

1991

# Threads: Insights by Women Architects

Celine Pinet

*University of Wisconsin - Milwaukee*

Kimberly Devlin

*University of Wisconsin - Milwaukee*

Follow this and additional works at: [https://dc.uwm.edu/caupr\\_mono](https://dc.uwm.edu/caupr_mono)



Part of the [Architecture Commons](#)

---

## Recommended Citation

Pinet, Celine and Devlin, Kimberly, "Threads: Insights by Women Architects" (1991). *Center for Architecture and Urban Planning Research Books*. 45.

[https://dc.uwm.edu/caupr\\_mono/45](https://dc.uwm.edu/caupr_mono/45)

This Book is brought to you for free and open access by UWM Digital Commons. It has been accepted for inclusion in Center for Architecture and Urban Planning Research Books by an authorized administrator of UWM Digital Commons. For more information, please contact [open-access@uwm.edu](mailto:open-access@uwm.edu).

---

Celine Pinet and Kimberly Devlin, Editors



# THREADS

Insights by Women Architects

# **THREADS: INSIGHTS BY WOMEN ARCHITECTS**

**Celine Pinet**  
Editor

**Kimberly Devlin**  
Editor

*Project support provided by School of Architecture and Urban Planning, Milwaukee, WI*

# **THREADS: INSIGHTS BY WOMEN ARCHITECTS**

**CELINE PINET, Editor**

**KIMBERLY DEVLIN, Editor**

**ABSTRACT:** Our purpose in writing this book is to present women architects and their work. It includes a community master plan; a discussion on landscape architectural theory; a National Historical Park competition project dedicated to women; an urban proposal for a riverfront; a paper on animation and architecture; a feminist discussion on the accessibility of architecture to women; and several other design accomplishments. Lastly, there is a panel discussion between women architects on the topic of architecture in our cities.

Pp. 53 and 24 illustrations  
Published 1991

**PUBLICATIONS IN ARCHITECTURE AND URBAN PLANNING**  
Center for Architecture and Urban Planning Research  
University of Wisconsin-Milwaukee  
P.O. Box 413  
Milwaukee, Wisconsin 53201-0413

Report R91-1  
ISBN: 0-938744-73-9

Additional copies of this report are available for purchase or loan, or can be obtained prepaid by writing to the above address.

## ACKNOWLEDGMENTS

It is always difficult to write acknowledgments because contributions come in so many subtle ways. We hope that those we may have left out in this thanks are as forgiving and generous when they read it, as when they provided us with their assistance.

First we would like to state here that this book was initiated after the results of two conferences organized by the Women and Architecture Association at the University of Wisconsin-Milwaukee. We want to thank everyone who participated in the preparation of these events. We would like to give special thanks to our friends

Sherry Ahrentzen and Kerry Moore for their leadership roles in these conferences. Thanks also goes to Sherry for her editorial advice throughout the construction of this book. In addition, we want to express our appreciation to Janet Tibbets and the secretarial staff at UWM. Thanks to the School of Architecture and Urban Planning for encouraging us to publish these works and thoughts of women architects. This publication was made possible through a grant provided by SARUP.

Once again, thanks to all who have supported us throughout this endeavour.

# TABLE OF CONTENTS

<b>Introduction</b> .....	1
 <b>The Work of Women Architects</b>	
Barbara Littenberg: Clinton Community Master Plan for Mid-Manhattan .....	5
Diana Balmori: Architecture Versus Landscape; Battlefield for the Urban Landscape in the American City of the 1990's .....	9
Ann Wills Marshall and Ray Kinoshita: The Women's Rights National Historical Park; A Monument to the Past and the Future. ....	15
Miriam Gusevich: Gateway to Chicago; An Urban Proposal for the Chicago River Mouth. ....	19
Linda Nelson Keane: Animation, Academia, and Architecture .....	23
Elizabeth Cahn and Pietra Kooiker: Is Architecture Accessible to Women? .....	26
 <b>Panel Discussion</b> .....	30
 <b>Conclusion</b> .....	53

# INTRODUCTION

Who is the architect you most admire? Is it a woman? Probably not. Then who is the women architect you most admire? And why? Or did you know a large enough number of women architects to make a fair decision?

Our purpose in writing this book is to present women architects and their work. It is to provide role models for women who are planning a profession in architecture. This material was first presented at two symposia: *Cities of the 1990's: Women Architects Discuss Urban Issues*, October 1989 and *Current Works*, May 1990. These conferences were organized by the University of Wisconsin-Milwaukee Women and Architecture Association.

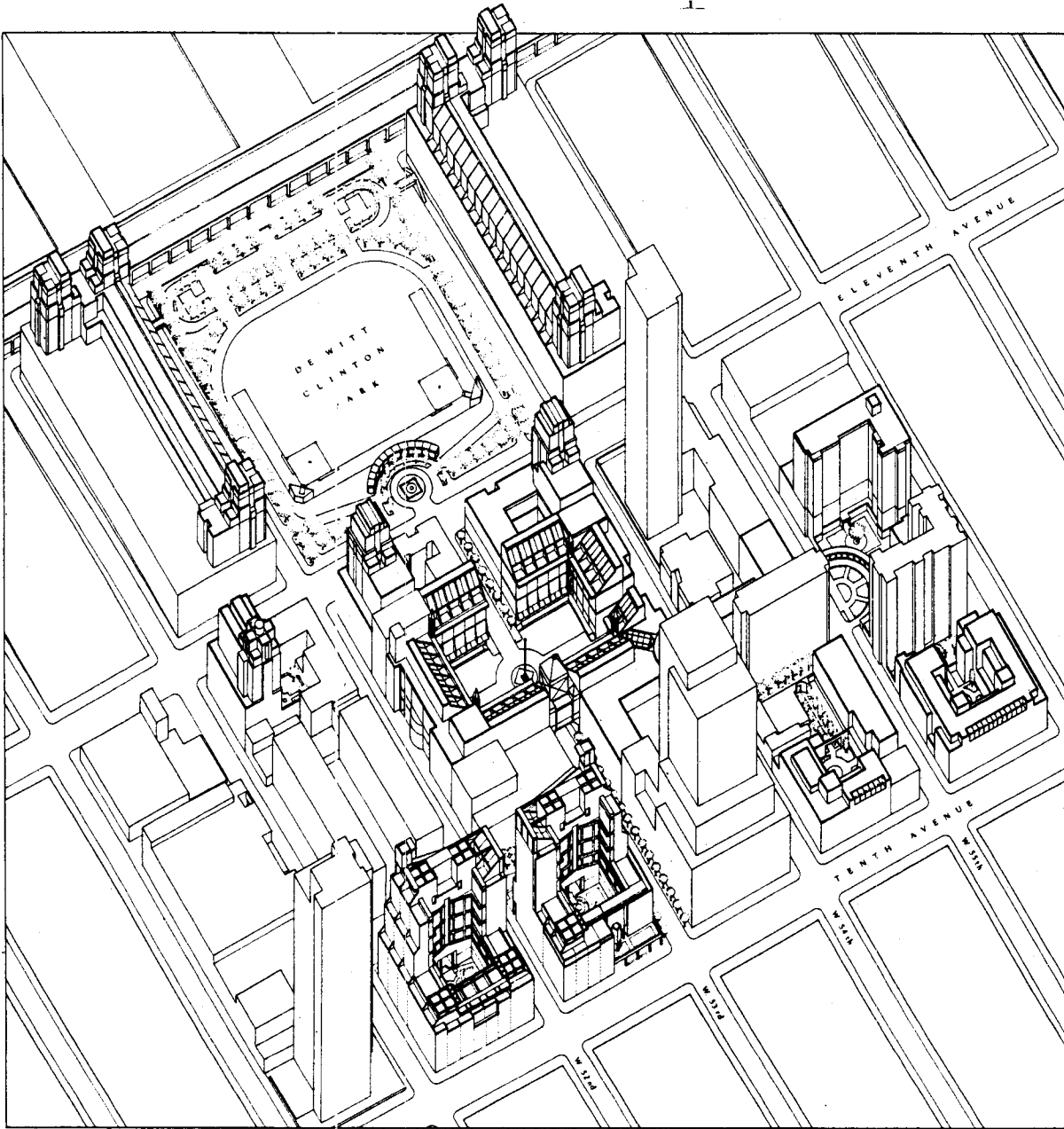
The work introduced at the conferences covers a diversity of ideas varying in subjects, goals, theoretical positions, and scales. Littenberg develops a master plan for a large urban area. In this, she examines the transition between public and private, between low-rise and high-rise and between urban renewal and preservation. Balmori focuses on the transition between the built and natural environments, developing a theory of landscape architecture. Her theory is then used in the treatment of

public urban places. The next project, by Marshall and Kinoshita, deals with a public urban place specifically dedicated to women. It is a monument celebrating womens' accomplishments in America. The lakefront design project presented by Gusevich is also a monument of sorts. Hers is a monument to the city, providing it with a gateway on its lakefront. Lastly, two presentations involving education are brought forward. For Nelson, architectural education can be promoted by film and the fine arts. Her goal is to sensitize the public to architecture. From an educator's point of view, Cahn and Kooiker wish to make architecture more accessible to women in the architectural profession. They also elaborate on the status of women in society.

This tapestry of papers is followed by a panel discussion. The panelists include: Diana Agrest, Diana Balmori, Elizabeth Cahn, Cynthia Davidson (panel moderator), Miriam Gusevich, Ray Kinoshita, Pietra Kooiker, Barbara Littenberg, and Ann Marshall. The exchange generated throughout the discussion witnesses concerns regarding the status of women in architecture. In addition, it translates the awareness women have for human welfare.

# **THE WORK OF WOMEN ARCHITECTS**





*Proposed Axonometric; Clinton Community Master Plan for Mid-Manhattan*

**4 INSIGHTS BY WOMEN ARCHITECTS**

# Clinton Community Master Plan for Mid-Manhattan

## Barbara Littenberg

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

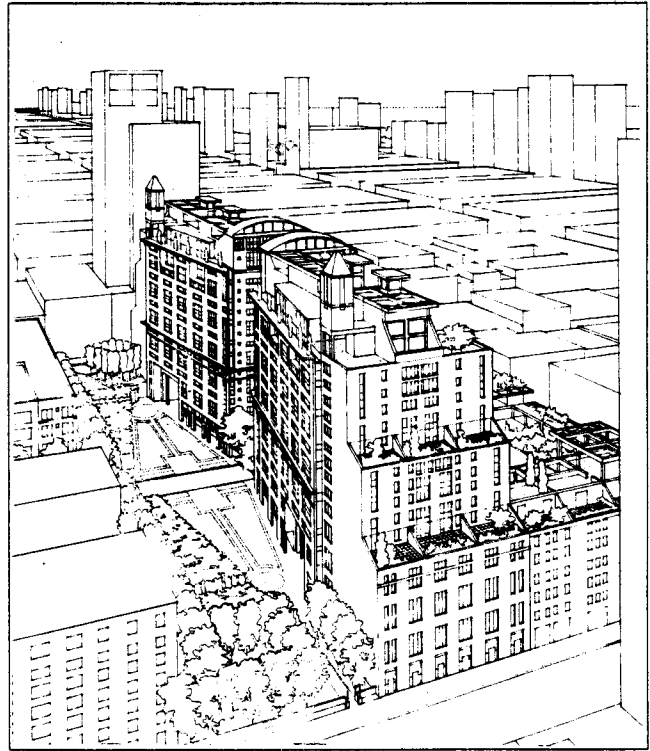
### Existing Conditions

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

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

Without a reconciliation of the policies of Urban Renewal (1969) and the Preservation District (1975), it seems likely that the Urban Renewal Area will become an isolated high-rise enclave disenfranchised in character from the lower-rise urban fabric

of the Clinton Area. It is an intention of the Community Plan to provide a resolution to this conflict.



