

Acknowledgments

I have many people to thank for their help. Most important are the architects who gave so generously of their time and who taught me so much, even if in the end my vision of drawing is not theirs. Especially important are the courage and principle they all showed in being part of a book over which they had no control.

I cannot thank John Myer too much, for he was the first architect I interviewed about the role of drawing and his work was central to the first published paper I wrote about the issue. His honesty and insights about his own practice set me on the path that eventually led to this book.

Peter Rowe's and Robin Evans's critical readings of the text kept me honest and forced me to be self-critical in ways I would have liked to avoid, but which made this a more interesting project. William Mitchell, Howard Burns, and Don Schön all gave willingly of their time and provided critical readings of the text. My endless pestering of Alistair McIntosh and David Friedman and their willingness to participate in long discussions about drawing were of inestimable help and allowed me to learn things that I could not have otherwise. Alistair also generously provided most of the drawings in part I. Lebbeus Woods graciously provided me with one of his elegant drawings for a discussion with which I am not sure he was in agreement. Michael Hays, Clive Dilnot, and Carolyn Constant offered a number of helpful suggestions. John Biln and Nader Tehrani, both students of mine, kept after me to refine my ideas and also to listen to the architects as well as look at drawing. Their

continual challenges kept me open and hopefully honest to the goals of this work. Chris Monson, Scott Ogden, and Ed Reynolds as well as Theresa Genovese and Brigitte Desrochers were students without whose help this work would never have been completed. Others who read parts of the work and offered critical insights were George Lipsitz, Elizabeth Meyer, and Jacqueline Tatom. With all this help, the errors of fact and analysis that might remain are still mine.

I would also like to thank Nancy Jones, Toufic Kadri, Abbey Belsen, Ghias and Leila El-Yafi, and Nabeel Hamdi who gave important emotional, tactical, and social support throughout this project, James Hayter for his work on the bibliography, and Richard Aguilar who was always available to help me with tedious problems of word processing. I would also like to thank all the secretaries of the architects interviewed who were so helpful and put up with my endless calling and rearranging of the schedules for interviews. I wish I knew all their names.

The Graduate School of Design at Harvard University also gave great support, both in the many who encouraged me to continue with the project and in the financial assistance that helped underwrite the illustrations in the book and made it possible to undertake much of the research.

Roger Conover of the MIT Press had the courage to take on a book not easily located on a traditional architecture or anthropology list. I am also grateful to Matthew

Abbate for his incisive editing, and to Jean Wilcox for the way her design became an extension of the idea of the book.

Most important of all is Jennifer Schirmer, whose unending support through a very trying time and whose constant intellectual challenges kept me alive and gave me the energy to finish this project.

A c k n o w l e d g m e n t s

Dedicated to Robin Evans who was always open to new ideas, who was always critical, and who was always a supportive and generous friend.