

## **The Jerusalem Seminar in Architecture**

Chair: Anda Bar

Presentation: Thom Mayne

**Ms. Bar:** On behalf of the Israeli Association of United Architects, I would like to thank Yad Hanadiv for this wonderful opportunity to meet leading architects from all over the world, to see their work and to discuss topics that are not only beyond the boundaries of the 20th century, but beyond all boundaries altogether. I would also like to welcome all our distinguished guests and hope they enjoy the seminar and their stay in Israel. I'm sorry to say that Thom Mayne will not have the time to enjoy his stay because he has to catch a plane this evening, so I'll make the introduction short, but not because there isn't anything to say. There is a great deal to say.

Thom Mayne received his undergraduate degree from the University of Southern California and his master's degree from Harvard University. In 1972, he founded the firm Morphosis, which means to be in formation. Reading his CV, I wonder if he ever sleeps. He has taught at various universities and is currently a professor at UCLA. He's one of the founders of the Southern California Institute of Architecture, has participated in and won numbers of international competitions, and his work has been exhibited extensively all over the world.

Morphosis has won 20 Progressive Architecture Awards and 36 American Institute of Architects Awards. His list of projects is too long to mention. What I can say is that I found all of them daring and full of imagination, and as written by Joseph Giovaninni in *Architecture*, 'His work inspires descriptive terms borrowed from geology and nature. Turbulent space, peninsular masses, crevice sections, geological strata, geothermal flumes.' I hope by now you are intrigued, and I'll let you judge for yourselves. Thom Mayne, please.

**Mr. Mayne:** Thank you very much. It's really a pleasure to be here. Of course, I am an American, so to come in last night and to leave in two hours is typical of a tour of Jerusalem, fast-food style.

I put together a ridiculously large number of slides. Let me say first that it seems, at events like this, what needs to be said is somehow uncovering the generative of the work, the location of its preoccupations. What I've tried to do is put together three broad categories of interest having to do with materiality, the relationship of architecture within its urban setting, and the relationship of architecture within its natural setting, particularly landscape and the broader ideas of biology as it today influences the organization of our work.

I made a shift from Dan's lecture to slides. I am going to read only three things tonight, but I want to be precise on them. In Rem Koolhaas' 1994 essay, 'The Generic City', massification and the changing meaning of history are two of the central themes which he links to the problem of identity 'to the extent that identity is derived from physical substance, from the historical, from context, from the real, we somehow cannot imagine that anything made by us' -- at this time he means, of course -- 'contributes to it. But the fact that human growth is exponential implies that the past will at some point become too small to be inhabited and shared by those alive. To the extent that history finds its deposit in architecture, present human qualities will have to inevitably burst and deplete previous substance.'

I found that an appropriate beginning in that I would immediately question the premise having to do with our ability of providing that material, and that I would have thought architects, maybe our primary role is to somehow concretize human experience. Part of that is connected to its translation into both the processes of its making and the substance of that process.

I am going to have to get you in a very different mood from the last discussion because the work you are to see is going to be quite different. I've been completely inundated in the ordinary, the radical kind of orderliness of the situations that I've been put into as an architect. If there is anything that I really attempted to do or was just innately interested in, is was somehow to find the extraordinary or find something unique and specific in that condition. I am talking about the simplicity of ordinariness of the substance of programme in the type of work I am going to show you tonight.

From very early on I became fixated on locating architecture within some idea of authenticity that was connected to the material world and its properties, and properties which were evoking. Every architect works with material, so what's the big deal? The issue was finding, locating this within the broader context of finding a meaning in the work. The connection has to be strategic or has to move towards operational strategies, the broader means by which you produce the work. It was very much connectedness to constructional methods and to the ways we were even inventing the work, which was mostly very connected to the processes of making and to the modelling techniques, etc. It started leaning more and more towards ideas of fragmentation, towards the incomplete, towards the idea of armature, etc. There was an attempt to communicate within these ideas the dynamicism, the kinetic aspect of construction which, from childhood, just fascinated me, to somehow freeze within the work an understanding of the dynamic of construction.

In this case, we are looking at the Cedars-Sinai Cancer Center, and we are now communicating this into ideas of a play structure of the mind, a construction which is meant to inhabit a child's mind, removing it from the circumstances of the difficulty of the situation. These constructions or this method of inquiry led us more and more to a broader language of architecture which had to do with an identification of an organizational language of the relationship of things. As you look at this fragment of a residence, the interest is in the communication of elements.