*Low rise and High rise integration*

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

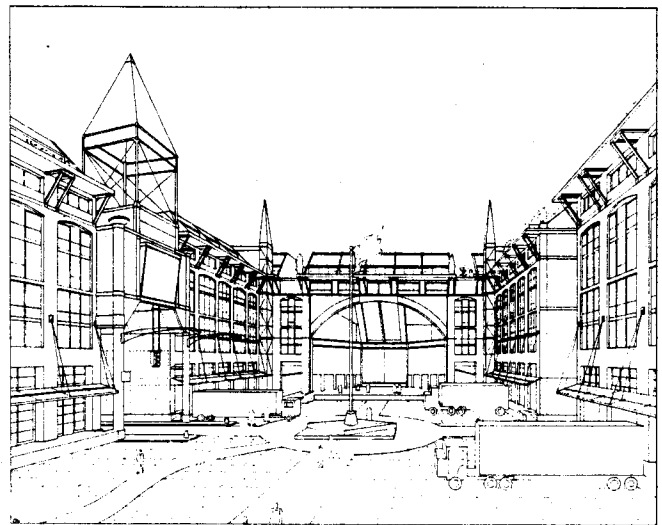
It is an intention of the Community Master Plan that the Urban Renewal Area should now be developed in response to its present conditions and context, and not return to a premise of complete clearance. There are many buildings that ought to be saved, there are many commercial and cultural uses which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

### Community Master Plan Goals

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

### Design Strategies:

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



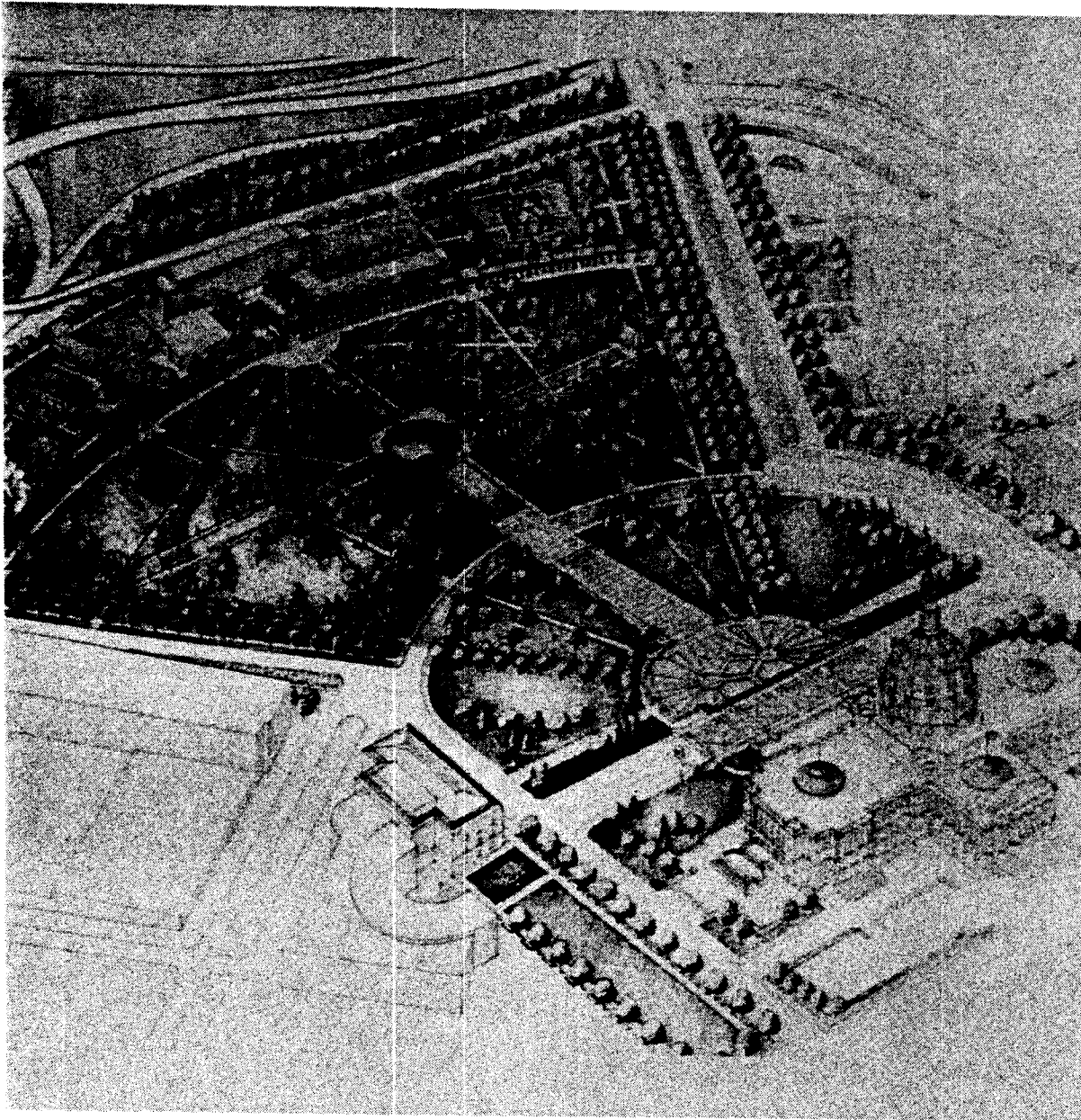
*The Clinton Market Square*

the district. *Infill and completion* should be accomplished within the remaining available residential and retail areas.

DeWitt Clinton Park forms a large natural open space justifying a dense clustering of tall buildings. The river-front itself is a growing amenity. An arrangement and massing matching the existing buildings can be provided so that the park is treated symmetrically about its axis on 53rd street.

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

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



*The St. Paul Minnesota Capitol Competition*

# Architecture Versus Landscape; Battlefield for the Urban Landscape in the American City of the 1990's

Diana Balmori

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

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

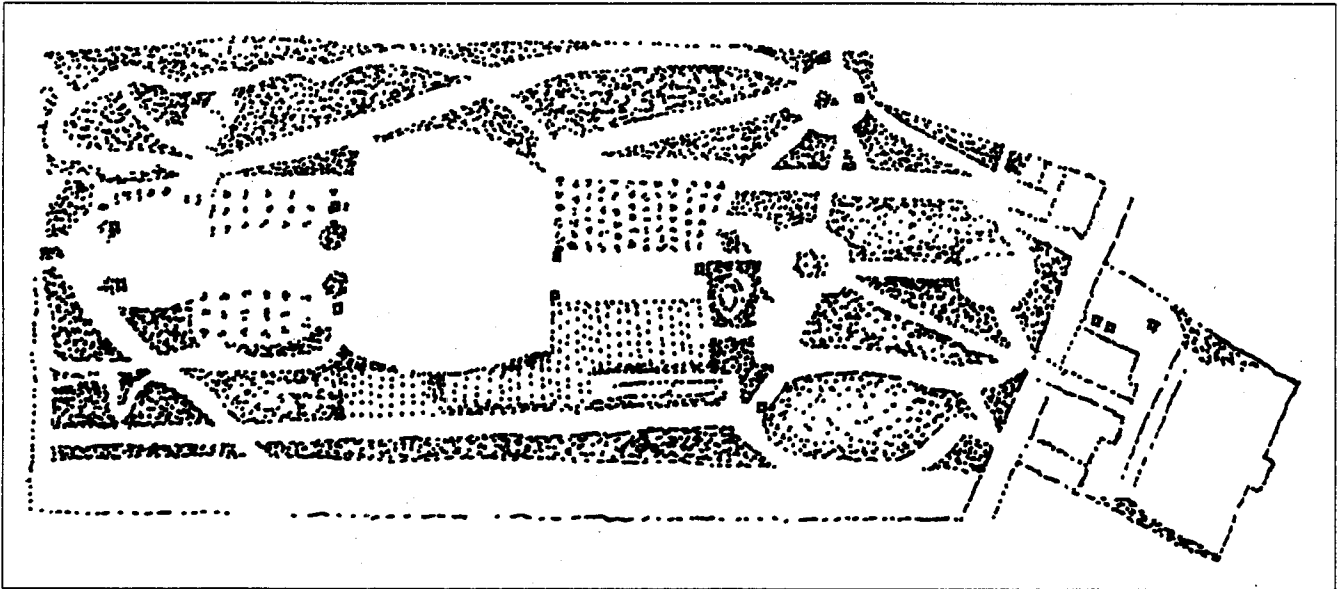
As I suggested above, one of the most problematic aspects of working in landscape today is confronting the position it has been relegated in relation to architecture: it plays ground to architecture's figure. It is considered secondary to architecture. It is

treated as a design which *follows* architecture. This perspective has justified the indiscriminate razing of vegetation, the leveling of a terrain and the elimination of its natural features.

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

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

Early English artists developed a dialogue between art and nature by devising an articulated continuum from the formal piece of architecture (the manor) usually built in the new style of the period, Neo-Palladian, to rusticated, naturalized and semi-decomposed architectural features (grottoes, hermitage, rustic cottages and ruins) into the natural garden. Thus the entire composition enacted a dynamic progression from artifice (i.e., the building) to nature. These early theorists were not



*Plan of Pope's House and Garden, drawn by Kimberly Devlin*

1 Grass plot between the house and the River Thames 2 The House 3 Grotto and underground passage  
4 Road from Hampton Court to London 5 Shell temple 6 Large mount 7 Stoves 8 Vineyard 9 Obelisk in memory  
of Pope's Mother 10 Small mounts 11 Bowling green 12 Grove 13 Orangery 14 Garden house 15 Kitchen  
garden Square marks indicate urns and statues

*Ref: Plan by John Searle, 1745 (The Huntington Library, San Marino, Calif.)*

advocating an abandonment of artifice in landscape design. Though they severely criticized any attempt to take natural material and make it follow a mathematical mean (which ruled classical neo-Palladian architecture), they still maintained that the major concern in landscape design was that of artfully forming space in accordance with what was termed the "Genius of the Place." They focussed their attacks of the shaping and restraining of nature on the unnatural disfigurement of trees in topiary

and the strict alignment of trees set opposite each other in straight lines.

