

UIFA JAPON

1x1

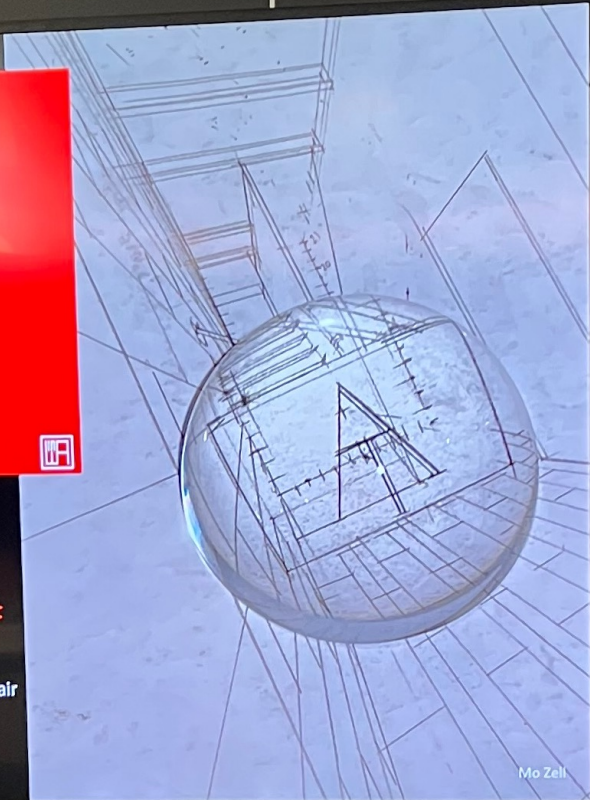
The International Archive of Women in Architecture

**1x1
IS CALLING
YOU**



**1x1 EXHIBITION |
INTERNATIONAL ARCHIVE OF
WOMEN IN ARCHITECTURE**

Donna Dunay, FAIA, IAWA Chair
Adam Shalleck, FAIA

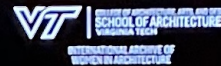


Mo Zell

IAWA 1x1, an initiative by the International Archive of Women in Architecture (IAWA), aims to collect an original work by woman in architecture and design around the world.

The work exhibited here will become a part of the 1x1 Collection to be preserved in the IAWA at Virginia Tech, Blacksburg, VA.

The IAWA extends this invitation to all. These items will be on display Thursday, June 8, 12:00 NOON – 6 PM PT in "The LOUNGE" at the Yerba Buena Center for the Arts (YBCA) A'23 AIA Conference on Architecture, San Francisco, CA. located at 701 Mission Street in San Francisco, adjacent to the Moscone Center.

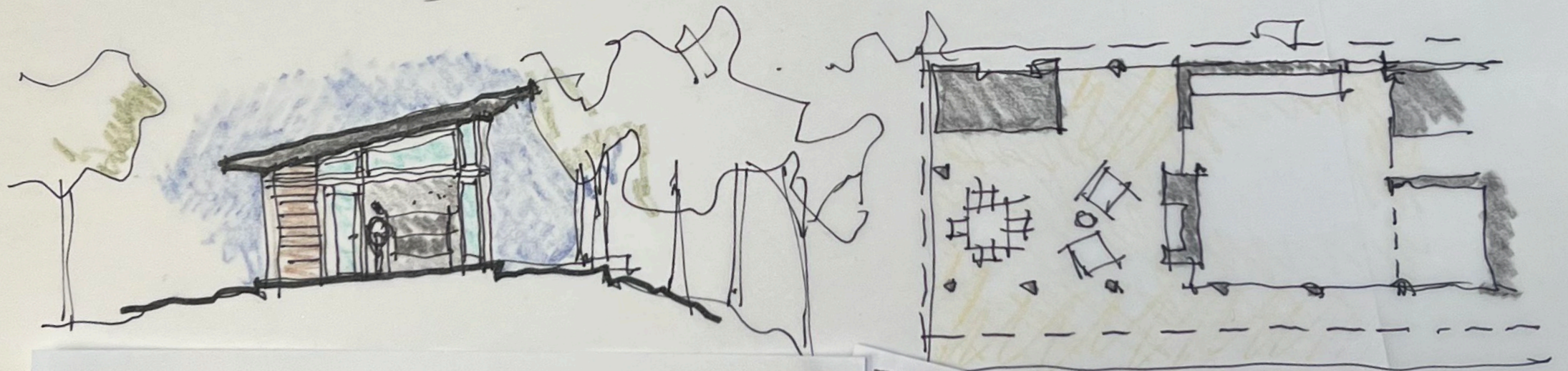
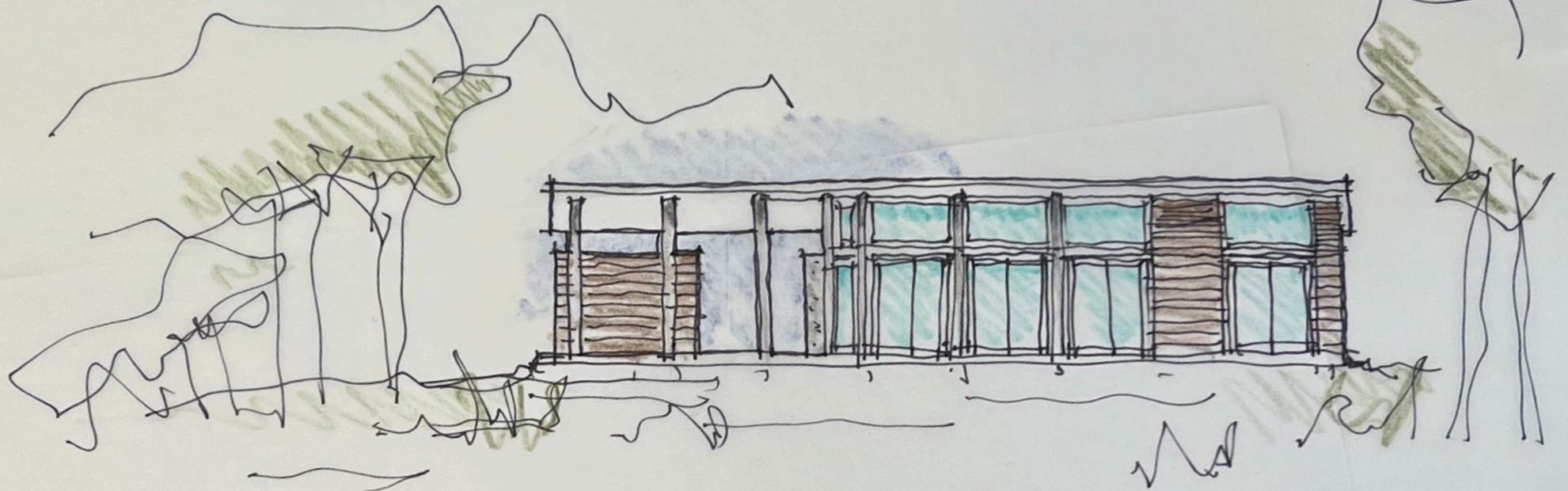




INTERNATIONAL ARCHIVE OF WOMEN IN ARCHITECTURE

The international call, **1x1**, seeks to collect one original artifact made by every woman in architecture and design worldwide.

