

OZ

Volume 7, 1985

# Contents

## Editors

Kent D. McLaughlin  
Brian D. Tempas

## Managing Editor

Kelly Deines

## Staff

Michael Coates  
Mark Chaney  
Jeni Eusterbrock  
Mary Sue Gaffney  
Cary Gampher  
Micki Goldberg  
Nils Gore  
Linda Hall  
Christine Haug  
David R. Hecht  
William Hentschel  
Duane Hicks  
Michael Jordan  
Don Kiser  
J. C. Mika  
Jerry J. Morgan  
Michael Popp  
Kevin Umidon

## Advisor

William C. Miller

Oz is a nonprofit journal edited, designed and produced yearly by students in the College of Architecture and Design, Kansas State University, Manhattan, Kansas.

Technical photography, typesetting, and printing by Arrow Printing Company of Salina, Kansas.

Syntax and grammar advising provided by Jean L. Streufert.

- |   |  |
|---|--|
| <b>4 Architectural Response-Ability</b>   | Wolf Von Eckardt   |
| <b>6 The Architecture of Accommodation</b>  | Barton Myers   |
| <b>12 The Architecture of Making</b><br>Towards a Critical Theory of Building                                     | Marc Angelil   |
| <b>16 Process and Collaboration: Two Competitions</b><br>Monroeville Civic Center/Hong Kong 'Peak'                | Alex Krieger   |
| <b>20 How Not to Get the Word on Architecture</b><br>The Effect of Heidegger's Prose on Norberg-Schulz's Theories | Timothy Gould  |
| <b>22 The Architecture of Accommodation</b>   | Barbara Winslow  |
| <b>26 Harmonic Rhythm: The Essence of an Enjoyable Design Process</b>   | Amos Ih-Tiao Chang   |
| <b>30 Consciousness, Temporality and Possibility: Working Away from the Low Mimetic</b>                           | Ben Ledbetter  |
| <b>36 The Ruin of Ruins</b><br>Preservation and the Loss of Value   | Raymond Streeter   |
| <b>40 Issues To Models: A Prescriptive Process for Substantive Architectural Form</b>                             | Merrill C. Gaines  |
| <b>44 Ingredients of the Whole: Intuition, Environment, and Development</b>                                       | Neal Rassman   |
| <b>46 The Impact of Tradition on Present Day Architecture</b>   | Juhani Palassma  |
| <b>50 A Camp on Cat Lake</b><br>Rocky Mountains of Colorado   | Judi Bauer   |
| <b>54 New Dimensions in Reclamation</b><br>Indianapolis, Indiana  | Vance Rzepka/Ted Spaid   |
| <b>58 Maritime Museum</b><br>Boston, Massachusetts  | Paul T. Wilhelms   |
| <b>60 Furniture Design Workshop</b>   | Department of Interior Architecture<br>Kansas State University |
| <b>62 The Retreat—Context and Response</b><br>Manhattan, Kansas/Manhattan, New York                               | Shannon Criss  |
| <b>66 San Francisco Housing</b>   | Mark Banholzer and Paul Griesemer                              |

## Prologue

Since the beginning of our college careers a barrage of information defining architecture has been filling our heads. Much of the information dealt with the numerous techniques and processes employed in the creation of a solution to the design problem. Initially, this new information seemed absurd and quite unbelievable, and at times even humorous. But as we progressed through each semester and matured in mind and design ability, we began to understand what the information was and how it was to be used; but perhaps more importantly, we saw how this information, and the various design processes it included, could be incorporated into our own design methods.

However, the time to exercise this knowledge is rapidly drawing near, possibly sooner than we realized or hoped for, and many unanswered questions still remain. Many of these may only be answered with time, but some questions seem more pressing. Answers to these appear essential before accepting our first positions as professionals in the architectural world.

As a tool to aid in the journal's organization, and as a vehicle to illustrate our most critical questions (and perhaps provide a forum for answers), we have selected *Thought Processes* as the theme for Volume 7. Our intentions are twofold: one, to bring into discussion the "How do you know what it is, and what to do with it?" enigma; and two, to provide some stimulus and hopefully a better understanding of the importance of 'information' and the value of the various processes to students, academicians, and professionals. Subsequently, one can develop these ideas for the use in his or her own method of problem solving.

The collection of projects and essays in this volume provide a handful of the many opinions and alternatives to the approach of design. Our intent is not to provide a right or wrong answer — or for that matter any answer at all — but instead to bring what we feel is an important issue to our readers' attention. By addressing this esoteric idea, and presenting it as food for thought, we hope to instill the importance of thought processes in the conscious mind so that it may develop and mature as a positive architectural reference.

Kent McLaughlin  
Brian Tempas

Cover: The 1984 *Paper Architecture Competition* entry entitled, "Tall Tales" submitted by the Minneapolis architectural firm Meyer, Scherer & Rockcastle, Ltd. Each of the three illustrated panels reflects a thought of one of the principals in the firm.

Photo Credit: Tom Hysell

EDITOR'S NOTE: Yes, the Barton Myers and Barbara Winslow articles do have the same title . . . but this is a coincidence. Not to worry, stranger things have happened to those who have experienced Oz.