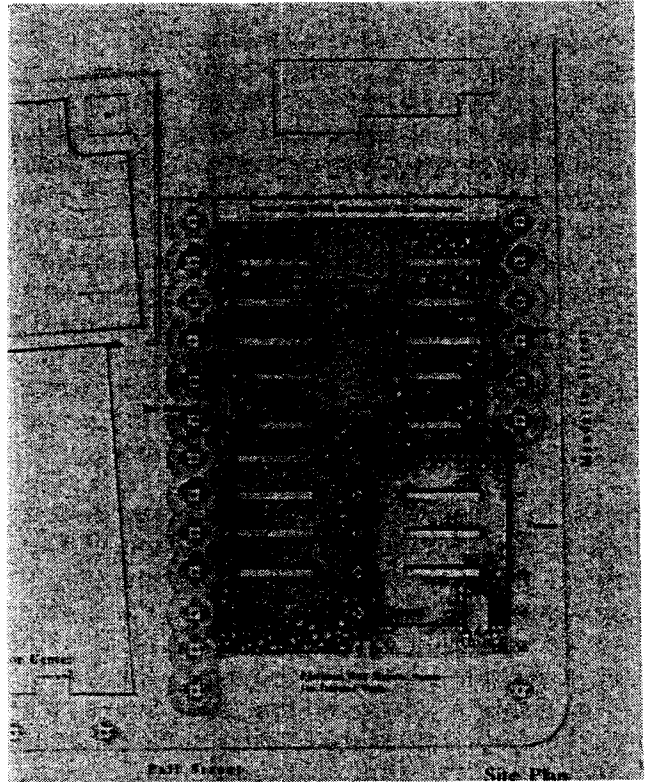
Alexander Pope (1688-1744) constructed an underground grotto which passed under the road separating his house from his garden and opening into the garden. To achieve a successful approximation of nature, he consulted and enlisted the help of two geological experts and constructed the grotto in precise geological imitation of a real cave. The

grotto was used as the transitional piece from the house into the garden, achieving the transition from the grotto to the garden by extending the use of natural material into the garden. From the grotto he laid a walkway made of shells which in turn led to a shell tempeso as to make clear the connections. The garden itself was shaped to open into a central space which would terminate with an obelisk commemorating his mother. The garden neither preserves raw nature nor is constrained by a perfect geometry. The garden's form has been dictated by what Shakespeare<sup>1</sup> called Nature's mean; there are no perfectly straight lines, the trees grow freely to attain their natural shape and height, and the configuration Pope has introduced to the garden follow the natural contours of the land. Yet Pope compared his use of the tall trees in his garden to the columns in a Gothic cathedral thus making clear he was using trees as elements with which to shape space.

William Kent, the other theoretician, artist and landscaper of this period, worked very much along the same lines. To the gardens of the neoclassical Richmond Lodge, he added a Hermitage, whose exterior resembled a cave or decaying grotto, and a building called Merlin's cave, which resembled a rough hut thatched with pine branches and with rough-hewn tree trunks forming the colonnaded interior. These unique structures were not capricious experiments with styles, but rather represent Kent's exploration setting up a continuum which went from architecture to landscape and vice versa.<sup>2</sup>

With these precedents in mind, I would like to consider some of my own work in recent projects and competitions. I chose these particular designs

because they address the theoretical issues examined. The first project is one I designed for the competition held by the Women's Rights National Historical Park in Seneca Falls, New York, and for which I won second prize.



*Plan; Competition for the Women's Rights National Historical Park*

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



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

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

The St. Paul, Minnesota's Capitol competition, a public competition in which I became one of five finalists, posed the problem of designing a landscape appropriate to the neoclassical St. Paul, Minnesota Capitol building designed by Cass Gilbert in 1906. Krier, who ultimately chose the winner from the five finalists, advocated the conversion of the park-like space around the Capitol into a series of architectural terraces and colonnades which would, in effect, pave the most important part of the site. Krier takes his vision from the classicism of urban sites in Renaissance cities whose designs excluded the use of plants. There is also a classicism in landscape design which accompanied 17th century neoclassical French palaces. However, the historical precedent in the United States for neoclassical

building and landscape did not spring from this tradition, but from the later English landscape movement transmitted and Americanized through Jefferson among others.

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

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

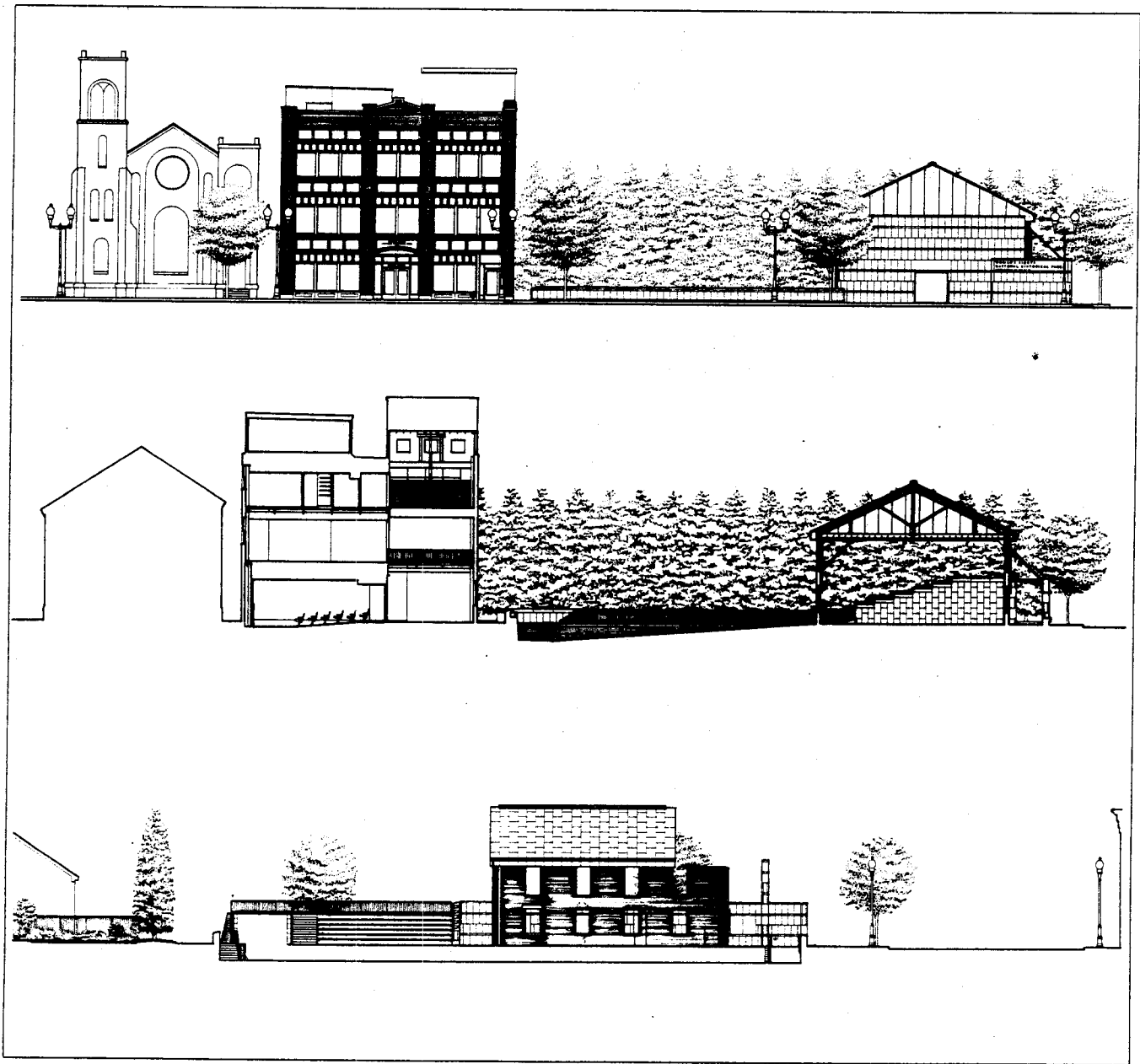
A recent development in the impasse between architecture and landscape, which may bode well for the future, is the emergence of the different art commissions in various cities. After the manner of the NEA, art commissions have been organizing and funding collaborative work between various arts in which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

ecture and landscape.

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

1Shakespeare, William: "The Winter's Tale", *Act IV, iv, 1.* 89-90, *The Riverside Shakespeare*, ed. by G. Blakemore Evans, Boston, Houghton-Mifflin, 1974, 1589.

2John Dixon Hunt, William Kent: *Landscape Garden Designer*. London: A. Zwemmer Ltd., 1987, 57-8.



*Elevations and Sections; Women's Rights National Historical Park*

# The Women's Rights National Historical Park; A Monument to The Past and the Future

Ann Wills Marshall and Ray Kinoshita

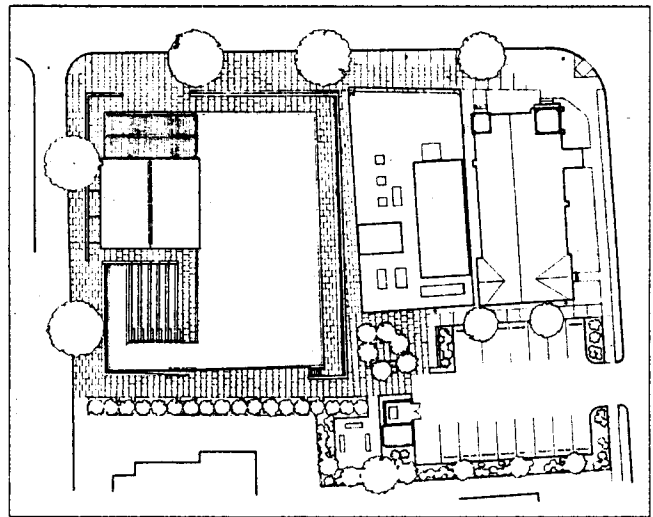
To create a monument is to create an enduring artifact that seeks to keep alive the memory of a person or an event. The commemoration of the women's rights movement presents a unique condition for the making of a monument. It must celebrate not only a particular event, but also a movement that lives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

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

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

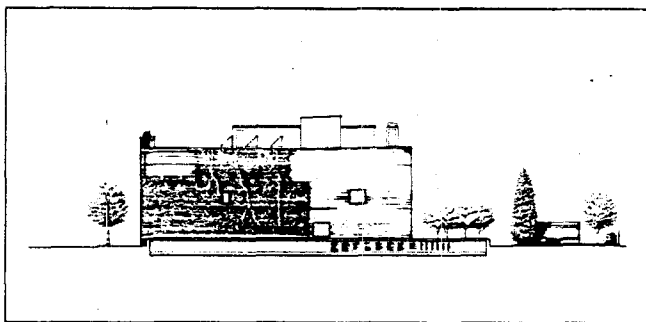
Our architectural solution to this project is based on the fundamental conviction that the freedom to hold a meeting is at the heart of all human progress. The Wesleyan Chapel marks a significant meeting

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



*Plan; Women's Rights National Historical Park*

walls in a fragmentary way allows one to speak about the interdependency of parts, of incompleteness, of creating an enclosed sanctuary without actual barriers. At the base of the slope a stone retaining wall over which water flows receive the energy and focus of the entire site engraved on this wall is the Declaration of Sentiments. Water has significance not only to Seneca Falls and its industrial heritage, but also as a metaphor for that which



*Stone retaining wall over which water flows*

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

The scheme we have proposed attempts to reflect tension: while the new walls give the site an urbanistic definition, and allow participation with the continuum, the establishment of a precinct, a sudden void, creates a rupture on the main street which forces one to pause. This precinct, which might be perceived as a reinterpreted form of the town green, can never be simply that. To function in that particular capacity, the town green must be claimed by the inhabitants of that town and the center; completely interwoven with their identity. Not only is Seneca Falls devoid of the need to have that

center, the Wesleyan Chapel and the precinct created will always primarily belong to something greater than the town itself, and claimed by all of us: a monument.