There has been an increasing interest in architecture about dialogue, and there was a time when maybe that culminated. This is a drawing of the Sixth Street House -- my own house. The work was now seen as ten fragments of discarded technology, no longer seen in its singularity, but seen as a series of aggregates which had to do with the relationships of ten elements which had both symbolic and utilitarian connections.

There's no singular focus in the work I am going to show you. There is a continual oscillation of interest having to do with their location in these different

territories. This is a current work. Secondly, it has to do with the relationship of our work in the larger urban context. It begins from a position of attempting to negate or to reposition modernism's preoccupation with homogeneity and with its idea of unification, and which was very much part of the discussion of the later Team TEN, (?), later Mattea Saunders and Stirling, which had a tremendous effect and which had to do with a radical shift in the location of organizational structure and the relationship of our work within its contextual setting.

This morning we looked at Speihecher 's housing, which everybody seems to detest, and it reminded me of a very famous argument in 1962, between Aldo van Eyck and Spissen, regarding the housing project by Bloom (?), a student of van Eyck, and the Spissens were violently attacking it. I think the word they used at that time was 'fascist.' I looked at this housing, and it is clearly part of that idea. I have to admire the person and I admire the experiment, the ideas he's dealing with, but in this case it was very much connected to this discussion of a continuation of a singularity.

I am going to quickly read a piece by Spissen that is connected to what I've been trying to do:

'the Spissens, of course, were interested in creating architectural space which offers a leeway for individual appropriation and for occupation by spontaneously emerging patterns of living and understanding. The Spissens perceived the urban field as made of up various layers, each layer is its open domain governed by its own laws, laws that, of course, are evolving over time, not static, dynamic laws. The layers need be to arranged and combined into a new coherence in a way to allow them to develop independently and unhindered by the other layers.'

It's odd when you go back. That was 1962. I was still two years away from the School of Architecture, and I've really been working with that idea for maybe 15 years.

I'm going to show you another thing, taking it in a bit of a different direction. When

I first saw this I thought it was maybe a lunarscape. It's actually a microphotograph. It's a nanometer of onion skin. This image has absolutely preoccupied me. I've probably showed it in a hundred lectures, and I'm still working on it. I'm interested in it because it represents, for me, a very different idea of coherency which is useful to us in our work as it connects to the broader issues of its urban objectives. It, in fact, represents an extremely complex idea of an organized system, in this case, one which has five layers of order starting with cell to tissue and ending in organism, all of them contributing to the working together for the good of the life of the organism.

The discussion that begins is one that allows us to understand that our work is by no means singular, but that it operates off a tremendous number of independent complexities which represent the forces of its derivation. This is an early simple idea of a singular building operating within a broad urban field as it represents three different kinds of options to that.

There is a parallel discussion which has to do with our increasingly complex social organizations and the relationship to their urban environments which has to do with a relationship of a contextual setting. There has been an attempt at developing an idea of a confrontation or a relationship between a position of supporting what exists -- something more passive, something more lenient or forgiving or very literally responsive to that found environment -- and one which challenges and confronts that condition, which represents something of the present.

One of the earliest projects which started clarifying this was a competition for the American Bibliothek in Berlin eight or nine years ago. Again, it was a singular project, a library, taken apart into a series of components, all responding to the complexity and the multiplicity of the demands of its site. The administrative wing is connected to the ten percent of the remaining Berlin of the 19th century. There is an alley of trees which connects a park, part of a social space with a broader programme. There is the caving in of the inner space and the movement behind a glazed wall which is connected to the termination of the (?) Strasse. There is the making of a courtyard space, etc. The work is seen as deriving from the demands

or the interpretations of the demands of the site.

The key word is interpretive. The territory of defining that is immense. And with that comes the relationship between the components which are more competitive or challenging or conflictual. By the way, I never use the word conflictual in the pejorative. Conflictual as a positive condition, a means of generating energy. This is a competition for the (?) series of three theatres which was attacking the passivity of (?) in Berlin.

The first project -- and one that I'm still working with -- that really represents this idea, maybe the clearest, was the competition for the Expo 1995 in Vienna, a project that allowed us to develop a very different idea having to do with this notion of autonomous independent domains, if they participate in making a large complex organization, in this case, a project of about 3.5 million square feet, which has a kind of immense complexity of demands at the urban level. At the same time, it starts incorporating another very different idea that's coming from the landscape or the earth, placing a majority of the programme in an augmented site position. One is now looking at the implications in the scheme of the multiple forces as they reflect their autonomy to the various conditions of the site.