This ongoing initiative invites all women in architecture and the design-related fields to contribute **a singular, original piece.**



SHENANDOAH VALLEY CABIN

WHILE NOT THE MOST SIGNIFICANT, AND BY NO MEANS THE LARGEST PROJECT IN MY CAREER, THE SHENANDOAH CABIN IS SPECIAL TO ME. I HAVE SPENT MOST OF MY PROFESSIONAL LIFE WORKING WITH SCHOOLS AND INSTITUTIONS. BUT THIS LITTLE 700 SQ. FT. CABIN REPRESENTS A VERY DIFFERENT AND VERY PERSONAL EXPERIENCE.

JOANNA SCHMICKEL, AIA, LEED AP
 Education
 Bachelor of Architecture
 Syracuse University

SHENANDOAH VALLEY CABIN

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AS WE BEGAN CONSTRUCTION I DECIDED THAT THE VOLUME OF THE CABIN NEEDED MORE OF A CONNECTION TO THE HORIZONTAL PLANE OF THE DECK. THESE SKETCHES OF THE CABIN REPRESENT A MOMENT WHERE BY EXTENDING THE ROOF PLANE OVER THE DECK A MORE FLUID TRANSITION WAS CREATED AND A MORE ELEGANT PROPORTION ACHIEVED. THIS SMALL CHANGE CREATED AN OUTDOOR SPACE WHERE MY HUSBAND, DOGS AND I ENJOY THE QUIET OF OUR LITTLE CABIN IN THE WOODS PERCHED ON A RIDGE OVERLOOKING THE SHENANDOAH VALLEY. SO, WHILE IT IS A SMALL MOMENT ON MY CAREER PATH, IT TURNED OUT TO BE A BIG MOVE IN THIS ONE LITTLE PROJECT.

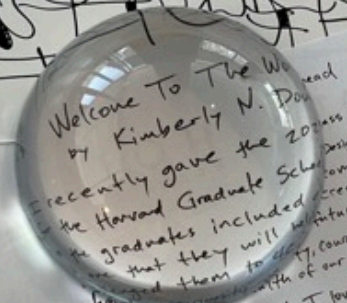
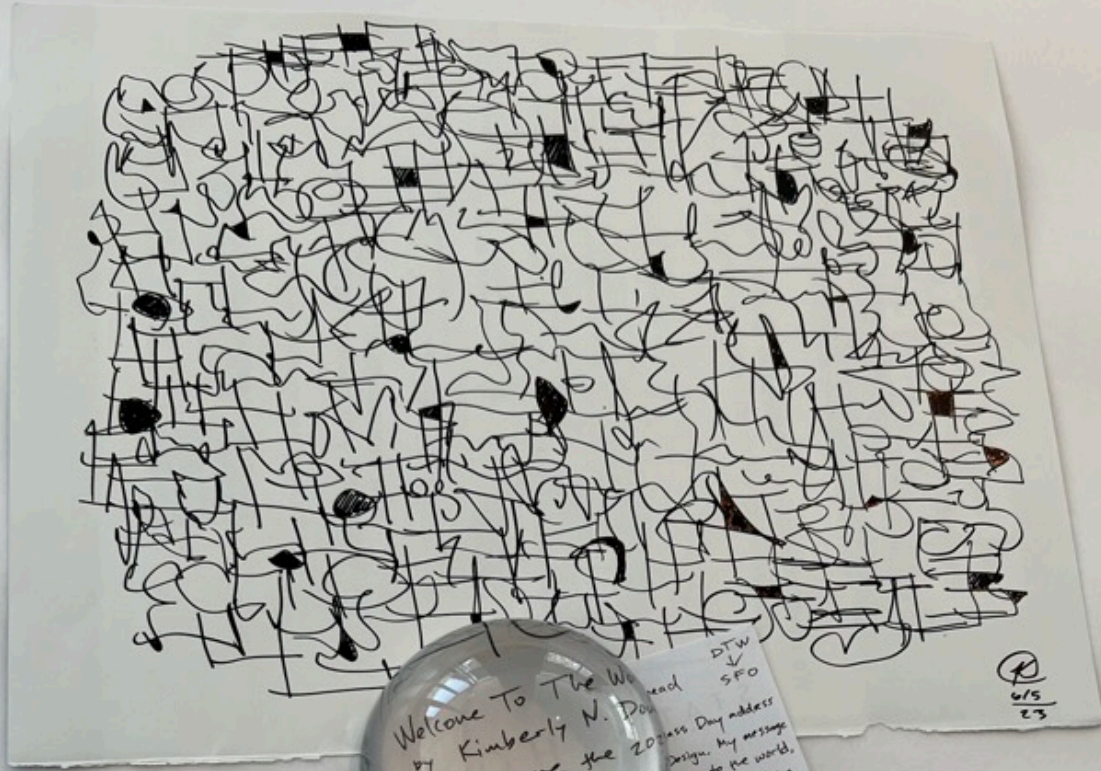
Page 6 例 ジョアンナ・シュミツケル

- シェナンドア・ヴァレーのキャビン

外観エレベーション <スケッチ>、平面図 <スケッチ>

私のキャリアで特に大切だと大きなプロジェクトとかではなく、むしろ個人的にとっても意味のある特別なのが、このシェナンドア・ヴァレーにあるキャビンです。多くの時間を教育や研究の場で費やしてきましたが、夫と2匹のグレート・デンと共に週末を過ごす為に設計したこのキャビンは、やや大きなプロジェクトでも使っているすてきなデザインの全てをよく示しています。空間のボリュームのつながり方や材料をととても吟味し、限られた空間を工夫して、水平的な平面にボリュームを乗せています。

建設を始めた時、キャビンの空間はもっとデッキの平面と繋げるべきだと思いました。屋根になっている水平な面を更に延ばしてデッキの面にかぶるようにする為に描いたスケッチです。とても小さな変化でしたが、そのおかげで空間の流動的な推移ともっとエレガントなプロポーションが生まれたのです。このように小さな変更をしたので、私たち夫と犬たちの楽しめるアウトドアの空間ができ、森に居ながらにしてシェナンドアの溪谷を見渡し、キャビンでの静けさを楽しんでいます。つまり、この小さなプロジェクトには自分のキャリアのほんの僅かの時間をかけただけなのですが、大きな方向転換をもたらしたのです。



DTW
SFO

Ⓟ
6/5
23

Welcome To The Weekend
by Kimberly N. Dowdell

I recently gave the 2013 Design Day address
at the Harvard Graduate School of Design. I then
asked them to create, that is to
depict them to us, courage, and consistency
in service of the health of our people and our planet.