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

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

It is our design intention to mediate these dualities, not only for the qualitative value of the project, but also because it represents an ideological position towards design. We would not attempt to verify the position that the mediation of opposites is fundamental to feminist ideology, but only to note that it is a consistent tendency in our work. The project offers us the opportunity to present this approach as a possibility in the making of a monument.

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

# Gateway to Chicago; An Urban Proposal for the Chicago River Mouth

**Miriam Gusevich**

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

## The Site

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

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

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

accounting for the remarkable growth of Chicago from a frontier town to a major Metropolis within the time span of a generation.

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

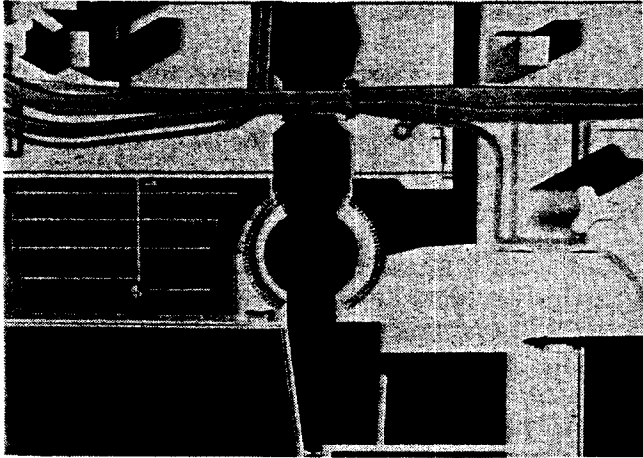
The site is fairly inaccessible, the north section is surrounded by a wire fence framing a restricted parking area. The site bears the scars and traces of accumulated previous pragmatic decisions without coordination, without a unified organization. As a result, it is marginal, it does not have a positive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

## The Urban Design Concept

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

The line tangent to the circle runs north-south and bridges over the River. It extends from the tip of Olive Park on the north, passes Navy Pier and the Turning Basin, and goes to the lighthouse at the tip of the breakwater framing Monroe Harbor. Together the circle and the line connect the whole system of Lakefront parks and bridges the gap established by the river.

Two interpretations of this basic scheme are currently under study. One, the circle reads as a "figural space" framed by the "poche" of trees, like a giant pool of water "parterre", akin to the water-parterre in Le Notre's garden in Chantilly. Conceptually, it reads as if a space were carved out of the



*Plan; Turning Basin and Monroe Harbor*

land, the land was there first and the circle is cut out of it. This version is somewhat limited since it is mainly a plan concept. The second version resolves this limitation. The circle reads as a line inscribed in water. This corresponds to the way it would be built as a structure set into the water. Three-dimensionally, it reads like a giant bowl holding trees and flowers inside of it, recognizing the difference in water level between the lake and the River.

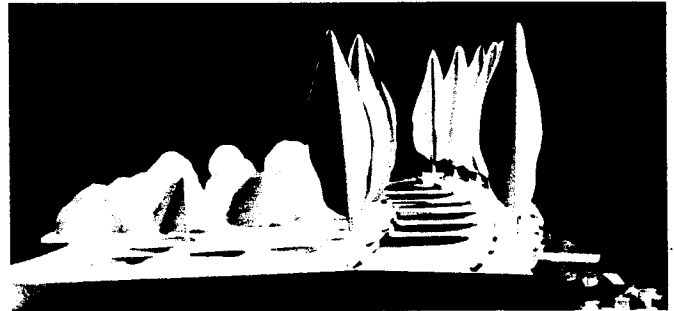
### **Marina**

The new proposed marina is an extension of Monroe Harbor. This new marina will provide four hundred

boats slips adjacent to the Loop, a prime location for everything including boats.

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

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



*Site Development*

ing and it is not structurally safe; the different water levels on either side create a moment on the wall



further compounding the structural problem. By making the Marina at lake level, the water level is balanced on both sides of the breakwater, increasing its stability. This measure has been endorsed by the Chicago Shoreline Protection Commission in its final report.

### **Navy Pier**

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

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

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

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

As this discussion implies, the site presents us with a set of physical and functional relations, and it represents a corresponding set of institutional and

legal relations. To understand the complexity of the project, it is worthwhile to examine both the quilt of physical and functional conditions present in the site, and the corresponding quilt of institutional and legal relations that will determine its fate.

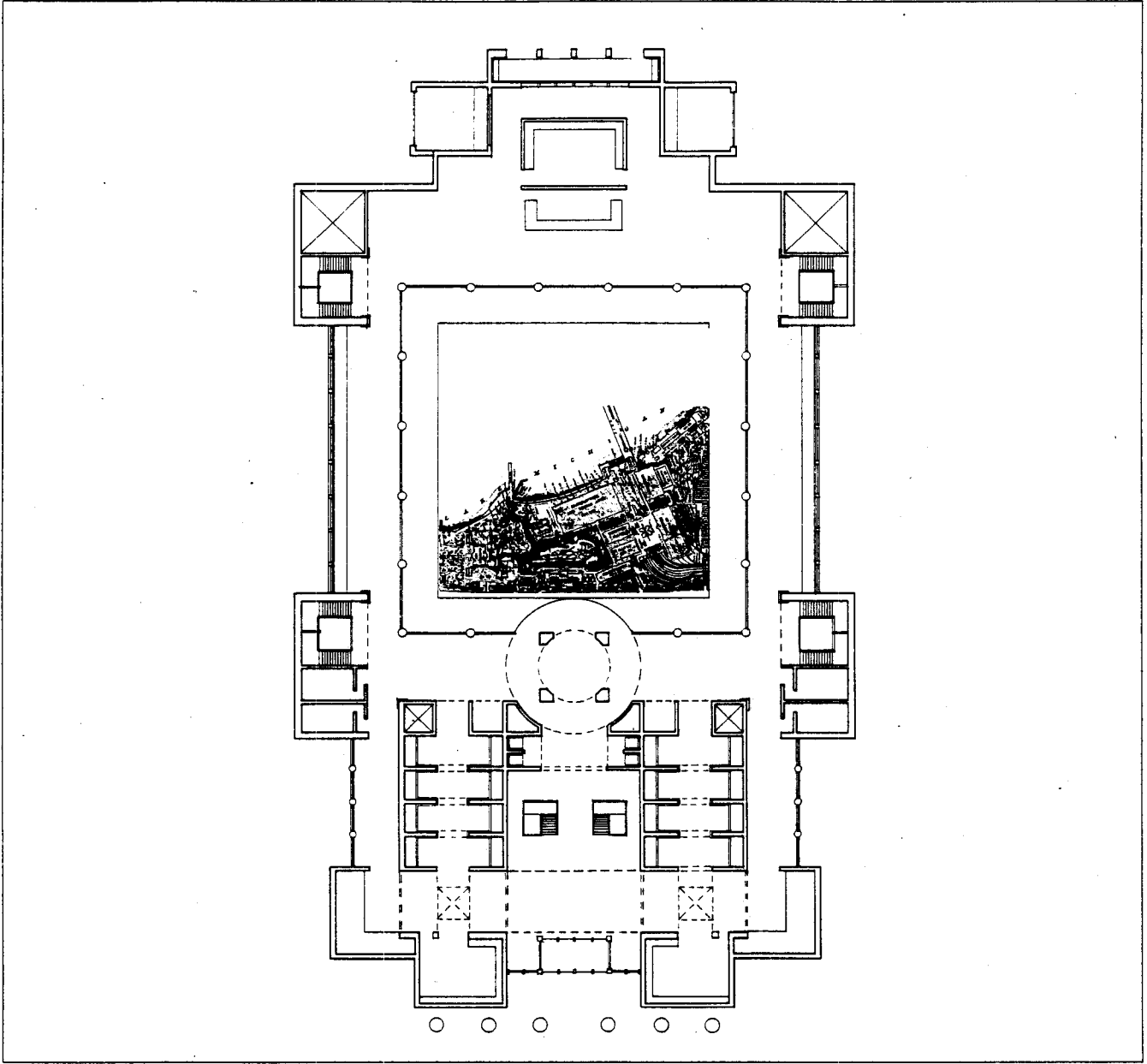
### **Status of the Project**

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

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

*Credit should be given to the Office of Research and Planning, the Chicago Park District, and to John Arzarian*





*The Pavilion for the Columbian Exposition of 1893*

# Animation, Academia, Architecture

## Linda Nelson Keane, AIA

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

### Animation

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

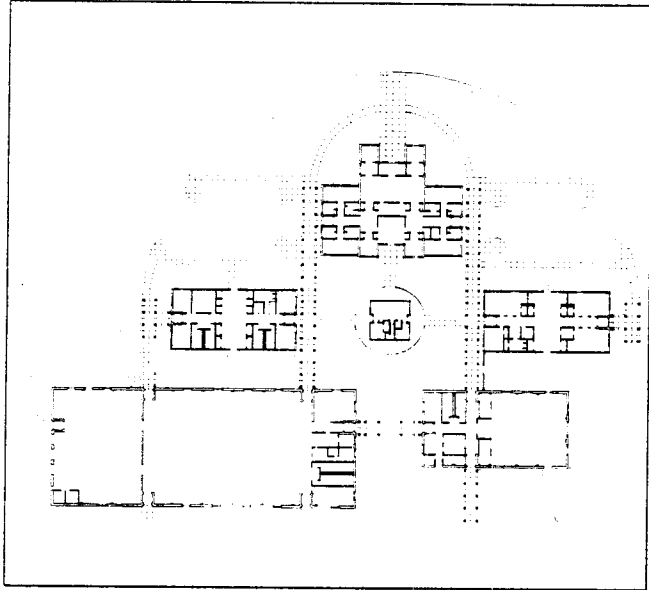
*CHICAGO II* is a live action film with a view of the city set to the drinking toast in La Traviata; multiple images flood the frame at varying speeds and time lapses exaggerating the street qualities of the second city.

*PROCESS* is a 16mm film of over 4,000 plates drawn from hundreds of buildings, built and imagined; it attempts to reveal the multifarious nature of what we draw and why we draw what we draw. Ten minutes takes us through two thousand years of architectural composition. The variety of manipu-

lations from the Parthenon to the present reveal the rich heritage for invention that we have inherited. The geometries of the circle, the square, and the triangle are studied in plan, section, and elevation. Understanding the plan allows us to imagine the potentials of the elevation. Understanding the plan and elevation and section allow us to imagine the inner potential of the composition. An analysis is done of Villa Rotonda from plan to section development, the Villa Savoye from plan to section to elevation, and of the Petit Trianon for elevation expressions of its facades. "PROCESS" captures the in-betweens of the creative act, and the in-betweens are a process to design.

