

Figure 12.6
A parallel line of thought about the building as elevation

In one protocol where the designers were working on a waterfront site in Chicago, Rowe shows how two primary generators remained in the designers' minds for most of the process with one eventually dominating and partly subsuming the other:

Perhaps the most distinctive feature of the protocol is the attention paid by the designers to the two large themes of creating a focal point, or landmark, and extending the grid pattern of Chicago, in a linear fashion, out into the lake. Throughout, these two themes seem almost to compete with one another. First one dominates, only to

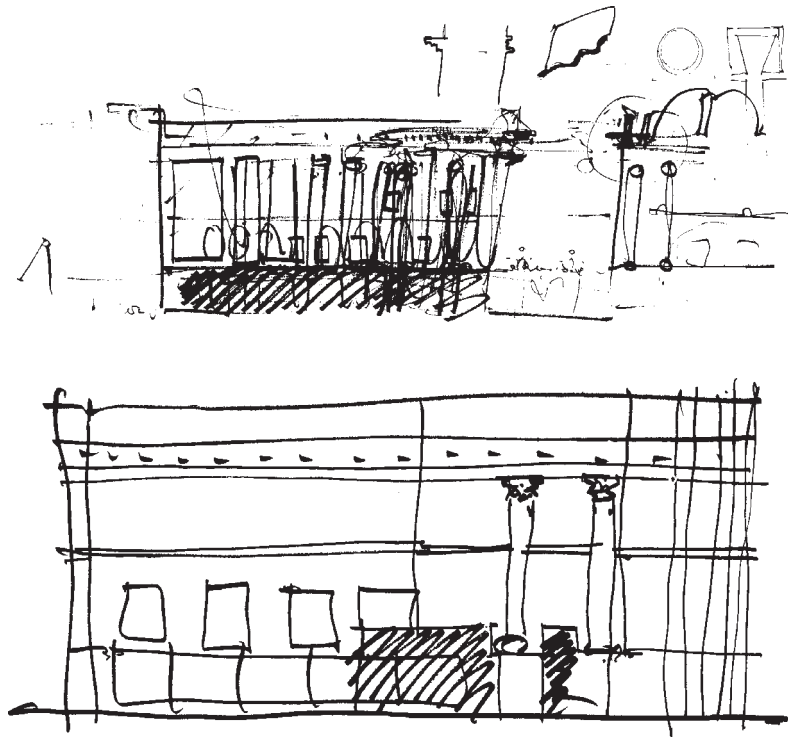


Figure 12.6
Continued

recede again as the process unfolds. In the end, design effort was focused on the proposal of a single landmark building, although even then its immediate environs were clearly controlled by the idea of the grid pattern.

If we look further into these parallel lines of thought it seems that they often reflect quite conventional ways of thinking about the kind of design under investigation. In Venturi's case he was thinking about a building as plan and elevation. In Eva Jiricna's case she thinks about it as a collection of components and as a spatial organisation. Parallel lines of thought are particularly evident from the sketchbooks of Santiago Calatrava. It is worth remembering that we have already seen that he does not use a process of deliberately generating alternatives. However, his sketches provide clear evidence that he is thinking about the design in many ways simultaneously. Calatrava works by keeping several sketchbooks open at once. As we shall see in Chapter 14, Calatrava prefers small rather than large sheets of paper and these sketchbooks range in size from a small pocket book up to A3. In some he draws with a pen, in others he works freehand but approximately to scale in watercolours, and in some he even performs calculations. Shown here are sketches from two books for his design for