One of the things that I love about being an
architect is having the ability to see the future
and bring an internal vision to external fruition.
We have a powerful set of skills that allows us to
elevate the human experience through the art
and science of building and revitalizing places,
structures, cities and civilizations.

This original sketch represents my creative
expression of the call to action for architects
and designers of all types to 4C the future.
A blank page becomes the dwelling of a new
abstraction, and a pen empowers the patterns
forming in my mind to take shape in two dimensions.
The paper poses the question and the pen
creates the response. This piece of art
that I generated while on my flight to the
AIA conference encourages me to keep asking
questions and sketching ideas until landing on the
answers. Ⓟ

Kimberly N. Dowdell

6/5
23 Welcome To The World Ahead
by Kimberly N. Doudell

DTW
↓
SFO

I recently gave the 2023 Class Day address for the Harvard Graduate School of Design. My message to the graduates included a welcome to the world, the one that they will help to create. I then challenged them to 4C the future; that is to deploy their curiosity, creativity, courage, and consistency in service to the health of our people and our planet.

One of the things that I love about being an architect is having the ability to see the future and bring an internal vision to external fruition. We have a powerful set of skills that allows us to elevate the human experience through the art and science of building and revitalizing places, structures, cities and civilizations.

This original sketch represents my creative expression of the call to action for architects and designers of all types to 4C the future. A blank page becomes the dwelling of a new abstraction, and a pen empowers the patterns forming in my mind to take shape in two dimensions. The paper poses the question and the pen creates the response. This piece of art that I generated while on my flight to the AIA conference encourages me to keep asking questions and sketching ideas until landing on the right answers.



Page 7 例 キンベリー・ドードル

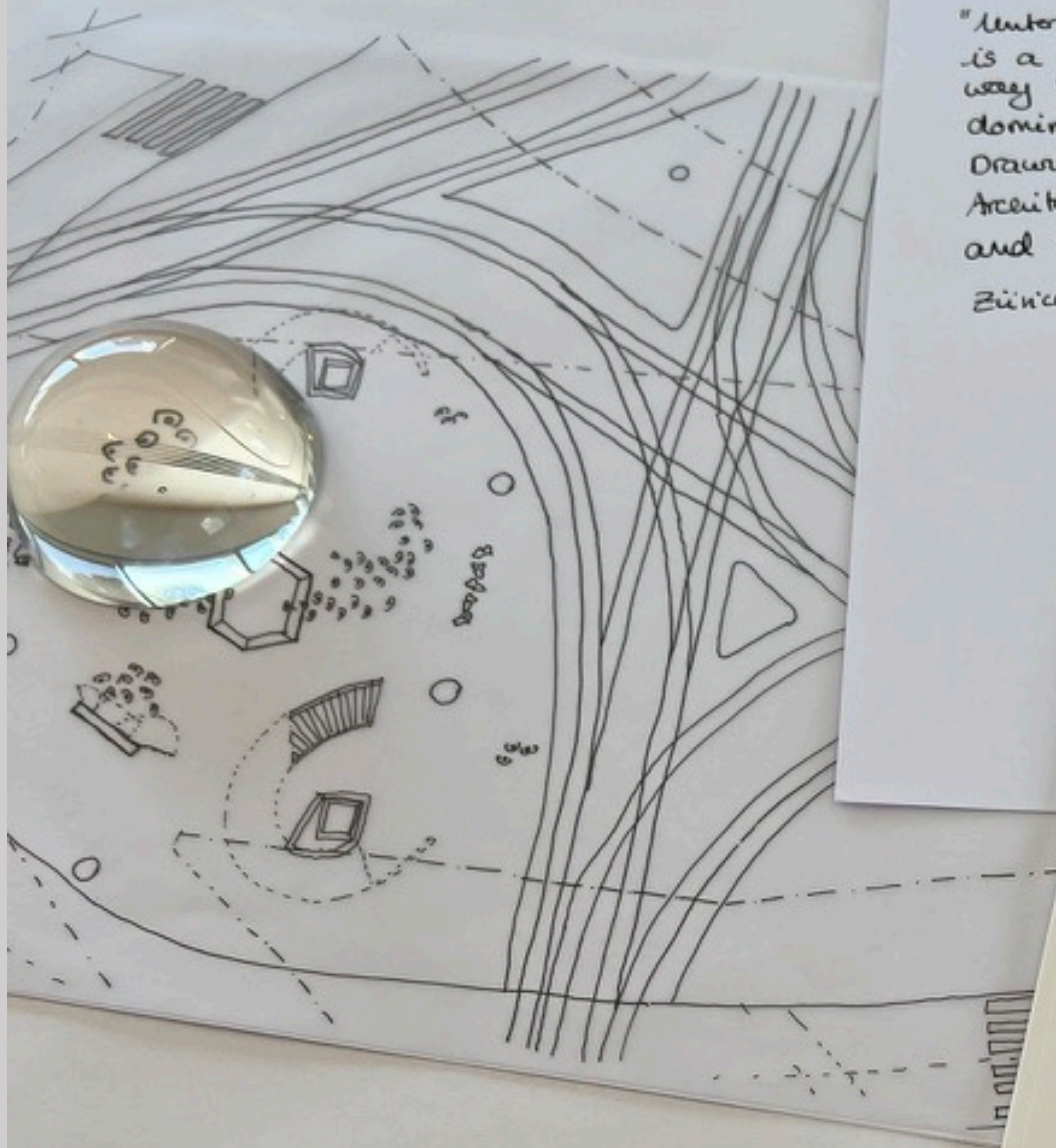
2023年6月5日 テトロイト発サンフランシスコ行きの機内にて
未来の世界に歓迎します!