### Academia

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

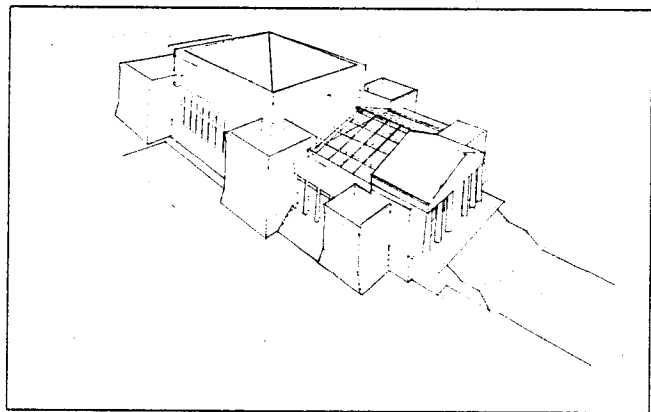


*Hopewell Center*  
**Architecture**

Our current practice includes projects with a range of scales showing our intent to invent architectural languages specific to the contemporary client and the historical prototype. The first project is HOPEWELL CENTER in Anderson, Indiana. The identity and function of the center emanate from the archetypal home in the center of the campus. It serves the 250 clients and 70 staff as a programmatic and social center for the activities which prepare them for eventual acceptance within the community. Historically, handicapped people have been segregated or anonymously dispersed in low-rent locations throughout the city. Preschoolers have been lumped with adults creating confusion

for both clients and staff. The research and development behind our design for the Hopewell Center evolved philosophically around our desire to provide a place of value for previously devalued citizens. The administration building, with its greeting spaces, meeting porches, and offices, frames the campus behind a tree-ringed drive. Canopied walks connect the preschool education with its play yard on one side, and the adult education building with its picnic area on the other. Both buildings feature a staff greeting area, classrooms, and central multi-purpose rooms with ample support areas. Beyond the classrooms are the gymnasium/cafeteria for recreation and gathering and the work education building for factory training and production. Set amidst seven acres of midwestern corn fields, the 50,000 sf campus, built on a state funded budget, is a reaffirmation and celebration of the right of all people to have pride in their place of learning.

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



*Pavilion for the Columbia Exposition*

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

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

pedestal to the twin pediments culminating in the dome is expressive of the museum functions supporting the theatrical climax of viewing and experiencing the 120' x 120' model of the Columbian Exposition.

Architecture is a lifelong pursuit. On one hand it takes hard work and perserverance, on the other it is challenging, exciting, and satisfying. I am honored and proud to be on its path.

# Is Architecture Accessible to Women?

## Elizabeth Cahn and Pietra Kooiker

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

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

Adrienne Rich states in the essay, *Taking Women Students Seriously*, "Women and men do not receive an equal education, because the content of education itself validates men even as it invalidates women. Its very message is that men have been the shapers and the thinkers of the world." Architectural education teaches us that men have not only been the shapers and thinkers of the world, but the builders as well. How many have heard the names of women architects, alive or dead, any time during your education? After all, women are the exception, not the rule. Just how redundant would it

sound if this conference were titled: "Men Architects Discuss the City of the 1990's."

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

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

Quoting Adrienne Rich again: "Women and men do not receive an equal education, because outside the classroom women are perceived not as sovereign beings, but prey." The undermining of self (of a woman's sense of her right to occupy a space and walk freely in the world) is deeply relevant to education. The capacity to think independently, to take intellectual risks, to assert ourselves mentally, is inseparable from our physical way of being in the world and our feelings of personal integrity. If it is dangerous for me to walk home late of an evening

from the library because I am a woman and can be raped, how exuberant can I feel as I sit working in that library? How much of my working energy is drained by this subliminal knowledge that I test my physical right to exist each time I go out alone?"

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

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

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

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

succeed in architecture.

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



## **PANEL DISCUSSION**

## Panel Discussion (verbatim from "Cities of the 1990's" Conference)

**Cynthia Davidson:** We have eight intelligent women here and two microphones. Hopefully that will make it a little more lively than the presidential debates have been. What I'm going to try to do for you in about two minutes is sum up some of the things that we have heard today, from some very diverse presentations and from some very diverse women. After I have finished doing that, I will pose a question to the panel. I want the audience to feel free to jump in at any time. Jump up and wave your hand.

I will start with a couple of questions. It is my hope that we will get the eight women here and all of you involved in a dialogue.

I am a writer by trade, so what I have come up with from these visual presentations is a series of word associations because words are my craft. I think that in everything we have heard today, the idea seemed to be about rebuilding—whether it was rebuilding physical fabric or rebuilding our thinking about women in the city. What is an appropriate role for women—mothers, nurturers, or caretakers of the city of the future?

First, I would like to read a few words for association for you—words such as Exclusion, Repression, Consensus, Politics, Remapping, Collaboration, Fear, Patriarchy, Women's Rights, Street, Streetwalker, Rape, Home, HouseWife, Home Plus

Street (home plus street equals shopping mall and equals "Born to Shop"), Man's Body, Architecture's Body, Body of the City, Women as Pillars of Patriarchy, Mother Nature, and Virgin Land. And then there is something that I think appeared over and over again in the topics discussed here today which is about Fabric—which is about Weaving, Reweaving, Quilting, Requilting, and Mending. This to me is taking our housework to a larger scale. In both the presentations that Diana and that Ann and Ray did about the Women's Rights Park, Diana mentioned needlepoint and Ann and Ray talked about stitching together. I hope these words might raise some questions in your minds, remind you of some of the things we have heard here today, and help us get involved in a stimulating discussion.

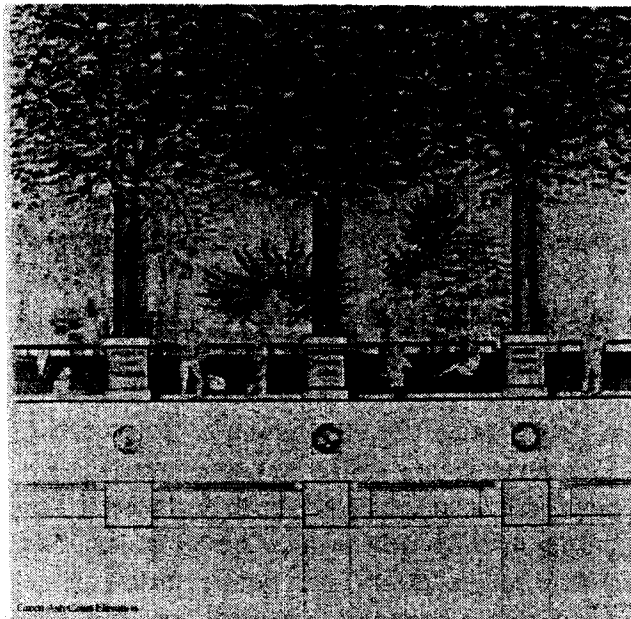
The first question I would like to put to the panel is: What is their sense of what the street is? What is women's place in making the street or in being on the street? Diana Agrest talked about using a street and Barbara Littenberg seemed to me to take us off the street into some interior spaces. Perhaps one of them would like to start talking about women in the street.

**Diana Agrest:** The first thing I ever wrote (and this is a very long time ago when I was doing my thesis in Paris) was about the street as a system of signification. It was about everything that made the street what I call the street which is "the life of the

street” or which is really a place of social interaction, a place of social struggle, a place of social development, and a place of freedom. I remember when I found myself writing about the streetwalker. What I could say is that the most important place in the city is a public place, a sanctioned place, and for architecture this is the point where everything starts. It’s not a leftover. My point was really a criticism. That’s the reason I did that work on the streets—the object of architecture of public space as a leftover. What it smelled like in the street made people not want to talk to each other, look at each other, look in their eyes, and so I decided that was what was interesting to me. And then I looked at the streetwalkers and really the appeal of the street is the fact that it is outside the boundaries of the institution. It’s always the place of perversion; of a certain marginality. It always takes place in the streets. And so, for me, it has become really a burning and important element of architecture.

**Cynthia Davidson:** Barbara, would you like to continue? Is the street a safe place? Why are you designing spaces that are off the street, that are inside the blocks?

**Barbara Littenberg:** Well, I think the street is a catch-all for the notion of the public realm. I think the public realm is composed of elements in addition to the street. It is a complex matrix of spaces of which the street is one-- in addition to plazas,



*Green Ash Court; Minnesota State Capitol Design Competition; Diana Balmori*

squares and parks, etc.-- that all come together to form the urban network. If the street is a space, it is a space as is a courtyard. Within the continuum of the city, there are progressions from the most public to the most private (and I think Diana is absolutely right, the street is emblematic of the public realm). There ought to be hierarchies that lead from a street or square into less public places: a courtyard, a private garden, a vestibule of a house, a private house itself. These things can be seen as a continuum that mediate your private space with

public space. And you have your choice to occupy either the private or the public realm. Being able to occupy both is what makes cities exciting places. People who are confined to the streets i.e. the public realm, such as the homeless, obviously have a problem. We each need both. We need our private space and our public space. The city is the place of exchange of ideas and it is the basis for the public realm. Where the street as space has disappeared in modern cities has been replaced by a kind of ubiquitous continuum of open spaces, with plazas and overly articulated object buildings. In a certain sense it destroys our ability to come together as a culture because the place has been destroyed. The shopping mall, which is also on your list, has somehow reconstituted that public forum in an artificial and, I believe, somewhat less effective way because it is not truly a public place where exchange can occur. The street and the mall have worked in this country as opposing elements.

**Cynthia Davidson:** What is woman's place on the street? Is it a safe place for women?

**Diana Agrest:** I'm not sure streets are a safe place for anybody. You know, that's partly because of their publicness. It is energized by the potential danger, perhaps, of the street. I don't know.

I think for me anyway, or in my discourse, that there is a difference between the street as a notion that

one has to address as standing for something and then the actual empirical reality of the streets that we have to face now. The problem of safety has to do with the very serious political, economic problem. I think that there is a problem in thinking that public space is always dangerous. It has for some reason acquired a negative connotation when it has always been, through history, a positive element. So, I think that we have to keep the development of a critical discourse at two levels and we cannot confuse them. You make a park in the street and then there is safety and all this and my daughter goes out and I worry. Then there is the street as standing for something that we have to re-think and re-use and incorporate.

**Cynthia Davidson:** What do you think the role of the street will be in the 1990's? In the city of the future? Are we going to lose control of the street to the car? I don't want you to just think of Manhattan when we talk about the street. Are we going to lose control of the street to the gangs? What is the future of the street?

