with an architect and we had a beautiful house. My dad was meteorological engineer which is why he was in Goose Bay and mom she was artistic she played with a jazz band for the RCF and finished her Bach of arts.

Z.G. TELL ME YOUR STORY OF FASHION.

W.L. I am 6'3 and just made my own cloths and everyone love d my clothes I never expected to be a fashion designer I just make things that work, I made my clothes from cloth. My height did not allow me to buy clothes and my feet got so big so I am a 14 ladies so I started making sandals so that was my first taste of leather in making the two sliding strap sandals and leather is so much easier to work with than fabric because it does not fray. I got a hold of three deer skins an desperately wanted to make a dress and you cannot make cut a dress pattern from a deer skin because they are odd shapes so I just layered them and cut away the parts that did not fit and then with the left over pieces whatever shape and cut them into a yarn and knitted so I could fill in with knit any where I did not have enough of the solid pieces so it was a combination of leather an knit leather so I started to make vests or crochet leathers gusset leather is great material but it is hard it has some movement to it and here are all different kinds of grades of leather lamb skin garments that are like knits that are flexible the idea of being able to use all the leather there was not waste so I would cut the pieces and cut all the left over fin to yarn It satisfied my urge not to create garbage. Because I was raised in the north and there is no garbage you cannot go to the mall so any material you have you use all of it my mother made our clothes and we would play with the scrapes make doll clothes here there is so much garbage here there is so much packaging my sensitivity was to use all the material.

Z.G. DID YOU GO TO FASHION SCHOOL?

W.L. No

Z.G. YOU HAVE A COMPANY

W.L. It is a cottage industry I have people who work at home we were in corp. in 79 so we have been in business for 26 years married for 38 years so we have grown from a small group of people I started making things and selling them at craft sales the first thing I made from fur was from rabbit skin and cut it into a yarn and made it into a little tube and made it into a hat but you could open it up it was very flexible it was fur on both sides. Being raised in the north people wear fur for survival when I first saw a lady with a fur coat I said look at that lady she has her coat inside out. . I would take orders at the craft sales an d I would come home and get my neighbor and I would knit up these little hats so I went to Toronto and met a furrier and he just went bling

BILL LISHMAN

bling because no furrier had thought of working the fur that way as they do cut it a certain way but the beauty of what I was doing was that it has fur on both sides and it was flexible one size fit everyone it was much easy to size. I had made some sweaters vest and jackets.

Z.G. YOU DO YOUR OWN DESIGN

W.L. I work now with a design team of course we have 26 yrs of experience we know that the human body has two arms it got to have a pocket the business grew exponentially over the first 15-20 years I actually won the 1995 the Canadian woman of the year entrepreneur, we were doing about 8.5 mil dollars in export sales out of a little village community. We bought an old school house and put an addition on it and We had a couple of units the north end of port Perry we separated the yarn production we have down sized the Japanese have figured out how to make it cheaper so we have up ended we are doing few piece we are working with better fur we are trimming with Canadian sable, chinchilla and there is no reason to compete with rabbit my base fur is beaver, we have so many beavers so we support the trappers

Z.G. TELL ME ABOUT THE SUPPORT OF THE MIGRATION

W.L. Bill's motivation is not motivated by the dollar he is just has these crazy great ideas and it is great to see them coming to life. I distinctly remember talking about flying with these birds. There was a film with some great footage of Canada geese flying and so he made a point of meeting Bill Kirk who trained the birds and we are friends with the film maker Christopher Chapman you know he just had this vision. Let him go never a dull moment that is our motto

Z.G. THE HOUSE

W.L. There is the hill where all the money goes. No one had ever done it before we did build a prototype and we would go there and the winter store and close the door and it really worked. It is a great place to go and have a sweat it did not smell it did not leak. So we said let's build the house. The house were in was a prefab it was very drafty. The house is great I love it. It has been 15 years and I love it the only thing that bugs me is the crickets.

Z.G. HAVE YOU SEEN ANY OTHER HOMES LIKE THIS

W.L. we visited one in California but it was a box

Z.G. FASHION

W.L. fashion is a very personal thing people wear what suits them north America is so over merchandized and I am a friend of Linda Lund storm she makes think is my size I really only wear her cloths I just did a trade show in Toronto and I meet a new designer Dominic De Santino she makes a beautiful collection using her exclusive material so we made a trade. I cannot buy clothes off the rack I am 6.3 it is difficult I would be hard put if I had to go shopping for clothes. I am working on a gallery show I am having fun with that. So I decide to pare down our collection that gives me a little time to be experimental. We are making 20 garments working with different materials

Z.G. WHERE IS YOUR HEAD OFFICE

W.L. black stock

Z.G. YOUR CHILDREN HELPING

BILL LISHMAN

W.L. Carmen is modeling, Erin eldest son works for me general manager, jordy had helped me he just made 5 stainless steel manikins I hired to design our booth. Fashion is you have to be different. What I did with fur it was so unusual so it was an entree in to the fashion world. I did patikig, silk screening. I am the president of the fur council o f Canada.

Z.G. WHAT DO YOU THINK O F BRIDGET BARDO ON FUR?

W.L. shallow, narrow-minded, when you wear fur it feels good to me it is honoring the animal. I have made fur very practical you can wash it you can put it on garments we just put a mailer to sell fur yarn. We sell in the Japanese market European market is difficult the Italians do not want to buy from Canadians they are fashions Italia

Z.G. MENTOR

W.L. Lagerfeld, Fendi. Some of the early pieces they did were fabulous

Z.G. WHAT IS YOUR DREAM PROJECT?

W.L. it is doing these 25 piece for this gallery show it is the first time that I can design something that is not as the sale is the ultimate goal, it is fun to be more creative and use different materials some knitted leather and lighter piece, I have not allowed myself to be this creative. So many undercurrents when you live close to the land.

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AUTHOR



Zak Ghanim

Award winning Zak Ghanim was born in Egypt, received a bachelor degree in Architecture from Alexandria University. Besides being an architect, Mr. Ghanim is an Urban planner, interior designer, illustrator, writer, lecturer, editor and journalist.

Ghanim's office has produced over 1000 projects, His work includes office buildings, restaurants, community centers, mosques, churches, private homes and plazas in Canada and US. Globally, the projects include a hotel in Morocco; a private house in Ghana; a housing subdivision in Cleveland, Ohio; a plaza in Mecca, Saudi Arabia; a restaurant in Singapore; an office building in Egypt; and a hotel and villas in the Caribbean Islands

He received design and achievements awards from Ontario Associations of Architects, Masterworks, The Arab Canadian Professional Organization. ARE, Who is who, Heritage Toronto and many others.

His projects graced the cover of numerous publications, and were featured in over 60 international newspapers, periodicals and books in 4 different languages, and have been in various exhibitions, and featured in many TV shows and primetime news.

Ghanim's work was described by: President of Ontario Association of Architects in 1995, as ".. Elegant and shows what ingenuity can achieve.."

Toronto's Mayor Barbara Hall in 1996 as "..Exciting, innovative with elements that are evocative of other times and cultural influences.."

International architect Michael Graves as "..Truly impressive.."

Chris Hume of Toronto Star as "an exhibit of affinity... worthy of celebrated architect of pleasure Frank Gehry.."

Ghanim's philosophy is:

The same stroke of a pen or a droplet of ink used by an architect may create a heavenly utopian castle, or a miserable torture chamber, therefore his architectural language is an acceptance of, not an escape from human values.