先日、ハーバード大学デザイン大学院2023年の卒業式で講演いたしました。彼らが手を貸して創る世界に『ようこそ!』と伝えました。そして、『未来を予測してごらん』と挑みました。私たちの健康と私たちの惑星、地球の健全のために彼らの好奇心、創造力、勇気そして一貫性を展開してください、と。

私にとって建築家であることの喜びの一つは、未来を想像する能力があり、内なるビジョンを外界に結実するところです。私たちは、とてもパワフルなスキルの一式を持っています。それを持ってすれば、建設の科学と芸術を通して人間の経験を高め、場所やストラクチャ、都市、文明を再活性することができるのです。

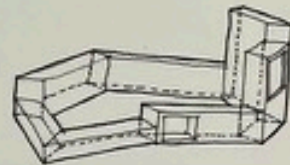
私のこのオリジナルなスケッチは、あらゆるタイプのアーキテクトとデザイナーに未来を予測するように行動を呼びかけるための、創造的表現です。

白いページには新たな抽象が宿り、私が思いつくパターンを二次元のものに具現化するためにペンが動きます。紙の上で疑問が生まれ、ペンがその答えを描くのです。AIAの年次総会に出席しようと移動中の機内で生まれたこのアート作品は、正しい答えに着地するまで疑問を問いかけ、アイデアをスケッチするように私を励ましています。



"Unter der Brücke" (Down under the bridge)
is a comic that shows in a playful
way the spatial potentials of a traffic
dominated place in Zürich.
Drawing and writing the comic, I realized:
Architecture is time, motion, material
and emotion.

Zürich, 9.12.21 H. Weyell



Unter der Brücke
Weyell Berner Architekten

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Page 8 例 ウェイエル・バーナー

橋の下の空間 M ウェイエル

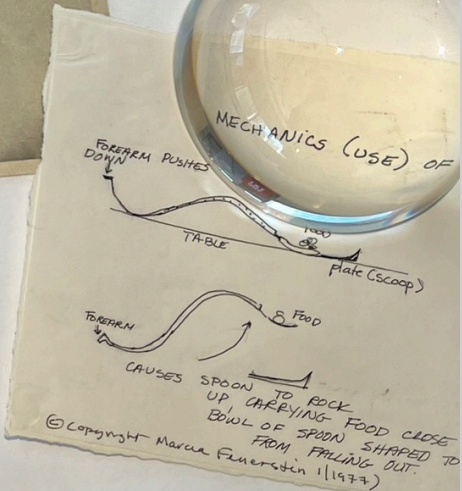
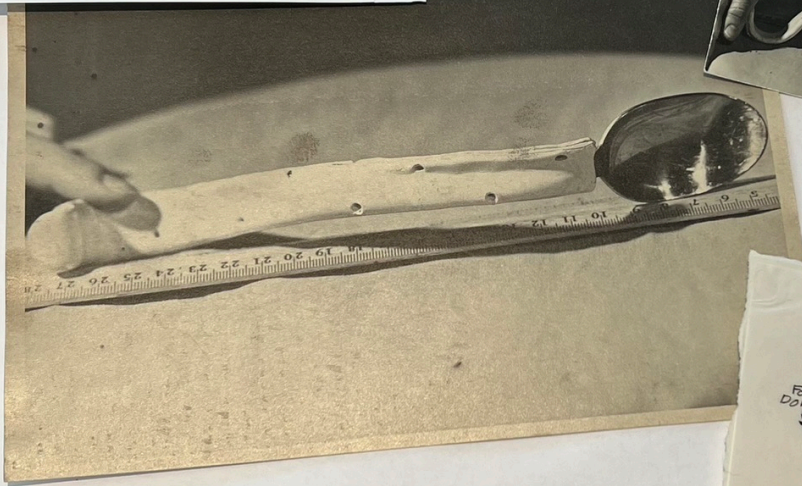
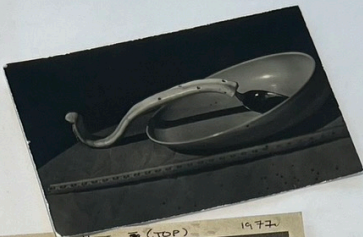
2021年9月12日付け、チューリッヒでのシヨートノート

『橋の下で』はチューリッヒにある交通量の多い橋の下ではしゃいでいる様子を描いた
コミックです。ドローイングを描きコミックの筋書を考えているときに、『建築』とは
時間、動き、材、そして感情からできていると実感した次第。

Marcia Feuerstein: Rocker Spoon

Chap's "Rocker" Spoon - 1977. This was one of my first design projects because I became an architect for several architectural design firms but was my first love. Before architecture I turned into Occupational Therapy and Chemical. This interest for my young students/clients/patients granted me a deep knowledge of the body in space - anatomy, physiology, perception, and sensibility - to understand how we best use everyday places - that we barely think about. The spoon was the last design I made before leaving OT and entering architecture. It gave me the impetus and courage to change. And it provided like Spoon and OT a foundation that continues to inform my work today.

Chap's spoon, for a 15 y.o. teen - Shikora, smart, and - to read himself. He had a rare defect that stopped the development of his upper extremities, so all he could do was swing his arms from shoulders, rest them on a table, and hold small objects between his 1st and 2nd right hand fingers. His limited abilities created the double curve that he could push down to lift up the spoon like a prosthetic instrument. We worked on it together, agreed it was pretty ugly - working what was on hand, but it "functioned" without any attempts to exceed the initial "final" form. I departed before could create any other iterations.



Marcia Feuerstein: Rocky Spoon

Joy's "Rocky" Spoon - 1977: This was one of my first design projects before I became an architect (or studied architecture). Design + Art was my first love, but before architecture I detoured into Occupational Therapy and channeled this interest for my young students/clients/patients. OT granted me a deep knowledge of the body in space - anatomy, physiology, perception, and a sensibility to understand how we exist in everyday places - that we barely think about. The Spoon was the last design I made before leaving OT and entering architecture. It gave me the impetus and courage to change. And it provided (the Spoon and OT) a foundation that continues to inform my work today.

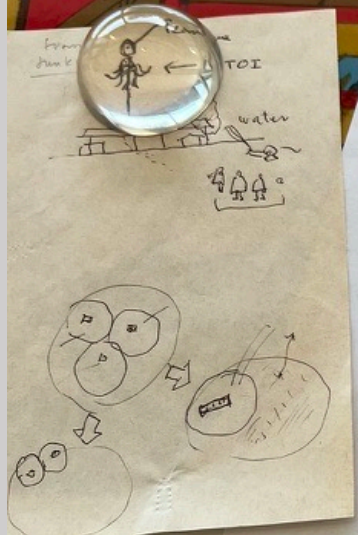
"Arthrogryposis"
Joy's spoon, for a 15 y.o. teen - stubborn, smart, proud - to feed himself. He had a rare defect that stopped the development of his upper extremity joints so all he could do was swing his arms from his shoulders, rest them on a table, and hold small objects between his 1st and 2nd right hand fingers. These limited abilities created the double curve form that he could push down to lift up the spoon bowl. Like a prosthetic instrument, we worked on it together, agreed it was pretty ugly - working what was on hand, but it "functioned" without any attempts to go beyond the initial "final" form. I departed before we could create any other iterations.