Again, in our competition entry for the Spreebogen, it's evident that I'm not working within a specific architectural language. These are responses to the specificity of the condition; in this case, the unique site condition of the artificiality of the Spree River. The site is interpreted as the continuation of the park and the work as a part of it, discussed as part of an infrastructure between the landscape condition of the park, of the Tiergarten and the Berlin Bitta, and its parallel to the current historical condition of east-west. And it's paralleling the motion, the movement and the flow of the river.

In a still more complicated project that I'm still working on, a competition we finished about six months ago for an enormous site between Penn Central and the Hudson River in New York and 30th and 34th, 34th and 40th -- here is Central Park -- this series of ideas can be made operational, having to do with the increased complexity and scale of the project.

This third area has to do with architecture and landscape. Eight years ago we did a project outside the city in the countryside above Los Angeles. It became clear to me that we had no basic idea of how to go about it. That led me to any number of interests, mostly to people like Tyrrell, Richard Long, Heyser, etc., and of course, issues like Nazga and a very different idea that was certainly not about construction or addition or making, part of a process of a manmade environment, but one of marking, subtraction, leaving one's mark on the site, of movement, of occupation. We worked with two projects. An early one was a large residence -- a modern villa, I guess -- in Santa Barbara, where we emptied the site. We produced a very specific boundary, not the arbitrary boundary of the surveyor, which demarked the location of the habitation. It was originally about subtraction. There was going to be a series of rhythmic events, all part of an idea of rhythm of movement as one understood the nature of this site.

It developed in a little different way. You have to remember, of course, that when you're working with clients -- somebody asked me today if I listen to clients -- there's a series of compromises because we want to do this, and it's hard to convince a client to kind of build nothing. We scraped around and it was leading us to something different. But still, there are any number of elements. We are looking at this series of totems, a series of rhythmic events which mark a particular Cartesian part of the site, and then the middle of the site was empty. The idea was to reverse the role of the manmade and the found-site condition. What takes place is a complete elimination of the destruction of any type of singularity having to do with facade, elevation, etc. There 's a series of momentary events that one sees as this organization, this mathematical rhythm that forms the basis of the organization, proceeds across the horizontal, the lateral movement of the site. What came out of this was an idea of an understanding of architecture as a series of momentary events that one understood, that the total was built up through an understanding of movement. So what one see is always the location of one's presence through the foreground of the work to the background site.

This is a second project pursuing the same idea where we were allowed to find an architectural language which more responded to the demands of the larger idea. Again, the site has been hollowed out. The singular room is the room of the

garden, the room of the landscape, and the work is kind of cutting through that. The positions of the human figure. As one enters this complex, you see the reflection of yourself. You are looking through to this inside space, cutting through a line and looking at the interior part of that same space.

In the beginning, a stripping down of a language which was very much preoccupied with the earlier things I've been showing you that had to do with the aggregate number of elements where the work is becoming more singular to the idea in this case, the site. And the physical elements, the interest in the mechanics in the scale elements. It might seem odd to you why I'm showing you such a small-scale work. First of all, it was what I could build when I was young, but really, it's finally connected to the human character.

I don't think I would ever want to stop being able to do both kinds of scales because, finally, in this scale there is so much territory. And everywhere, this relationship between the site elements, actually the deriving elements of the generative material of the plan. In this case, the water carves into the main body of the house.

The interior is a fragment of the exterior space. You see the wall cut through and you are in the slice. Photographs, of course, are a horrendous medium for seeing architecture because this is about movement and about occupation. You can only understand it through that. Here you are only looking at little clips. Again, these singular events, a shower cutting into the ground, representing the simplest of occupations.

A competition entry for the extension of the Prado where the manipulation of the site became primary in allowing for the maintaining of the facade and the utilization of an extremely complicated site where the work now is essentially a manipulated, an augmented landscape. In recent work, these territories are becoming much more blurred. In this case, a project in Taipei for a design centre, about 30,000 square feet, 3,000 square meters. The organizational strategy has to do with working with this extremely strange complicated site condition and a series of very random columns. The idea was developing a coherency, an organization that was

much more relaxed, as well as an interrelationship of independent systems. So one can understand the work as a coherence, an interrelationship between a series of moving organic lines, the boundary of the edges, and a secondary series of lines moving through, these being directional and located in space, these allowing you to penetrate both lines and finding the second coordinate. Parallel to that, we have been working in a very different way with computers, working from the very early stages in three-dimension as we articulate these strategies. I'm interested in this, in the ability to produce a system that has no reproduceable spaces or space types or elements. Literally, everywhere you look is idiosyncratic, specific to that place, as a factor of its relationship to the initiating domains or the initiating authorities, whatever you want to call it.

