Architecture must solve complex problems. We must understand and use technology, we must create buildings which are safe and dry, respectful of context and neighbors, and face all the myriad of issues of social responsibility, and even please the client.

But then what? The moment of truth, the composition of elements, the selection of forms, scale, materials, color, finally, all the same issues facing the painter and the sculptor.

Architecture is surely an art, and those who practice the art of architecture are surely architects.

Frank Gehry, Pritzker Award Speech, 1989

Project: BMW Central Building
Architect: Zaha Hadid
Concept: The brain, or active nerve center
“The Central Building is the active nerve-center or brain of the whole factory complex [where] all the threads of the building’s activities gather together and branch out again from here.”
Project: Crawford House
Architect: Morphosis
Concept:
“We understand our arena of operation to be one marked by contradiction, conflict, change and dynamism. And to that end we are interested in producing work that contributes to the conversation, that adds yet another strain to what some may hear as the cacophony of modern life.”

“We have found that in order to produce an authentic work of architecture it is often necessary to rephrase and rework the original questions”

To articulate multiple boundaries and to obfuscate the distinction between interior and exterior space were primary concerns.

…we began with a series of markings to measure and reinterpret the site to suggest a new order…
Concept is about connections to context
Project: Seattle Public Library  
Architect: Rem Koolhaas  

Concept: Re-defining the library  

The 21st Century Library is not only the keeper of the book, but an information store, a showcase for new information, a place for thought, discussion and reflection with a dynamic presence.  

What is the library in the digital age?  

“The in-between spaces are like trading floors where librarians inform and stimulate, where the interface between the different platforms is organized - spaces for work, interaction, and play. (And reading).”
Concept is about questioning the program
Project: Thermal Baths
Architect: Peter Zumthor
Concept: Architecture as Atmosphere (sensory experience)

Zumthor talks of the importance of “the sound of the space, to the way materials and surfaces respond to touching and tapping, and to the silence that is a prerequisite of hearing.”

“Thinking about daylight and artificial light I have to admit that daylight, the light on things, is so moving to me that I feel it almost as a spiritual quality. When the sun comes up in the morning -- which I always find so marvelous, absolutely fantastic the way it comes back every morning -- and casts its light on things, it doesn't feel as if it quite belongs in this world. I don't understand light. It gives me the feeling there's something beyond me, something beyond all understanding. And I am very glad, very grateful that there is such a thing. And I have that feeling here too; I'll have it later when we go outside. For an architect that light is a thousand times better than artificial light.”
Concept is about sensory perception
**Project:** Storefront for Art and Architecture  
**Architect:** Steven Holl with Vito Acconci  
**Concept:** Inside becomes outside, interior meshes with city in revolving panels and doors

**Project:** Chapel of St. Ignatious  
**Architect:** Steven Holl  
**Concept:** Bottles of Light

The light is sculpted by a number of different volumes emerging from the roof. Each of these irregularities aims at different qualities of light. East facing, South facing, West and North facing, all gather together for one united ceremony. Each light volume corresponds to a part of the program of Jesuit Catholic Worship.
The church becomes an earthly analogue to heaven. Its aim is not so much to create space as to create the feeling of still greater space. Everything is mysterious and half-hidden, yet everything is revealed; the church in its contemporary contradictions between mystery and clarity, space and mass. **The church as a model for the new relationships between man, God, and nature at the end of the millennium.**
Today, air travel and media have collapsed the distance of the pilgrimage and created universal access to its experience. Again, as in the past, the church itself must provide the pilgrim’s experience of distance and proximity. The name of our church becomes symbolic of proximity and distance, two routes.

Concept is about re-defining tradition of pilgrimage.
Project: Jewish Museum Berlin
Architect: Daniel Libeskind
Concept: Between the Lines
Connecting history of Berlin with the history of German Judaism

Connection with History Museum

The Void
3 paths:
Continuity
Exile
Death

“I believe that architecture is not reducible to any particular climate of opinion. No abstract theory, game of forms, application of technology or pragmatics is sufficient to communicate the fact that architecture is a movement beyond the material. It is length, height and width, but also the depth of aspiration and memory. The living source of architecture is the very substance of the soul and constitutes the structure of culture itself.”

Daniel Libeskind, German Architecture Prize Speech, 1989

Jewish Museum, “Between the Lines”
1997
Berlin, Germany
Project: Kunsthau Graz
Architect: Peter Cook
Concept: the Friendly Alien
Museum as an object of desire and Mystery
Questions of Context and Technology

Questioning Context?
“The Kunsthaus is not about high tech expressionism. For this we had neither the budget nor the inclination. The technological mutation of which this building is a symptom is a deeper one, which lies at the radical change of the design process itself and its new connection with automated manufacturing processes. A non-Euclidean object such as this cannot be designed and represented by means of conventional plans, sections and elevations; it’s only meaningful manifestation is a set of 3D data in a computer software package, later to be directly linked, at the production stage, to cad-cam manufacturing tools. It is in this fundamental shift towards 3D modeling, not as a representational tool but as the only legitimate conceptual milieu for contemporary design, that true technological revolution lies, leaving us, at times, feeling like dinosaurs on the eve of major climatic change. This is just the beginning of the surprises that await us in the 21st century: architecture will never be the same again, and this building is at the transition point.”
BIX Facade
Project: Phaeno Science Center
Architect: Zaha Hadid
Concept: A mysterious Object
Formal Exploration of Surface
(surface and space are one in the same)
“One idea I have been exploring in recent projects is porosity: drawing public space into a building’s interior to make a series of public rooms in the city... porosity suggests a new kind of urbanism, composed of streams or flows of movement that cut through the city fabric.”
Movement
Porosity
Surface

Project: Marne School of Architecture
Architect: Bernard Tschumi
Concept: Activators “city of Architecture”
Thesis: There are building-generators of events. They are often condensers of the city. As much through their programs as through their spatial potential, they accelerate a cultural or social transformation that is already in progress.