Page 9 例 マーシャ・フォイエルシュタイン

マーシャ・フォイエルシュタインの「スプーン」の写真とデザインスケッチ

今日のいわゆる「ロッキー スプーン」1977年型 これは私が建築の世界に入る前、デザインの仕事をしていた時のプロジェクトです。デザインとアートに夢中でした。建築に携わる前のことですが、作業療法という分野に関わり、ある若い学生の治療にあたることになりました。人間の体に関する知識を深めることになったのです。空間、アトミー解剖学的生体構造、生理学、知覚や感覚というものがどういうものなのかの知識を得たおかげで、人間がほとんど無意識に対応している日常的な行動がよく理解できるようになりました。このスプーンは私が建築の世界に入る前に作成したのですが、その経験は、私に変化することを推進する力を与えてくれたと思います。そして今でも私の仕事に大いに情報をもたらしています。このスプーンは、ある15歳の頑固で頭の賢い少年が、自力で食べるためのツールなのです。腕や手の先の発達障害のため、以前は手の第一指と第二指で僅かの食べ物を掴むのが精一杯でした。このスプーンは人工装具のような使い方で、見苦しいとはいえ機能的には十分使えます。改良型を私が手掛けることなく、その分野を離れてしまったので、これが私が作った最初で最後のモデルです。

Four Secrets of Living in the Aging Society



Behind the Drawing

The original drawing of this panel was created by myself for the exhibition under the theme of "A Final House - How and With Whom We Live When We Are Aged," which was held in 1994. (The pen-writing original finished with color metallic tint is twice of the size of this panel.) In those days, amid the ongoing transition from an aging society to an aged society, we had to tackle challenges facing Japan from perspective of living environment.

To achieve that, 12 women architects of Architects' Committee in Tokyo Society of Architects & Building Engineers presented initiatives respectively in the exhibition.

Guided by my desire to travel the world in my whole life, I sketched out images of "Four Secrets to Survive in the Advanced Age":

- 1) What we need is wonderful friends---finding places to stay in return for helping such people,
- 2) If I have the physical strength and financial resources---traveling all over the world with a customized camping car,
- 3) If I don't have sufficient money--It's possible to travel on foot carrying baggage, Finally, I drew a cheerful woman flying on broom among stars.
- 4) If I can't move any more---I'll seek a shelter, so every city must have a shelter.

The traveling exhibition held at 7 places in Japan had received high acclaim. This was resulted in the prize that our group was awarded by Japan Federation of Architects & Building Engineers Associations. I'm pleased that we were able to issue a booklet about details of the exhibition such as submitted proposals, etc. with the prize money after almost a decade since the last exhibition.

Junko MATSUKAWA-TSUCHIDA

Junko Matsukawa-Tsuchida

Behind the Drawing

「今回の展覧会のためには『説明書は、手書きで』
となっていますので、ご注意ください」

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アートワークの背景

このアートワークの原本は、もともと1994年に開催された展覧会に出展するために私が描いたものである。展覧会のテーマは、「歳を重ねたとき、私たちはどこに住むのか―終の棲家」というものだった。(オリジナルは、ペン描きの上にカラートーンを貼って仕上げている)。パネルの大きさはこのパネルの2倍のものだ。

当時、日本社会は「高齢化社会」から「高齢社会」への転換真っ只中の時期であり、私たち女性建築士はこの日本社会が直面する問題に対して、「だれとどこに住むか」という視点から挑戦しなくてはならないと考えており、東京建築士会に所属する12名の女性建築士がこの問題に取り組み、展覧会を開催した。

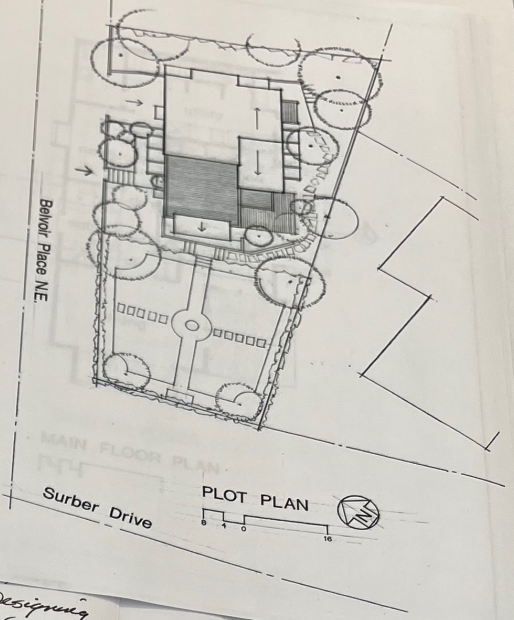
私は、「旅すること」が大好きだったので、加齢とともに自分がどういう住まい方をし、どういうことをしたいかという理想を描いてみた。

絵は左から反時計回りに「高齢社会を元気に生きるための4つの努力(秘密)」としてまとめている。

- 1：持つべきはすてきな友人…ちょっと仕事を手伝うことで、泊めてくれる友人を世界中に持ちたい
- 2：体力と資力があれば…特製の大八車にお気に入りの道具を積んで世界を旅したい
- 3：うまくいかないときは…徒歩でもいいから荷物を引きずりながらよたよたと旅を続けたい
- 4：もしも自分で動くことが出来ないときは…避難所を探して、転がり込む(どのまちにも避難所が必要だ！)
- 5：最後は箒にのって、星の世界を旅する！

この展覧会は都内の7か所を巡回し、(公社)日本建築士会連合会から「業績賞」を頂いた。参加したみんなで、トロフィーを飾って祝った。

- 11/27/70 Guest on Beth Leonard's TV show
- 09/09/71 Speaker at Soroptimist installation dinner
- 10/18/71 AAJW speaker at E. Spencer residence
- 10/28/71 Architectural Secretaries Association (Seattle Chapter)
- 01/29/72 "Report of American Women for International Understanding (AWIU) trip to Israel, Egypt & the Soviet Union"
- 03/09/72 Speaker at "Fashion Group Career Day"
- 03/28/72 Music & Art Foundation, Sunset Hill Unit
- 05/03/72 AWIU 1971 trip to the Soviet Union
- 05/06/72 KOMO TV, taped film
- 06/02/72 Evergreen State College, Olympia, WA
- 11/18/72 "Women in the Professions" Women's Symposium
- 02/12/73 "Women in the Professions" Women's Symposium
- 05/24/73 KING radio, "Call for Action"
- 05/29/73 Faculty Wives, University of Washington
- 10/04/73 Tour and background of Gould Hall (new architecture)
- U of W career program
- U of W career program
- Community College
- U of W, Women's Programs in Continuing Ed
- U of W, Women's Programs in the Arts
- Career Survey, "Women in the Arts"
- Seattle Public Library, "Residential Remodelling"
- U of W, Women's Affairs committee pres
- U of W, Six Remodelling Case Studies
- "W. Six Remodelling Association"
- "W. Six Remodelling Association"
- secretaries PUT"
- tract Show



1 x 1

With my professional material a folder was found in a file drawer. Plans supplied me with 1 x 1 exhibit material. Designing our own home was to include husbands' views. They and my kitchen arrangement plus space for art work.