There is a series of controlled or manipulated accidents, and as you work in these schemes, you can work in discretionary processes. You can operate on this, and you are always controlling a series of actions. The space is cutting through, allowing you the east - west access in this case. We are interested in orientation in an artificial environment. The inversion of floor and ceiling. The light escaping from the walking surface, and the solid elements of this augmented manipulated landscape which are not lights, but elements from which light is reflected from on the upper surface. The continued oscillation, the variation that takes place as you set these three systems free. Again, I'm extremely interested in allowing the freedom of the system that is put in place, more and more working with operational strategy, not with composition. Actually, I had very little interest in this project in terms of composition. True and not true. It's a complicated discussion.

We are now pursuing this more singular kind of idea of a social loop. This is a dragon, a space for an advertising agency. Graphics were both connecting a singular creative person into a collective creative force through this organization; and connecting the two-dimensional, the virtual imagery that is part of their work, into the radical physicality of our work. Again, this manipulating line and its relationship to a series of events taking place, all having to do with their relational connections.

The work in process. You're looking at the same space that you're in -- that's

coming out of our shop -- and the relationship of global connective tissue to the local as each person controls their own environment. The virtual surface of their work, of graphics, the reflective virtual surface of the conference table connected with the physicality of our work.

This is an absolutely generic project. It's an office building its whole career, an 11-, 12-story building. It was really an odd project. We couldn't figure out what our role was as architects, but it ended up being interesting for us because it demanded of us to question our role as architects in these types of projects where they are located. In this city -- Tel-Aviv much more -- 95 percent of the city is made up of this stuff, just generic space. It's pre-programmed. We are trying to locate the role of the architect within this situation, and this is our project. It's the absence. This was the work. There 's really no inside. It's just the skin. But it's a skin that is going to imply a depth and an in-between. As a skin, of course, it's made in a very different way. It's unfolded, whether in the way one makes a suit, which is a very different process in terms of the demands, the organization, the rules under which that skin operates; whether it's an origami, quite parallel in some of its ideas. Again, it's going to allude to somebody like Isi Miyaki (?) in the richness of the textural quality and depth of surface. It's rule-bound. It is not arbitrary. It would be a long discussion, but you're looking at a progression of folds as it's going from two-dimensional to three-dimensional. If we had time, I could take you through an immensely logical discussion of the nature of these folds and the nature of these shapes as they participate in both the organization of the particular shape and the demands of that shape, as well as the constructional demands. It was made in Tokyo and shipped.

One of maybe 200 studies looking at the skin as a three-dimensional object, seeing it from different positions of the city and in different climate and sun conditions. The convention of ending, of a top, seen from a human perspective. I was interested in differentiating our role in the project. I became fascinated with the idea of the skin that 's escaping, understood, again, in terms of my position, our position as architects, and developing a distance between the banality of the function and the spirit of our demands on how this participates in the city. It's funny. I've always had a difficult time talking about my work. There's times I just

want to say nothing. If this was successful, I should not have to say a word. Sometimes I have nothing to say whatsoever when I complete a work. It's finished completely. It says what it needs to say or it doesn't.

This is a photograph, a view that is available for about six seconds. If you don't press the shutter of the camera during those six seconds, you're going to get something else. We are interested in this type of quality, this incredible kind of ambiguity of the relationship of surfaces and body.

Another project, the space between. We were way too late by the time we grasped this. Every aspect of a work becomes generative to another work. An interior of the same hundred-foot piece of a drawing, here to here. It's bent in a very particular way, and we're looking at that as the interior.

As I was saying, a fragment of that being part of another project, an elementary school we finished last year where the language of the material, the screen, became the enclosure of a very interesting prototype of the play yard, the open space on the top of the school, which had to do with the development of a more urban model that was the demand of the programme.

