

# For Rick Haldenby

Edited by Philip Beesley and Robert Jan van Pelt



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# FOR RICK HALDENBY

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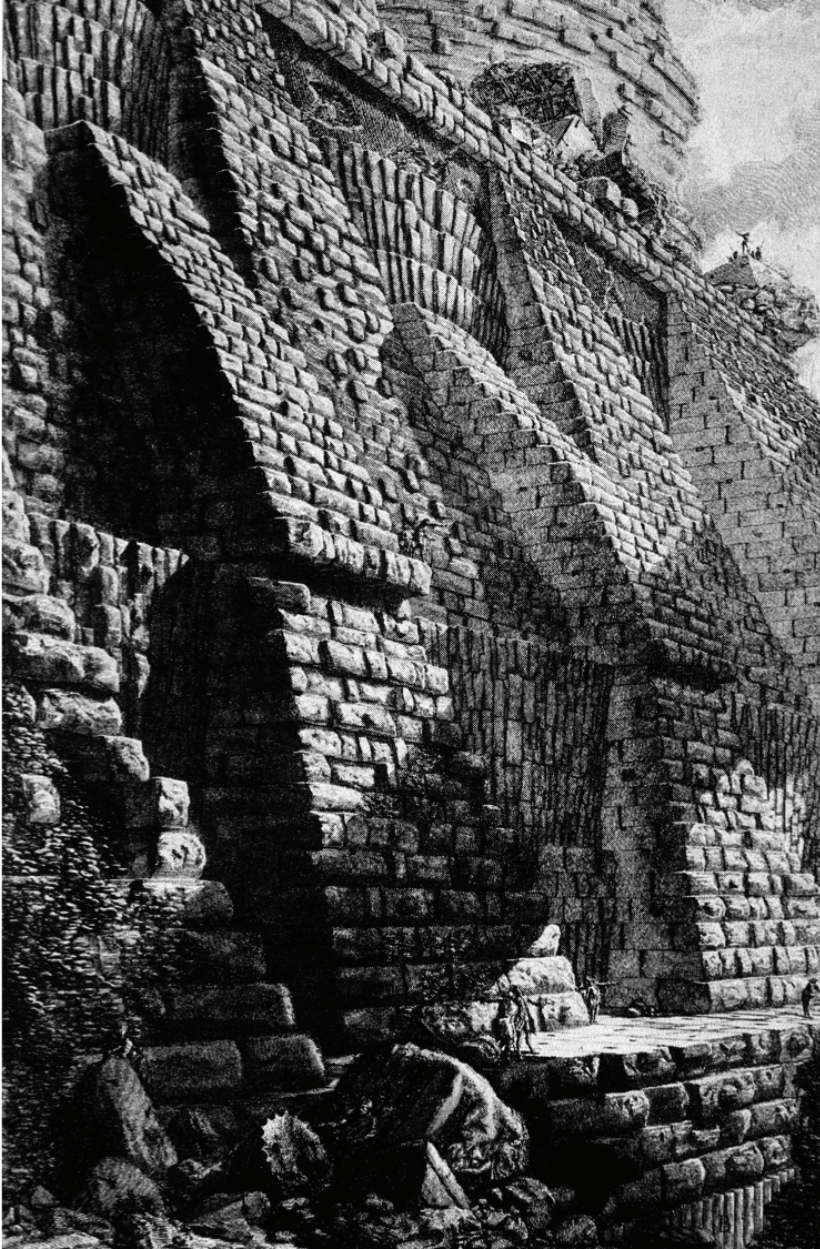
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## FOR RICK HALDENBY CONTENTS