The small corner lot required a vertical project to encompass the needed floor area. Their arrangement provided an opportunity for a very compact efficient system, one of my trademarks in all my work. All spaces shared in natural light and ventilation with a light shaft in the central core also providing ventilation. No artificial light was required during the daytime hours. The house was comfortable in all seasons.

The kitchen, my central center, was ideal with a wonderful view of the garden and lake beyond which working at the sink, also reached, was an interior garden that continued through the floor to a two story glazed ceiling, into the outdoor garden. The house worked for just the two of us, and a dozen dinner guests as well. Had somewhat my goal of creating my desired environment for my clients (us).

My background includes experience in all types of building, but residential work is my specialty working with homeowners satisfying their personal needs. Not surprising some clients become life long friends.

J. Jane Hastings, FAIA

With my professional material already in the IAWA collection, a folder was found in a file drawer labeled Small Floor Plans supplying me with 1x1 exhibit material. Designing our own home was to include husband's former study and my kitchen arrangement plus space for art work.

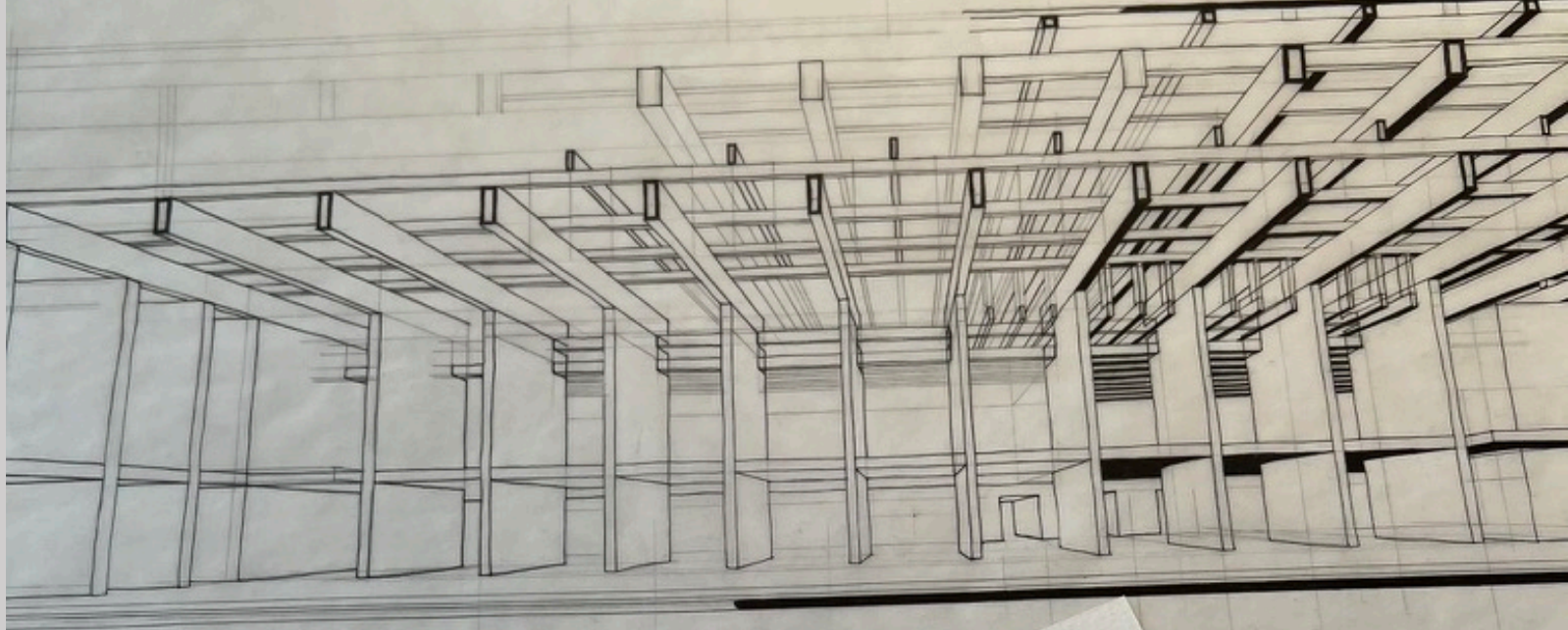
The small corner lot required a vertical project to encompass the needed floor area. This arrangement provided an opportunity for a very energy efficient system, one of my trademarks in all my work. All spaces shared in natural light and ventilation with a light shaft in the central core also providing ventilation. No artificial light was required during the daytime hours. The house was comfortable in all seasons. The kitchen, my central center, was ideal with a wonderful view of the garden and lake beyond while working at the sink. Also included was an interior garden that continued through floor to a two story glazed ceiling, into the outdoor garden. The house worked for just the two of us, and a dozen dinner guests as well. Had reached my goal of creating the desired environment for my clients (us). My background includes experience in all types of building, but residential work is my favorite working with consumers satisfying their personal needs. Not surprising some clients become life long friends.

J. Ann Hastings, FAIA

敷地平面図

シアトル地域での活動、講演などのリスト

既に IAWA のコレクションとして収められている作品がありますが、1X1 の展示会に出展するのに相応しいものを、『スモール フロア プラン』として整理されていたフォルダの中で見つけました。夫の書斎と私のキッチンの整理棚そしてアートワークをするためのスペースを取る為に自宅を設計しました。敷地は狭い角地でしたので、必要な平面を網羅する為には垂直なプロジェクトを考える必要がありました。このプロジェクトは、とてもエネルギー効率の高いシステムにする機会でもあり、エネルギー高効率はその後の私の仕事のトレードマークのひとつでもあります。すべての空間は自然光と自然な空気の流れで満たされています。日中は人工光は必要ありません。四季を通して快適に過ごせる家です。キッチン私の生活の中心で台所仕事をしながら見える庭とその向こうの湖の眺望は素晴らしいものでした。フロアから二階建てのガラスの天井まで続いて、外の庭に続いています。この家は、私たち夫婦と友人たちを結びつけています。私のクライアント、私たち自身ですが、の満足する環境を作るのが私の仕事のゴールになったのです。私はあらゆるタイプの設計を手掛けていますが、個人住宅がその依頼主個人の必要を満たす点でとてもやりがいがあります。クライアントの中には人生を通しての友人になったとしても驚きではありませんよね。



This perspective drawing represents the moment I realized that I did indeed have questions that demanded answering through the course of my thesis project. After wasted months considering meaningless grand gestures, I decided the space needed to reflect only the most essential elements of a building created to celebrate ballroom dance. I recognized that the simple design of a sprung dance floor presented me with more questions than I could hope to answer in a couple of semesters. As I meditatively drew the overlapping lines of ceiling beams layered to echo the hidden structure of the floor, I started to wonder... when does it need to end?