**Diana Balmori:** I'd like to respond a little bit to that simply because I have enormous pressure in all the things that I am doing—to either put bridges across the street or to put tunnels under the street so that they will not in fact be streets but a much more controlled space. There are enormous pressures that are coming to cities now for having these



privatized spaces that supposedly are safer because they can be locked at certain times and are being sold as being heated in the winter and being cooled in the summer. It is in fact a much greater and more dangerous thing because we are entering into a much more restrictive space and one that is very worrisome in how it is being developed. Those corridors don't become public. They're not open twenty-four hours although those cities are imposing all kinds of restrictions for keeping them open eighteen hours. Despite those other six hours that they are not open, they change the vital aspect of what a street is and what elements of freedom

remain in it. For me, the street has always stood as an emblem of freedom. I think that particularly for the life of women, whatever dangers there are out there, the street is a much better field than the home is for their intellectual and professional development. So I would say that the way that things were going in 1980's show a very dangerous development towards the 1990's.

**Ann Marshall:** I think it is this polarity of public and private which is most destructive to the experience of the street. An example is that our corporate complexes have become much more hermetic. With their health clubs, restaurants, and everything



that keeps you inside. There is no reason to go out and participate with the street. I think it is the in-between that intrigues me the most. What is the link between the two? It's something that occurs much more easily in a small town yet I would like to see how we can bring this idea, this attitude more into the city. Unclaimed spaces are not necessarily the ones that are seen as thoroughways or what is left over (as Diana was talking about). We can somehow acclimate things to keep our streets alive.

**Ray Kinoshita:** It's a positive aspect that we're trying to do a lot of repair work, trying to bring the quality of our older streets back; but one concern that I have, is that the streets that we have now become conceived of almost as another kind of mall. We see things as such isolated, protected fragments, that one neighborhood will become completely fixed up and completely hermetic from another neighborhood. I think it's important in the 1990's that we embrace the totality of the city on all its terms. The highway, for instance, is a part of our city. We can try to bury it as they are doing in Boston. We can try to get rid of it. But perhaps the experience that you have by car of the city is also a part of life in the cities. It's a matter of accepting certain realities, but also of appreciating the different values of kinds of experiences in the city and not saying that it should all become one kind of safe protected thing.

**Elizabeth Cahn:** One of the characteristics of patriarchal thought that I wanted to address in this discussion of the street is the notion of being able to separate one thing from another. To be able to divide and conquer is really very elemental to the notion of how patriarchy works and I think it relates to the discussion because of the introduction of the idea that there is the street as a metaphor and there is the street as a real space in which we travel, exchange commodities, and so on. Under patriarchy we have to remember that women are viewed as commodities. That they're valuable. Women are valuable only when they are associated with men, or really a particular man, and so that leads to incarceration in the home because that is the space in which women are kept in association with a particular man or with men. So what that means is that the street is a place in which women are fair game (and we all know that from our own experience). How many times have you thought: "I can't do this because I don't have anyone to go with me?" How many times have you avoided a construction site because you are afraid that something unpleasant might happen to you when you walk by? I think that if the street as a reality is dangerous to women, if the street as a reality excludes women from a full experience, then the street as a metaphor also excludes women, and I don't think that we can separate those and say that one is problematic but the other is not, because they are intimately connected

in reality and our thought process.

**Miriam Gusevich:** This remark is incredibly ethnocentric. I myself was born in Cuba and Diana



here was born in Argentina. I would not consider either one of those places the most enlightened places as far as women's liberation is concerned. On the other hand, I grew up in a neighborhood where I played in the street and as a child I felt perfectly safe with living in the street because the street was a neighborhood place. It was a place

where men, women, children, everyone actually inhabited. In contrast, in the United States we have a paranoid view of what the public world is. It is the refusal to actually inhabit and tolerate a whole diversity of people and ages and nuisances sometimes in order to actually live with each other. It is a particular kind of alienation that we all experience. What you are trying to describe is, yes, most American cities don't have urban lives. And yes, many women who live alone feel threatened by going out at night alone. Yet, that's in the context of a particular mode of alienation, a lack of public spaces that really are an extension of your living room. That is what other cities and other cultures have. Your presumption that it is a universal condition of humankind for the last five thousand years is an incredible historical collapse, and incredibly ethnocentric. It is not the case in other cultures.

I would like to go back to the comment that Diana made about subversion. There are some cultures, like the Arab world, where women are not allowed in the street but there are other cultures, let's say Italy, where women in a way dominate the street at certain times, for instance, when the market is going on. The street really is a space where different modes of interaction occur. I am as concerned as you are about the issue of fear and how that subconsciously affects our mode of being, but I refuse

to think that it can be collapsed into a universal condition and therefore streets are dangerous forever. Part of our responsibility as citizens is to recover those public spaces. This is beginning to happen. It's wonderful that there are neighborhood groups that are saying "We're not going to put up with gangs controlling our streets; they're our streets, they're our neighborhoods. We're going to get together and we're going to make sure that we can walk at night whenever we feel like it." It is a grassroots development, people taking responsibilities for their own neighborhood, that's really needed. It involves all of us.

**Cynthia Davidson:** That is happening in the neighborhoods, but how do you explain what is happening downtown?

**Miriam Gusevich:** I don't want to dominate the discussion. I just wanted to point out what seemed like a comment that has interest in women's society.

**Cynthia Davidson:** Any takers on the suburban street?

**Diana Agrest:** I love the suburbs.

**Diana Balmori:** There is in the United States, as Miriam has said, something about ethnocentrism. I feel looking at some of the developments in the

United States, the possibility of abrogating certain rights to private property, which is rather surprising when one looks at both European and Continental developments. All of Latin America has a basic sort of subtext. The basic set of laws (the Spanish laws of Indies) very clearly separated a public sector. I really think that this needs to be studied. The sort of idealization of individual rights has been passed on to property. Those rights passed on to private property have been eaten up into what really is the public realm. These rights need to be separated at some point or other. Given that there is a patriarchal society that is equivalent to property rights, then they count very much. I think this is tied to gender issues. Well, I don't know if I could ever abrogate for the state ownership of land, but there is a body of laws by which there is a restriction of the private property laws. I think that's what you see in the European context.

**Cynthia Davidson:** You've mentioned citizens groups, which is a direction I'd like to take for a moment, if we could. Something I've found very interesting lately and I'm sure all of you who are dealing with citizens' groups also do, is the issue of consensus in the design process. Barbara has talked a little bit about the issues in her project. Do you think that citizens' groups (many of which in Chicago are headed by women) and the whole issue of the neighborhood group activity that is happening now, design consensus, etc, is going to involve



more women in the process of designing our cities? Barbara, were there women in that community group you had to deal with?

**Barbara Littenberg:** Yes, in our community board there have been both women and men who have been heads during the course of the project. The presumption is that citizens' committees are made up of people who volunteer their time and it's assumed that women have more time to volunteer because they don't have full time jobs. I'm not sure that is going to be true in the future.

**Cynthia Davidson:** It won't involve more women? It's not a way that is opening a door that allows more public participation and some of those are women? Do women still have to stay home at night and take care of the kids?

**Barbara Littenberg:** No, I think that certainly that's an avenue whereby women can have an influence. The question is whether or not community groups are going to have any influence on how decisions and policy are made. That's really the question. I could say yes; the opportunity is certainly there in community groups for women to become involved in an equal way, but whether or not those community groups will have influence is always a question of money. Community groups require professional service. They need assistance in order to be credible in a public situation espe-

cially when they're fighting off developers and people with a lot of money and to a certain extent elected officials who seem at times to be the pawns of the developers. So there are always those conflicts. And they need credibility. So where are they going to get that money? In our case, they got it from the local businesses which I suppose were mainly run by men. They, after the commercial interest, were the ones who had the financial backing or the depth to advance those interests. Some individuals in the arts groups, which were mostly women in this instance, didn't have that resource. Women had a lot of energy and because they were culturally alive they had a lot of influence with certain rather prestigious individuals. They were able to contribute a lot of big names to back their cause. In a way, this situation brought together blue-collar people who had money and women who didn't have money, but had access to influential people in power.

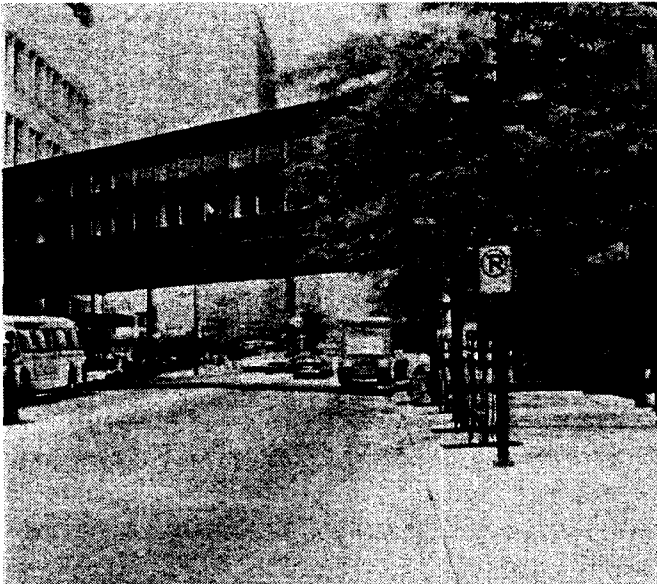
**Diana Agrest:** I think that's obvious, for volunteering professional advice to community groups, if you want to have an influence, community groups are great. I'm a little bit skeptical. I mean, that should not be the only way. I think that's asking too much of people to have to be put in a position of always fighting. You know, you've got those powers that are totally established and for the most part community groups are given a fantasy. For the most part, the fantasy is that they can

influence things, but in fact, many times the community groups (at least in New York) have the best intentions and they even vote for things but they have no power. They have no legal power. So in fact, you have people that come from the city planning commission who are just actors. They're just making the decisions or following some decisions that are made somewhere in some lobbying environment whether it's city hall or Washington or God knows where. This is where the real powers are. So you can see that there is a conflict, because there is the appearance of this very worthy democratic process. But the reality is that it really doesn't have the power. So in a sense, you can give the advice and I think that's good but I think the professional advisors as consultants should try to get closer to the sources where the real decisions are made wherever they may be. I'm sharing my experience in New York. I don't know how it works here. As I'm saying, I think it is a good idea, but in my experience you become a little bit cynical. But my experience, firsthand, in these groups (and I've always admired people who get involved in the community) is unfortunate. In reality it's not where decisions are made. Sometimes they become very powerful because they use the press and then the press becomes important too, you know, like Trump in New York. They made Trump. They made it very hard for Trump to develop this very big piece of land on the West Side where he was going to make this construction. Talk about phallic. But the

community groups are making it so hard that he is selling now for a big profit but he's not going to do it. What I'm saying is that it shouldn't be left to the community because I think that wouldn't be fair. I think there should be support from the authorities that should be doing it and it should not be left to a group of private citizens to be against these administrations.

**Cynthia Davidson:** Well, these private citizens get back into the privatization of the city. The politicians who are public officials are failing to do their jobs.

