

of the building in their designed object through the craft of its assembly in the careful sizing and placement of elements, and its composition. That permitted the dematerializing results of the finished artefact – when illuminated from the inside, their object translated structure and surface into light and space, dematerializing its physical elements. This same translation also occurs in the actual building itself (Figure 3.6).

Team 2

This team captured the search for knowledge they felt the building embodied by choosing the metaphor of the book. Their book, like the building, has a plain and planar cover. Once inside, it reveals itself in increasing geometric complexity. Connection from one page to another is made evident through holes cut in each page. The second half of the book is symmetrically opposite to the first half, making it possible to read the book from either end, celebrating its symmetry and the book's indifference to the direction in which knowledge is sought (Figure 3.7).

Team 3

This team exploited unlikely juxtaposition to reveal plausible worlds in which the building might be imagined, as well as to emphasize the particular qualities that set the building apart from others (Figure 3.8). For example,

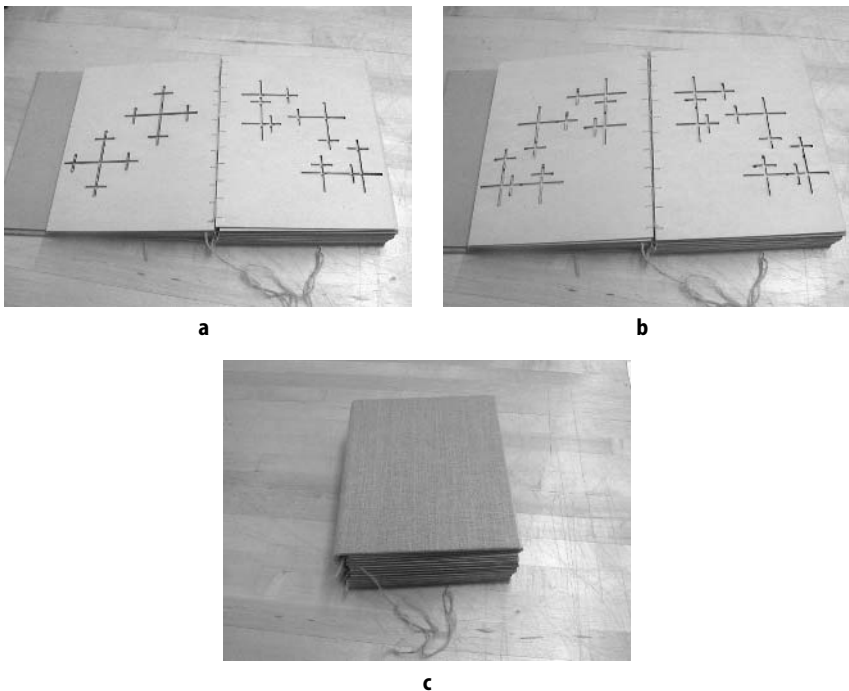


Figure 3.7 The metaphor of the book. **a** Increasing geometric complexity to **b**, from a deceptively plain exterior, **c**. (Hans-Michael Foeldeak, Janet G. Fan, Konstantinos Tsakonas, and Luke Yeung¹)

replacing the concrete of the interior with brick forces thought about why, how and where materials are used, which, in this building, is rewarded by the discovery of remarkable consistency and expressiveness. And resiting the building in the city forces increased attention to its shape, its contour, and its relationship to its Georgian neighbours and its placid surroundings. By such juxtapositions with both likely and unlikely contexts, the team narrowed and deepened the conceptual region in which the building finds itself. They helped to articulate the different associations, as well as to reveal some of the particular backgrounds and experiences that each of the team members brought to the quest, permitting a shared space of discourse to emerge. This enlarged space was one into which, because of its diversity and evident humour, many others could enter.

Team 4

Team 4's approach was through a dominant metaphor of light which revealed in discoverable geometric complexity an inner glow that refers not only to the ineffability and desirability of knowledge, but also to the structure of light in



a



b



c



d

Figure 3.8 Unlikely juxtapositions. **a** Interior as it is, in concrete. **b** As it might be thought, in brick! **c** Exterior as it is, on a placid Georgian campus. **d** As it might be thought, in the city! (James Tichenor, Stylianos Dritsas, Keru Feng, Sameer Kashyap, Johanne Blaine and John Alex¹)