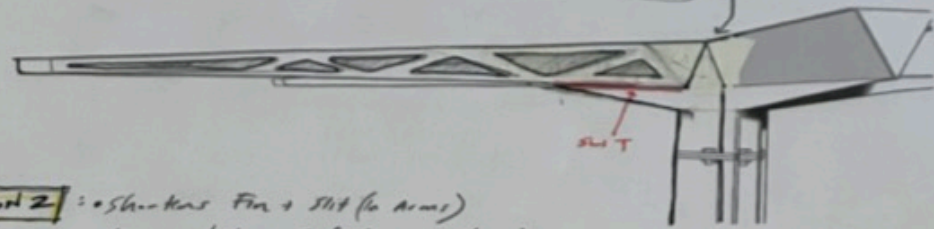
Danielle E. DeYoung

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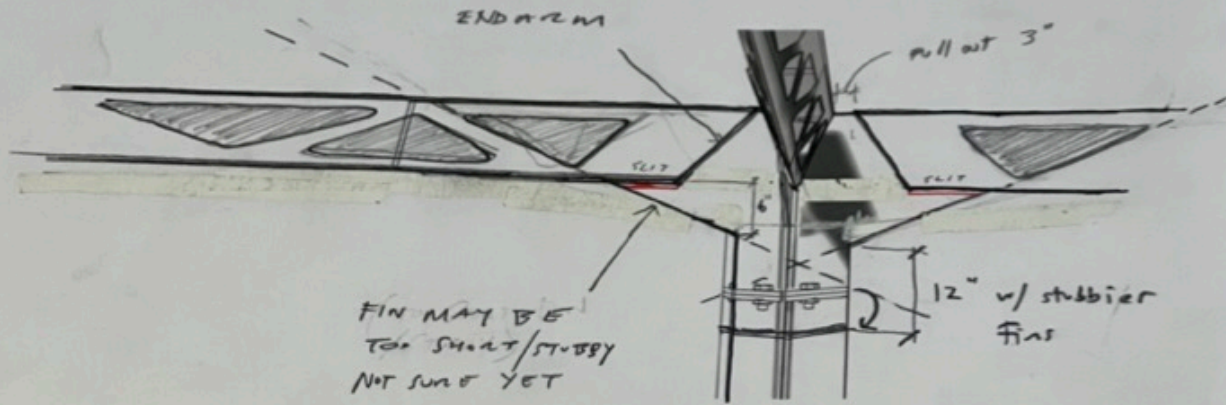
Danielle E. DeYoung

Page 13 例 ダニエル・E・デヤング

このパースは私が卒論プロジェクトを考えていた間、答えを見つけなければと疑問に思っていたことがあったことを思い出した瞬間を表しています。何か大きな意味のあるものを考えていた数ヶ月が過ぎ、社交ダンスが楽しめるような建物の最も本質的な要素のみを反映する空間が必要なのだと決めました。スプリングのダンス床のシンプルなデザインが、数学期に渡って考えても答えられないような多くの疑問を抱えることになったと、気付いたのです。だから、フロアの隠れたストラクチャを響かせるように、天井ビームがおり重なったような線を想像して描きました。いつになったら終わらせることができるのだろうか、と考え始めました。



Option 2 : Shortens Fin + Slit (to Arms)
 • changes / stops end of arms short.
 • reversed angle.



TRUTH IN ASSEMBLY.

NOTE: TRUSS MEMBER TO ALWAYS ALLOW
 W/ END OF FIN'S, TRY ALL OPTIONS.

CROWN CAPITAL SKETCHES
 MARY BARENSFELD ARCHITECTURE
 CAMPUS DRIVE PERGOLA
 180131 (2)

MARY BARENSFELD
 ARCHITECTURE

Pitchee's Prow - Pergola Crown - CAPITAL SKETCHES

Sketching the details of a shade structure for a project in the Oakland Hills, Pitchee's Prow, helped me work out critical constructibility issues. Here, I'm thinking through aspects of the pergola's crown.

much the same way that the project...

Pitcher's Row - Pergola Crown - CAPITAL SKETCHES

Sketching the details of a shade structure for a project in the Oakland Hills, Pitcher's Row, helped me work out critical constructibility issues. Here, I'm thinking through aspects of the pergola's crown.

In much the same way that the project owner (my client)'s pitching skills are based on a technical expertise of speed, spin rate, axis and elevation, the hit-of-parts pergola takes its position atop the mound, the panoramic view unfolding in front of it as the hill slopes away.

Taking a page from Jean Prouvé's hit-of-parts designs and heavily influenced by the steel frame house kits of the mid-1950s, the Pitcher's Row pergola structure is envisioned as the first iteration in a series of Deployable Structure Kits, seeking to utilize today's manufacturing capabilities of 3D modeling, waterjet/CNC cutting, and bending tools in a deployable hit-of-parts structure. Deployable Structure Kits push aesthetic structural aspirations via long spans, inventive column design/layout, and emphasis on utilizing various steel thicknesses and shapes. Designed as readily deployable kits, the pergola kit components were trucked, hoisted and bolted into place after columns were set. Future design iterations may benefit from slotted or keyed connections, further casing construction and eliminating fasteners. Reliance on ease of construction and pre-fabricated elements assembled on site with tapered slender forms remain key elements of all Deployable Structure Kits.

These structural sketches mark a pivotal design growth moment as I used them to convey my ideas to the structural engineer and subsequently the fabricator, who built my ideas.

I am a licensed architect, yet I don't think the building enters the landscape.

Landscape and architecture should meld into one design process and incorporate structural elements as spatial enclosure.