**Barbara Littenberg:** The question is "How do community groups know what is in their best interest?" I think, Diana, you brought up this business of covered bridges over streets and someone mentioned they're going to build one in downtown Milwaukee to cross the street. Is that so? Now, you're making a very important connection between the relationship of the life on the street and hermetically sealed internal environments which are in fact taking the energy off of the street and putting it into private bridges. People could travel in the city and not go on the street. Now, this could be a very dangerous trend. You know, it's happened in other cities. Can the community be made to believe that the street is something to be protected? Maybe this is an issue that ought to be taken up publicly. Who's going to bring this up? Is it the



professionals? Is it the professionals working with the community? Who is going to go in there and challenge a proposal by a developer to build a bridge over a street, which has become quite commonplace in this country, in small downtowns; like Milwaukee. This is certainly one that is very valuable and worth preserving at all costs. Its balance is so fragile. It can be ruined so easily. All the good parts can be ruined. So, who's going to be sitting here making very clear judgments in terms of whether this is good or bad? It takes a rather sophisticated position and beliefs about what is good for cities and what is bad for cities, etc., rather than being sold a bill of goods by a developer who wants to do what is in his best interest. It's a

complex issue and I think that feeds back to your point. Well, it requires very sophisticated, complex advice about what is good for the public versus what is not. Who's making that determination? A lot of times it's very difficult for private citizens to do that.

**Miriam Gusevich:** I'm not advocating for everybody to go out and do things by themselves, without professional advice. I'm suggesting that as citizens we can exercise pressure. The ability to actually implement is a whole different thing, and if one wants to be effective as an architect in the urban environment, one has to get involved with the political and economical powers that make things happen. I agree with Diana, but we do not have to feel powerless. There are other modes and other ways in which power works; and one of them is public opinion. This doesn't mean that you are going to go and have your dream community be designed just because you want it or you demand it. It's not so easy, but if (I brought this up in the context of the safety of the street) we are afraid of living in the streets and if we give up the streets, that will guarantee that they will be unsafe. If we insist that the street is for everybody and we are willing to tolerate a mix of people (desirables as well as undesirables) maybe the street will become a real urban place that people can live in.

**Cynthia Davidson:** I'd also like to observe that I

think a lot of the social activism you're talking about is more negative reaction than it is positive. It's against development. Those people are not necessarily the majority that are against development but they can really shut down a lot of projects. But let's move on to another question here.

**Barbara Littenberg:** Freedom is a funny thing. It's against the law to be homeless in the Soviet Union. It's one of those funny, double-sided things.

**Diana Balmori:** Just to tell you sort of very minute details, I've been told that the whole client at PDC is rethinking putting any benches in precisely for that reason. I was in Los Angeles last week. I was told to go see some benches that had been designed in the park that's by the ocean. They had been given to an artist to design to be anti-vagrant so that people can't sleep on them. There is a real thing going on about benches. I think that they might just disappear altogether. There were a couple of designs that I've done that were on the street that had benches and the developer removed them because the vagrants came in. The ULI was giving figures of twenty million homeless by 1995 (I think), which means putting together all of New York and Chicago and Los Angeles. This is the beginning of the erosion of this. But as Barbara says, the only way of getting around is by somebody setting the priorities of what the street is all about and dealing with the problems that it has. I think in the case of



*Benches for World Financial Center; D. Balmori*

West Hollywood, if the PDC decides not to put the benches in, it really belongs to the PDC. The West Hollywood town hall can pressure that developer to put them in. They can say to the owner of PDC that he has to have benches, that this is a public thing. This is coming under the greatest scrutiny of every piece of work that you do: whether you can accommodate vagrants or not. If there is a little nook, vagrants can hang out there. These are the benches they can use. You can lie down. If it's over five feet you can lie down and sleep. So, make them shorter than five feet. It's getting into very specific guidelines—design guidelines.

**Diana Agrest:** But I think that this is a false problem. I think it's a disgrace that one has to adapt design to the issue of homelessness. I think the issue of homelessness is a national disgrace and I

think that developers, in great part, are responsible for the homeless in the cities. I think there's enough wealth around that the homeless should not exist as a problem. I don't see that design has to be adapted to a problem of real national, economical, social, and political problems. I think it should be addressed. I think it's like giving up. How can one design a bench so...? I'm not attacking you.

**Diana Balmori:** No, no, I agree, I agree.

**Diana Agrest:** I think it's outrageous, the idea of designing a bench for the homeless to stretch or not to stretch. It's a disgrace. I mean, I think it's totally outrageous that one should come to that. It's like defensive design. I mean, if there were no drug dealings there wouldn't be people attacking people on the streets. That's what it is. The streets are not the problem. The problem is the people dealing these drugs. That is the problem. And that is a national problem. So some issues are not design issues (and I am sure that women are not in charge of the drug dealing by the way). I'm saying that there are issues in which one has to have clarity and not fall into a false humanity. I mean, I'm terribly sorry for the homeless. I don't wish anybody to be in that situation, you know, but there are homeless that are a problem. Paris has always had bums. You know, it's like a tradition. You go and buy a postcard with a bum. It's like a picturesque card. It's part of the thing. There are always bums be-

cause it's a part of society. You know it produces some marginal types and they're alienated and they live under bridges or whatever and they are there. Nobody cares. But there are now this type of homeless bum that is a result of all the different forces that have gotten the situation to what it is. I think we should be very careful. I think that it's the same problem. It's all in the same package. It's all about greed. Drugs are about greed. The developing that creates homeless is about greed. And the airplanes that are over-booked, airline companies that have deregulation; that's all about greed. So we're talking about the same package.

**Cynthia Davidson:** Are there any other questions from the audience right now? Yes. Miriam, you want to say something?

**Miriam Gusevich:** Yes, I want to go back to the issue of cultural values. The issue of the bums is about tolerating other people that might have different values and different priorities than we have, different options for their lives. The same thing happens with regard to attitudes about what you are talking about. We have a particular attitude towards aging; that basically buildings are not supposed to age, women are not supposed to age, everything is supposed to remain without a wrinkle forever and ever. There is a possibility of questioning and challenging those values. Aren't we sometimes treasuring things precisely because they have aged in an

elegant and graceful way? Isn't that one of the hallmarks of real culture? Things are treasured because they last and they last because people care. I think we have to design environments that are beautiful enough that people would want to be there and they want to care for them. It's not going to happen because we worry about whether things are going to last and we refuse to maintain them. I have the same problem working for the Parks. You build something and it's guaranteed that it's going to be destroyed in two years because of the lack of care by the maintenance crews. They do maintenance with the least possible care as opposed to actually caring for a garden as if it was part of the culture (again it goes back to cultural values). It's something that should be done with joy; caring for a building is something worth doing, it's not just menial labor. It is what creates day-to-day culture in the texture of our lives. Until we learn that lesson, this country is just going to go down the drain. We're going to continue with this ecological disaster, because everything is built so that it lasts forever (which means it's plastic and totally indestructible and therefore creates an impossible environment). We really have to learn to tolerate diversity and how to tolerate the fact that things age and that things need care. They need maintenance. That's what life is all about. The gardeners who took care of Versailles were not intellectual giants, but they took care of the gardens, and they did a beautiful job. Somebody cared, it's part of a craft,

it's a part of a culture. As long as we treat people who do that kind of work as just menial laborers and refuse to give them dignity, you create conditions that alienate the laborer. You are going to end up with a really screwed-up environment.

**Ray Kinoshita:** I think the architect can take an active role for pushing for those qualities. There was for instance, a builder who said "Oh you can't use brick laid with a finer joint. This is going to cost too much. The skill isn't there any more." But then you push for it, try it. And you discover that the workers actually enjoy getting the training again. I mean, the architect has a very strong role in society of reasserting those values in the construction and in the quality of the making of buildings.

**Audience:** I would like to know if you feel that the female architect has in any way a different role to play?

**Cynthia Davidson:** I particularly would like to hear from the women who practice with men about that. Diana, why don't we start with you.

**Diana Balmori:** Well, in the sense of all of the discussions in the 70's about women architects versus male architects and being different, this is shaded by the kinds of forms that they produced. I think that this is the result, and a very valuable one, but simply the result of social conditioning. So

once that social conditioning disappears, we don't know what kind of forms will result. Therefore you know women are going to be interested in one thing and men are going to be interested in another thing; that is the result of social conditioning. I am hoping that that kind of division really won't exist once that social conditioning has disappeared. I've never found any sympathy with saying that women do womb-like forms and males do phallic forms. I really don't think there's much narrative in pursuing any of those kinds of arguments coming from a society in which you've been conditioned in certain ways. As far as the way in which they can work, I think it's going to be enormously important for women architects to work by themselves at certain periods in their lives and eventually reach a point in which they are working on their own and preferably doing that as soon as possible. In my own work, I've now reached the point, rather late in my professional life, of being ready to open my own office. I think that that is totally essential.

**Barbara Littenberg:** I think more women working on their own is a very important frontier in a way. I think it will be the next threshold for women in this profession. I think they've been accepted so far in the schools as students and less so as faculty. I think that's been a major transformation. I think the number of women coming into the profession has changed radically. I don't have any statistics. I think women who are willing to or able to go into

business by themselves will be an important breakthrough. Again, I think from my own experience working with a male partner, as you would hope in any partnership, that you can augment each other's strengths and cover each other's weaknesses. I wouldn't say personally that that follows a pre-described set of sex-related preferences. Who does the business end or the books and who yells at the clients so they pay the bills. It's not necessarily a male role because I do that. And it tends to divide up along the particular areas of where one's concerns are and where one's strengths are. And I think that's what you would hope for in any successful partnership. That you would complement each other.

**Diana Agrest:** In fact I was thinking that. I don't think it should be taken for granted that when there's a female and male partner that the woman works with the man. I think you should think about all these men working with women. So, I think something should go just like that. I wouldn't want to follow up on the prejudice.

**Audience:** It seems like there's no position for us to grow and it takes longer for us to get a partnership; that we all have to leave and start our own firm. We can get out and start our own firms but that is where the problem is. You go to these firms and what there is is 60 guys and 10 women. In architecture schools it's now up to half women, half men.

Why is that balance not in the big firms?

**Diana Agrest:** You know the women's struggle and that reflects what happens in every other level of society. And I think it also has to do with the issue of women at a certain point developing a family, having children, having to make a career in a big corporate office environment, and having to serve not herself but the office for 16 hours. You know like the traditional male role—he's never home, he's always late, comes home and sleeps.

I think that's what women kind of naturally avoid, to have to last for years and years in a very competitive environment, male environment. There's no child care. Everything is against women. It's like "what are we going to do?" Because if you go there and there's no child care, what does it mean? If you are a woman and you want to have a career, you can't have a family? You can't have children or whatever? That's ridiculous. That's like taking out one of the essential things of being a woman.

**Cynthia Davidson:** Shouldn't women be challenging more on that fact? I think suddenly the reason women are not working in big firms is they don't like the way the big firms are doing business. Number one, they want to find a new way to do business. Number two, I will tell a personal anecdote. I have a three year old and when I was pregnant I approached my boss and I said I want to

come back to work in six weeks and I can't do it unless I bring my baby with me. He thought about it and said "That's a good idea." And I brought my child to work with me and established a nursery in the office with a nanny. And I had him there with me for eleven months. We can challenge the system. I work in an association with a mid-sized architectural office, with a boss who no one would ever think would allow me to do something like that. I think we have to challenge the system before we accept defeat.