I'm going to show you two projects. The first is a school that I've been working with for about the last five years, a high school in Los Angeles. If you know anything about education in the US, and particularly in California, it's in an absolutely horrible condition. The interest and investment in education is disgraceful. With all the discussion at both the federal and state level, you'd think that in a country as rich and prosperous as the United States, we could do something reasonable. It's a problem that hardly any architect will touch because of the circumstances of this type of problem.

The site is at the edge of the Los Angeles metropolitan area. Los Angeles is a country, a metropolitan area of 12 million people with 100 languages. We are at the eastern edge, approximately 60 miles from the ocean where my office is. It's going to break up right after this area. As we move in this direction we'll be in the desert. Essentially, for a high school, this is an unbuildable site, and we were

given the task, in a competition, to resolve that condition.

I'm going to take you back to the Vienna project, an idea of an augmented landscape. There was a point -- I think it probably came from a reading from Spissen -- when we started producing this notion of an additive process to placing a building on a site, an idea of reshaping site, of augmenting site, and trying to completely rethink, reinvent how we were going to work.

This represents one project that attempts to do that. As you look at the site going down the hill, a piece of it is (?) in Well Park with slides under it, two stories of it just disappear. It's actually quite a large programme, 80,000 square feet, that participate with the site. And because it's part of this expanded three-dimensional site condition, it appears quite different than it is. Then a sloping surface -- which I'll talk about in a minute -- which is the definition of a series of seismic plates. The major seismic shift in California is about half mile from the site in this direction. Then again, the site as we developed it, the school itself in this middle zone which takes up the vertical direction of the hill.

Very briefly, layers of domains, of organizations which have to do with programmatic criteria which are no longer interested in finding their relationship within a hierarchical structure, where they all somehow operate within a mathematical or geometrical structure which is somehow self-similar, but one which is interested in the purposeful confrontation or relationship between competing forms of organization. So when one looks at these three spaces, they happen to be part of an exterior social space which is part of the social programme of education that came with the district and has to do with the transition of the younger students into smaller groupings, and there will be a series of idiosyncratic pieces which have to do with the various pieces -- the gymnasium, the library, etc. there will be the rhythm of the rooms. There will be any number of positionings of movement pieces, etc., all having to do with the larger organization.

The model just as we are completing it. This thing is taking place within computers. By the way, I'm not even vaguely interested in proselytizing the computer. I'm interested in what's taking place in rethinking the methodology and

generating the work.

This is the complete project. We can focus in on this. That truss going across has already been completed, and it's starting to affect the very early stages of how we're working.

Early explorations of this language which was oscillating between two- and three-dimensional. Of course, we are looking at the three-dimensional as participating and space-making, and the two-dimensional as part of that. And there's a continual flexing in the relationship of this language, a little bit maybe more benign or culturally friendly than this piece, of course.

The development of the main movement space as it connects with these three social spaces and then, in the beginning, the development of the relationship, the formation of layers of public space.

We are about a month from completing this. This was a technology library which got eliminated. This is the beginning of an entry sequence, the gymnasium, the administration building, the library behind it. Like the interior space in Taipei, a series of events took place which were always more or less distinctive and idiosyncratic. Every view has a series of events, all of them coming from an absolutely organized systematic system. I was going through here with a critic, and he immediately brought up Frank Gehry. It kind of startled me because I knew the guy, and because Frank's work is quite picturesque and he works in an extremely personal way.

I left this project in the last three weeks, literally had nothing to do with it, demanded that different people operated in different pieces of it, and I was absolutely unconcerned. I can say that, and I can say the opposite. I'm interested in the oscillation between my personal involvement in terms of making discretions and a broader collective language. The importance here is the differentiation, the specificity of form as coming out of the rigor of a series of interacting organizations, and understanding that those characteristics, that generative material, is at the source of the final work.

This internal space, which is a canyon, is the main connecting dialogue. The students aren't here yet. When it's filled, it's absolutely compressed with people. Again, the events are taking place at several different levels of scale, the collision of the dynamic or the force of the plan of the gymnasium and its particular condition as it affects the rhythm of the movement of the roof, because it's an organization that is formed by the new landscape down to the earth. There is no plan. The organization comes from the formation of the upper element, and that produces this continual series of events.

A project that we are still working on in Guadalajara which reiterates this particular idea.

The last project is one that hovers between architecture and urban design. It's a site with close to one million square feet in its original form on the edge of the city. When I went to see the site, I assumed it was going to be part of the urban condition. Of course, in Los Angeles I've been working in situations much more like this. I was kind of shocked when I realized this edge condition, the suburban condition, and went to work trying to find a reality of context as woven into existing fabrics, etc., because I was interested in finding this dialogue between some inevitability that comes with the response to the found, and one's interpretation of that condition.