< オプション2のディテールのスケッチ >

オークランドヒルズの『ピッチャーの船首』の設計中に日避け構造の詳細図をスケッチしたのですが、その極めて重要な建設工程と管理の問題を解決するのに役立ったのです。パーゴラの頭頂部の形勢をどう考えていたかを紹介しましょう。

このプロジェクトの施主は野球のピッチャーで、彼の腕前は球のスピード、スピンの掛け方や球軸、球の高さに裏付けられています。それと同じように、このパーゴラはマウンドの上に聳え立つパーツからなるキットで、目前は丘のスロープが彼方に降ってパノラマが広がっているのです。

ジャン・プルーヴェのパーツのデザインの展開図を広げたページを取り上げ、1950年代のスチールのフレームの住宅のデザインに少し影響されていました。『ピッチャーの船首』で設計したパーゴラの構造は、3Dプリンター、水噴射カッティングと曲げ加工道具といった今日の製造技術を使うことを念頭にした展開式構造のCNCキット・シリーズの初版として考案しました。柱の長いスパンや独創的な柱のデザインと配置、そして厚みや形のいろいろ違うスチールを使うことで美的な構造を追求しています。展開式キットのデザインで、トラックに積み運ばれ、現地ですぐ柱が組み立てられた後、ボルト接合されます。スロット式又は鍵式の接合部なので、シリーズの新しいバージョンにする場合も建設は容易で、締結部を新たにする必要もありません。すべての展開式構造キットに共通して建設は容易でテーパ加工の細かい穴にプレハブの部品を組み立てます。

これらの構造スケッチは私にとってデザインの能力が極めて重要な成長を遂げたことを表しています。このスケッチのおかげで、構造エンジニアに私のアイデアを伝えることができ、その後、製造する人に伝えられたのですから。私はライセンスを持った建築家ですが、ビルディングはランドスケープのところで終わるとは思いません。ランドスケープと建築は一つのデザイン過程として併合するべきで、空間で囲われたものとして構造的な要素を取り入れるべきです。



Marianne Brandt: Smokny, Ashtray

May 1st, 2023

Started as a work of documentation of a larger de
this piece by Marianne Brandt immediately caught

I started questioning and imagining if it would be
treat photography with the same rigor of a techn

In the same way architecture is represented thro
floorplans, oblique drawings and axonometrics,
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that clearly conveyed their tridimensionality.

Moments in the photography studio were full
act of photographing objects became a discov
finding and revealing their inner soul. It
as the objects demanded to be portrayed s

May 1st, 2023

Started as a work of documentation of a larger design collection, this piece by Marianne Brandt immediately caught my eye.

I started questioning and imagining if it would be possible to treat photography with the same rigor of a technical drawing.

In the same way architecture is represented through elevations, floorplans, oblique drawings and axonometrics, I decided to systematically photograph objects from different viewpoints that clearly conveyed their tridimensionality.

Moments in the photography studio were full of discovery. The act of photographing objects became a disciplined exercise in finding and revealing their innate soul. It almost seemed as the objects demanded to be portrayed so rigorously, so every detail and their soul could be revealed to the viewer.

Each individual photograph was later arranged in compositions that purposely resemble technical drawings. I hope, as a designer, to have assisted in the study and appreciation of this wonderful object, by an extraordinary designer and pioneer, like Marianne Brandt.

Michelle Nozfa

Page 15 例 ミシエル・ノセト

アダム宛 2023年6月2日消印の封筒の一部の写真

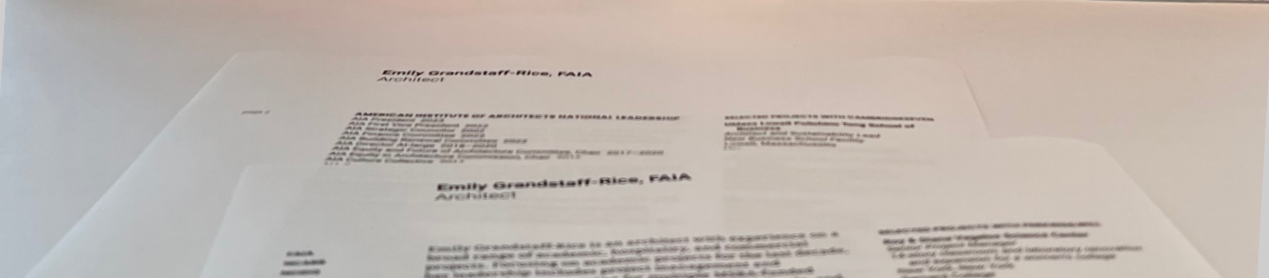
マリアンネ・ブランドの作品 『灰皿』20個の配置写真

ミッシェル・ノセトの2023年5月1日付けのノート:

やや大きめのコレクションのデザインをドキュメントする作業として始めたのですが、マリアンネ・ブランドの作品にすぐに虜になりました。技術設計図(テクニカル・ドローイング)の緻密さと同じように写真を使えるのではないかと思い始めました。建築を表現するのに平面図、断面図、斜視図、軸図があるように、私は写真であきらかに三次元の投影になるように、幾つも見点を替えて撮ることにしました。

写真スタジオでの時間は発見の連続でした。写真を撮るという行動は、イメージの精神を見出したり理解させられたりする規律のある訓練になりました。それはあたかも、被写体が厳格に捉えられることを要求しているかのようで、写真を見る人がその細部と精神を理解できるようにです。

各々の写真は後に敢えて技術設計図(テクニカル・ドローイング)のように見えるように構成しました。デザイナーとして、マリアンネ・ブランドのような稀なそしてパイオニアたるデザイナーの素晴らしい作品の研究と評価に役立ったと思っています。



Emily Grandstaff-Rice

Page 19 例 エミリー・ グランスタッフ・ ライス

建築家エミリー・ グランスタッフ・ ライスの履歴書

エミリー・ グランスタッフ・ ライスは学校建築、ホスピタリティー関連、および商業建築など幅広い分野で活動している建築家です。この10年ほどは学校建築に集中しており、複数のMSBAが出資しているプロジェクトのマネジメントと教育プログラムの作成、ニュー・ イングランド郡でのチャーター・ スクールや高等教育施設でリーダーシップを発揮しています。エミリーは、長年に渡りAIA に多大な貢献をしてきました。2023年のAIA プレジデント、2014年のBSAプレジデントを務め、建築の職業界での多様性について全米での議論を引っ張り、建築界の公平委員会、および公平と将来に関する分科会の議長を務めています。AIAの『公平な実務のガイド』、『建築専門家におけるバイアスの調査』の刊行に尽くしました。



INTERNATIONAL ARCHIVE OF WOMEN IN ARCHITECTURE

*Each piece submitted will
become part of the
1×1 Collection
to be archived and
preserved in the IAWA.*