**Ray Kinoshita:** I think it's important that we continue to challenge the system because I think it's wrong to assume men are universally stone-headed and bad or something. Men and women are products of this culture. Both men and women perpetuate certain discriminations against women. We're all part of that. I think that to treat a man as sort of a symbol of all men and all the wrongs throughout history is a mistake. I think that people can think in different ways if you keep at them, but they'll never think in different ways if you never challenge them.

**Cynthia Davidson:** Our time is running short. Several of our panelists have to leave for the airport at 5 o'clock. Are there any pressing questions from the audience. We must get to them quickly. Yes.

**Audience:** What should we do about developers who think all apartments should be two bedroom apartments when we have so many single and one-



parent families who want to take care of children and grandma? Why isn't there more intergenerational design so these people can find a convenient place to live and take care of the older people and the kids so they don't become street gang kids? Why should grandma and grandpa be living way out in the suburbs when you have to take care of them? Why can't you all live in the same apartment so it's convenient? Can't the developers put their money into a decent kind of apartment?

**Cynthia Davidson:** I'll give you a quick answer. The way capitalism is going to grow, it will break

up the nuclear family. The more households you have, the more consumers you have. But perhaps some of the designers could talk more about that. It makes it very hard for us to remain extended families.

**Ann Marshall:** I don't think it is part of our cultural base here in America so it is probably something that's not addressed that often. You know, we think of moving out of homes as our parents get older. We do not typically take care of them in the same way it is done in other cultures. The idea of a throw away society extends into every aspect of our



being.

**Cynthia Davidson:** We did but things have changed. The immigrants who moved here were extended families. But it's this whole sociological evolution. The developers are just accommodating that evolution. I would hand that back to you. It's up to you to bring social pressure. The designer is going to design what the clients want. I imagine that's what the architects here will tell you.

**Miriam Gusevich:** Just a comment. Again it goes back to the issue of tolerance. It may be true that some older people are excluded, yet as we know there are a great number of developments that are just for old people. Some old people don't want to be around kids. They are very intolerant to kids because they see them as nuisances and again it has to go back to cultural values. Everybody is an accomplice in the value system because everybody wants to have privacy. They want to have comfort and quietness when they go into their house. It means changing priorities. I don't know if people are ready for it. The first thing we have to do now is to understand the extent our values create the kind of environment that we have. It's not by accident, and it's not that developers are evil people. I mean, developers build retirement communities because there is a market for them. It's simply not children abandoning their parents. There are a lot of parents and older people who just don't want to

be around younger people.

**Cynthia Davidson:** It's just developers responding to the market. An interesting example is in Chicago where there's a lack of housing in Chinatown. The Chinatown Association is developing new housing and because of the Chinese tradition, all of the housing units have mother-in-law apartments. So the extended family is still important to them and they are not giving it up when they build new housing. So it's a social group and a tradition that is continuing. But the rest of us have given it up.

If there are any other questions, I'd like them to be taken now because I've asked Elizabeth and Pietra to sum up the day. They have seven minutes in which to respond.

**Ray Kinoshita:** I would like to add one thing because when you asked the question, "do women, per se, have something they have to offer to the design field," the general response as I understood it is that we are simply equal to men. In a way I would disagree with that, because (and I can't pretend to be an expert on women's issues) I think that women have certain sensibilities that may come out. I don't think it's a matter of taking different forms (i.e. womb-like versus phallic). It may not be about a different symbolic language but about differences in the processes of design. One

example, I would say, balance and create interconnections between many different concerns. It is one quality I think more prevalent in the design work of women. At the moment, I think that is something many people could speculate about. Virginia Woolf spoke about the fragmented consciousness of women and how women have not always been able to pursue ideals in the same way as men because they have had multiple concerns-- how do you nurture your child, how are you going to please everyone else first. I think that sort of conditioning in women won't necessarily change in ten years or whatever. I think that it can be very strong, positive quality in design that should be recognized. It should be nurtured.

**Elizabeth Cahn and Pietra Kooiker:** I think it is recognized but it is devalued. And in response to your question, this is a real problem that feminists have. And this is not to criticize your question, but there is no recipe for saying, OK women think this way. No one knows how elemental women would design buildings if we would design buildings like the womb or instinctually not make phallic towers or anything like that. We can not say that. What we mean by how women can design as women is like we were saying. We receive a very different education from men. We come out pink and blue so it's not a matter of human rights. It's a matter of women's rights versus what men have and what they can expect to have. And so by that, we mean

that by the time we get to college in architecture we are already at least seven years behind the boy students because women are not encouraged to build things, to work with their hands. We're encouraged to play with dolls, to have tea parties, to not speak loud, and to behave like ladies (and by that point we feel that we're expected to have shaven legs, to wear pantie hose and heels, and everything else). And that is what we disagree with. What we're trying to say is about how women design. It is in terms of a different outlook on life that patriarchy does not allow. I would vehemently disagree with you saying there are diverse attitudes of people sitting at this table when people talk about challenging the system. Well, we're challenging the system and we're not being received in what I would say a relative positive way overall. And so it's not so simple as just saying "challenge the system." We adamantly disagree with the idea that the streets are safe. I mean, they clearly are not and patriarchy is very good at dividing and conquering and separating to the point where you wouldn't believe that men rape at least 2000 women every-day in the United States and men rape over 40,000 women every-day in the world. And we're hearing essentially the streets are safe. Problem? What problem? There is no problem?

I think that the point that Elizabeth is trying to make is, not that there is anything wrong with your question, but that you shouldn't ask us the question.

You should ask yourself the question. Because we're not in any position to say: "These are the ways we should think, these are the actions that you should take." Precisely, we think that all women deserve to respect themselves and to be respected in that way. And so that's why we turn the question around a little bit and maybe phrase it in a different way, so that it isn't, "What is the recipe for our solution," but "How are we going to think; how are we going to be" in order to begin to ask those questions.

I think that the comments that you just made are a perfect example of how patriarchy trains women to devalue themselves, to become disconnected from themselves. Furthermore, it trains women to be harsher judges of other women than even men are. You are performing a function for patriarchy here through what you said.

Most certainly, for reevaluating the educational system for architecture, we want to start an architecture school by women and for women that values earth, body, and cosmos. It is not about domination and control or about manipulation or about built structures, per se, if that is an answer to your question. The city does not necessarily concern us as we tried to stress. We very strongly feel, as we are beginning to see what the greenhouse effect might do, that if we continue on in this way there will be no city, no anything. And so by that, we are

taking it upon ourselves, as are many other women, to at least separate from that and not contribute to it, to ultimately try and change it.

**Ray Kinoshita:** One aspect of women's rights and the whole idea of women seeking a kind of place in the world right now is that there are many different ways of thinking about what our reality is. We're all here to question ourselves. Cahn and Kooiker's view of the world oppressed by patriarchy contains many truths though it also excludes others. We're all, as women, part of the system. We're also outside of the system simultaneously. This condition created a much more complex issue than simply having two groups (men, women) that are totally different and totally apart. That's why there is such a diversity of opinions, even within one group of women speaking. There can be a lot of different truths and we need to be open in order to sort through them. It has to be that way until history changes.

**Diana Balmori:** I find this discussion very good. I think that we lack it. We lack it among ourselves as women. We need it. What has been brought up here today by the two people (i.e. Elizabeth Cahn and Pietra Koiker) who are summing this up are things that are only too true. I think that we need to hear them. We don't want to hear lots of things that are very painful to us. We try to avoid them and we have very, very few forums such as this one. I'm

enormously grateful for being able to talk about such things. So I find this of great value and I thank the questions and the discussion.

**Diana Agrest:** I wanted to follow also in a similar line. I think that this conference is extremely important. I don't know, I've always been a political person, not an activist. It's part of my upbringing. When I was in Paris in May, '68, there was something that I learned that I will never forget which was the problem of the left fighting for power and what Lenin called Leftism—the infantile sickness of communism. Now that is forgetting, leaving aside what place you stand politically. It can be applied to many things which is forgetting

the main focus and having little groups fighting with each other. I find that a little bit infantile, if I may say so (and I say this because I think that in the case that was brought up, I think there is a bias). I think Elizabeth and Pietra came with an idea that everybody else here was trying to do architecture like men. I heard that earlier this afternoon. I was shocked that somebody would dare say that to a lot of people who are very different; who come from very different backgrounds, who do different things, and who are speaking very differently. I think it's a prejudice. I think it's not very smart politically, frankly. And I think this is a political struggle we're talking about. I think in a political struggle you unite forces and you don't divide it. You're doing



exactly what you're saying patriarchy does; which is divide and conquer. So, I don't get it. I think you have contradictions.

**Elizabeth Cahn:** We don't want to conquer anything.

**Diana Agrest:** But you're dividing in a place where the discussion has to be dialectic in the sense of productive. Like economic production, there are negative forces and positive forces and you produce. You don't go yes or no and create a division when you still haven't gone ahead in the struggle. You have to find a point where you can enforce things rather than break them.

**Cynthia Davidson:** Don't forget that all the women here are a product of the same system. They're all coming out of the same system. There isn't a different system yet. You wanted to say something?

**Ann Marshall:** In agreement with that, I think that standing back, pointing the finger and saying "You've done this to us" is not the best way to bring about that change. I think that probably the best way is to keep moving forward. We cannot expect change to happen overnight. We cannot expect everyone to understand our points. But I think that slowly by people seeing our progress, seeing that we are capable and seeing that we can do anything

we set our minds to do, is the loudest statement we can make. I think that we really can hold ourselves back. It is just as much our responsibility to bring about that change as it is the men's or whoever else's. I think that often-times we don't see clearly the face we ourselves put forward. I think possibly if you ask many people in this room whether simply by listening to this reactionary talk, whether they would more likely support the cause or whether it would alienate them further, I think you might find the latter.

**Cynthia Davidson:** There are many ways to effect change and change happens at different rates. We are now going to have to change the discussion. Several of the people here now have to leave for the airport. There is a reception. I'm sure that any of you who are interested can continue this discussion with any or all of the panelists who are able to stay behind. Thank you all very much for coming and thank you panelists.

## CONCLUSION

Distinctive opinions are emitted throughout our book about the status of women in architecture. In order to improve the situation, several suggestions have been presented. One of the suggestions proposed was to create a school of architecture for women and directed by women. Several of our panelists also claimed that women architects should try to start their own firms as early in their career as it is possible. And yet, there were some who maintained that it is viable to share offices with men. No single voice can absolutely predominate. By bringing together the different puzzle pieces of our points of view, we may be able to get an understanding of the bigger picture.

Although divergences were expressed throughout the book, there were also major THREADS of

commonalities. As a basic canvas, our panelists all appeared to be very much concerned with people's welfare. The conversation went from homelessness to a respect for nature, from safety in the street to personal value systems, and from single parent households to community groups. This discussion tends to support the fact that women value people, environment, and society.

We hope our book awakens your energy to improve the status of women architects. We hope it sensitizes you to the current situation. More than anything, we hope you will remember new names of women architects and their work.