The idea, a very different expression of the school, was attempting to literally blow up the site with air, inflate the site, and through that inflated space, incorporate about half the programme, about half a million square feet. Out of that -- and this is not quite clear yet -- pieces were growing out of that inflated landscape which made this second part of the language. Interacting again, mostly from the south face, were more traditional, logical elements which were making direct connections to the found conditions.

We are looking at an intersection of an augmented land and a typological language in this direction, and then the invention of this third condition growing out of this, the difference between an architectural and a strategic response.

A second iteration in a specific architectural way. Same strategy. Before we even started on the project, the client sold off half the site. We are now reworking this idea which is now connecting to a south, which is the east connection.

The original scheme. This is right at the main highway. We're at just about a kilometre. This slope is a kilometre radius in this direction. This first piece incorporates a large amount of the generic programmatic stuff, and then out of that are these elements that focus the corner and start transforming into the more conventional language of the city. Emerging space, the reinvention or the continued invention of space. The pay-off for this strategy is that potentiality of what should be just about infinite spatial types and properties. With the relationship of these domains comes, or will develop, an infinite number of spatial possibilities and potentialities while in synchronization with the complexity of human demands, if one is interested in that specificity, if one is interested in architecture which is derived, which is located within the more idiosyncratic or specific territory of our human activities.

This was built backwards, but it's again the relationship of the work to the new formation of the site.

Again, the relationship of the site. It goes way over twice as long here, half a kilometre, and the emerging piece and the element of the traditional, the found typological stuff once again.

Taking lessons from Seoul, but now there's four different skin types. One of them is intentionally placed to deal with the more horizontal. Dan talked about the Victorians, the horizontal versus the understanding of the dynamic of the work and how one achieves that. It allows us to understand the emergence, because we're looking for a surface with continuity which belies the operation of the horizontal surface.

It's an interior, and it's a skin that, again, has depth. Then there is an interior, a second skin, which is a perforator, a membrane. In this case, it's operational and

represents a continually dynamic condition.

In this case, we are interested in every person occupying this space who operates their own skin, this continual changing condition of the surface of the building which has to do with the occupants and its occupation.

An image that we showed the client -- kind of scary actually -- and the building just about at completion.

Again, an image of the work and that skin and its connection to the outer, the lower ground-hugging element.

The event of the corner and the urban event that locates this complex to the city. A singular event. Only in one corner can be defined the kind of traditional condition of the city.

This is a bank, a conservative bank. Bankers like a stable environment. This is our client right up here. This is one of these events that takes place as a conclusion of the strategy. It's nothing more than an extrusion of the inside face of the building as it pushes its way out, removes, subtracts a piece of another one of the elements -- the block -- and produces the culmination of the surface.

There it is again. It's part of an edge condition of the skin as it pushes through. As we go through, I'll show you the continuing space as it emerges from the interior of the building.

As a young man, there was a point when I really appreciated the Postal Savings Bank in Vienna. When we started this, it was impossible not to think about that project. Of course, the bank is no longer an institution for the public. It's an ATM station, just another generic part of the behind-the-scenes. What's left is this interstitial three-sided space. Four people work there in terms of the social and broader connection to the town. .

This is that surface that's finding its way out to the exterior of the building. Here we are looking through the skyline into the upper court configuration. .

One of the consequences is the space in between, the transitional interstitial spaces between things as we are looking through body and skin to that connective tissue of the court and the infinite number of conditions that allow you to understand the space of connectivity, the space of these relationships. And the transparency, the piercing of one element to the next.

When I started, I was looking at these small interventions, most of them within existing buildings. They found a different role at this time. This specific piece -- a fragmented apparatus, part of a stair, part of a piece of symbolism -- is a connecting point from the upper executive level to an upper deck.

I've left the stair for the bankers who are not having such a good day. That kind of moves here. I don't have the slide from below, but that's kind of the vision of economic hope from below, or the pastiche of the building that the bank is going to somehow help you in your future enterprise.

The nose of this ground piece which is escaping into the sky. It's funny. I took this photograph and I didn't really see it until I put it on the screen. It appears as if we are up in the sky shooting down.

I don't know what to say. I've worked for 30 years to make that slide, is what I'll tell you. Thank you.