- “How an “in-between” space is activated by the motion of bodies in that space;
- How programmed activities, when strategically located, can charge an un-programmed space (the in-between);
- How architecture is about designing conditions, rather than conditioning designs;
- How architecture is about identifying, and ultimately, releasing potentialities hidden in a site, a program, or their social context.
- They could suggest the following equation: (motion x in-between)program=event.”
"It is a museum built around a collection. Where everything is done to trigger the birth of the emotion carried by the main objective. Where everything is done at the same time to protect it from light and to capture that rare ray of sunshine that is indispensable for resonance, for the installation of spirituality."

"It is a unique and strange place. Poetic and Disturbing."

"But forget about the means... only the result matters: the material sometimes seems to disappear, we have the impression that the museum is a simple woodland shelter without walls. When dematerialization meets the expression of the signs it becomes selective. Here, illusion cradles the work of art.

It remains to invent the poetry of the situation: the transition is smooth: the Parisian garden becomes a sacred wood and the museum dissolves in its depths."
Project: Free University Library, Berlin
Architect: Norman Foster
Concept: Sustainability?
"The library building is perhaps the closest we have come to a direct realization of the Climatroffice concept, which gave us a clearer focus on so many crucial issues: flexibility of use, in the form of multi-function spaces; energy saving; lightweight envelopes; and the use of natural light and ventilation. All of these concerns are encapsulated in the library."
FLIGHT 93 MEMORIAL

Concept: TIMELINE OF MEMORY
Flight 93 Memorial

A SLOW DESCENT: a journey of memory and hope
Unlike the tragedy on September 11th, 2001, where flight 93 came crashing down, the memorial is a slow descent towards remembrance. A visitor to this sacred site traces the path of the plane, slowly descending below, becoming alone, mourning, and remembering. Once below the spaces become sequential, each experience building on the next. A linear place, a visitor experiences emotions meant to evoke the emotions of the passengers of flight 93. Confusion sets in, the space is uncomfortable, a confrontation, a battle of wills. The visitor understands they are entering a place that may not be comfortable, but is a necessity. Continuing on there is recognition of the individual. This is a quiet place. Like the British cemeteries of Normandy, families are asked to participate, giving their words. Some quotes question, some may be bitter; others just want to remember their loved ones. “We miss you child” The names are organized as they were on the plane, orderly rows of passengers, each beginning a journey. Again the space changes: the tragedy stops here – “let’s roll”. The path slowly rises. There is hope. Heroes emerge. We have already mourned, and now there is a new beginning. The memorial is also celebration of good deeds done. Lives were lost / lives were saved that day, how many, we may never know. The rising path is symbolic of freedom and hope. All was not lost that day. As the visitor rises the experience becomes complete. The path of the plane is revealed, the path of emotions is complete, and a look towards the future is all that remains. The memorial is a flight that is ongoing.
FLIGHT 93 MEMORIAL

ARCHITECTURE 2201 CONCEPT DEVELOPMENT

For the Children Competition

ARCHITECTURE 2201 CONCEPT DEVELOPMENT
INITIAL CONCEPTS
MODULAR ORGANIZATION (20' X 20' BAYS)
COMMON FOOTPRINTS
ECONOMY – KIT OF PARTS
ADAPTATION TO TERRACED SITE
BUILDING RELATIONSHIP CREATES SPACE
LINEAR ORGANIZATION ALLOWS FOR NATURAL LIGHT / VENTILATION
ROOF FORMS (WATER COLLECTION)
SHADE TRELILIS (SOLAR COLLECTION)
PHASE II ORGANIZATION REINFORCES PUBLIC SPACE
ARCHITECTURE 2201 CONCEPT DEVELOPMENT

For the Children Competition
ARCHITECTURE 2201 CONCEPT DEVELOPMENT
For the Children Competition

SUSTAINABLE PROTOTYPE
FLEXIBILITY / KIT OF PARTS
CREATING COMMUNITY SPACES

ARCHITECTURE 2201  Concept Development

For the Children Competition

ARCHITECTURE 2201  Concept Development
For the Children Competition

ARCHITECTURE 2201 CONCEPT DEVELOPMENT
For the Children Competition

ARCHITECTURE 2201  CONCEPT DEVELOPMENT

For the Children Competition

ARCHITECTURE 2201  CONCEPT DEVELOPMENT
SEARCHING FOR CONCEPT:
A PROCESS OF EXPLORATION
WHAT IS THE ESSENCE OF THE PROJECT?

ARCHITECTURE 2201  CONCEPT DEVELOPMENT
WHAT IS A CONCEPT?
AN IDEA, OR SEVERAL IDEAS, WHICH WILL BECOME THE CATALYST FOR YOUR DESIGN.

IDEAS SHOULD PRECEDE FORM!
(FORM SHOULD REINFORCE IDEAS)

Think of as a LIST OF PRIORITIES
how do I organize architecture when there are multiple solutions?

WHERE DO IDEAS (CONCEPTS) COME FROM?
SITE (site analysis)
PROGRAM (functional requirements)
PLACE / CULTURE / SOCIETY
TECHNOLOGY / MATERIAL / METHOD
PERSONAL ARCHITECTURAL INFLUENCES
MOVEMENT
SPACE / EMOTIONS
SPEED / TECHNOLOGY
MEMORY / PLACE
PRECEDENT RESEARCH

CONCEPTS EVOLVE THROUGHOUT THE DESIGN PROCESS