INTRODUCTION Robert Jan van Pelt	6	THE MEMORY OF THE ROMAN FORUM TOUR Leona Dobbie	38
TRAJAN'S MARKET Rick Andrighetti	10	THE STRIPED PILE AT THE END OF THE STREET Marc Downing	40
FOUNDATION OF A MEMORY Paul Backewich	12	FOUNDATIONS FLUID AND FIRM Elizabeth English	42
FOR RICK HALDENBY George Baird	14	THE STORYTELLER Virginia Fernandez and Shane Neil	44
THE SEA IN A MAN Taymoore Balbaa	16	TURN LEFT AT THE DOG John Fraser	46
IN RICK'S FOOTSTEPS Jeffrey Balmer	18	DISCOVERING THE ROMAN ODEON AT CARTHAGE, TUNISIA Tammy Gaber	48
MICRO FOUNDATIONS Eric Beck Rubin	19	THE GRAND TOUR / THE GRAND TERM Dan Gallivan	50
VESICA, FOR ERIC HALDENBY Philip Beesley	20	SCHOOL OF WIZARDRY Samuel Ganton	52
MEMORIES OF SHENZHEN Adrian Blackwell	22	CONVICTION TO CONSTRUCT Julian Gomez-Biagi	54
AMONGST FRIENDS Terri Meyer Boake	24	THE LEGEND Gabriel Guy	56
WHEN THE CIRCUS CAME TO TOWN Petra Bogias	26	ACCUMULATIONS Lisa Hirmer	58
ACCELERATION AND THE NEGATION OF FOUNDATION Anne Bordeleau	28	SUNSET: A GALTIAN MANIFESTO Miriam Ho	60
VIA EDGE & CENTRE Justin Breg	30	FAITHFUL METAMORPHOSES Edward Houle	62
SIX OF ONE, A DOZEN OF THE OTHER Steven Chodoriwsky	32	FOUNDING FUTURES Andrea Hunniford	64
CINCINNATUS AND RACILIA: A DIALOGUE Geoff Christou	34	HALDENBY AND THE BEGINNING OF THINGS— AS IT MAY HAVE HAPPENED Brian Hunt	66
THE EARLY YEARS—"UOMO SENZA NOME" David Clusiau	36	ON THE FORUM LECTURE Sean Irwin	68
		THE ROMAN FOUNTAIN: HALDENBY'S CHRONOTOPE Thomas-Bernard Kenniff	70
		DAPHNE'S FINGERTIPS Elsa Lam	72
		AN APPRECIATION Alastair Small	73

THE DREAM THAT IS ROME David Lieberman	74	CASTOR CANADENSIS / ALIAS BEAVER ROMANO: A MYTH OF FOUNDATION Dereck Revington	110
MIDDLE FOUNDATION Nathaniel Lloyd	76	CREATING A COMMUNITY Larry Wayne Richards	112
CULTIVATING SEEDS: THE FARMER AND THE TEACHER Arjun Mani	78	SALTIMBOCCA Barbara M. Ross	114
FOUNDATION FOR THE GRIDDED CITY Shelagh McCartney	80	THE NEW SERAPEUM Val Rynnimeri	116
THE ARK Donald McKay	82	RICK'S UNIVERSITY Lola Sheppard	118
LE LEZIONI DI ROMA Brian McLaren	84	PRIX DE ROME John Shnier	120
CIAO RAGAZZO John McMinn	86	TECHNOLOGIES OF ENCHANTMENT Ryszard Sliwka	122
THE SURFACE OF ROME: A PERSONAL VIEW OF FOUNDATIONS Paul Mezei	88	ICONS OF AGENCY Mike Taylor	124
ROMAN FOUNDATIONS John Morgan	90	HALDENBY FROM START TO FINNISH Fred Thompson	126
THE GIFT Lionel Ohayon	92	DRAWING IN ROME Hugh Thompson	130
TERRA SOLVENS Samantha Oswald	94	A REFLECTION ON FOUNDATIONS Gillian Tyrrell	132
ERIC ROSS "RICK" HALDENBY IN PERSPECTIVE Stephen A. Otto	96	THE ARENA OF THE PAGE Jonathan Tyrrell	134
OF PREPARATION FOR FOUNDATIONS Bradley Paddock	98	RICK HALDENBY Brian Urbanik	136
FACE VALUE Carlo Pasini	100	CIVIL ENGINEERING   CIVIC ENGINEERING David Warne	138
RICK HALDENBY—VIEW OF THE WORLD FROM THE FORUM Sarah Pearce	102	HOW I SPENT MY SUMMER HOLIDAYS, 2013 Bob Wiljer	140
TWO RIVERS Matt Peddie	104	THE NAME ON THE GRAVE Tracey Eve Winton	142
THE DORIC COLUMN Lorenzo Pignatti	106	INTERVIEW Emre Yurga and Christina Kalt	144
11 YEARS, 44 MASTER'S THESES, 57 COLLEAGUES Maya Przybylski	108	CIRCUS MAXIMUS   LIVING MUSEUM Mark Zupan	146
		CONTRIBUTORS	148



# INTRODUCTION

Robert Jan van Pelt

The first time I arrived in Rome—it was the summer of 1974—I recognized something that had been in short supply in my native Netherlands: greatness. Having been raised in a country where the past, the present and the future were understood in terms of buy and sell, and judged in terms of profit and loss, I felt an enormous sense of both confusion and liberation to arrive in a place where the laws of ordinary, impersonal history seemed suspended in an almost three-thousand-year-long continuity, and where I had to admit that I faced something that radically transcended my common origins and pragmatic understandings. I realized that Rome was no mere city, but *the* city, a legend embodied in names that resonated with the idea of urbanity (Romulus, Remus, Cicero, Caesar, August, Augustine), and places that tied these ideas to its earthly foundations and celestial aspirations (the Forum, the Capitol, the Pantheon, The Catacombs, the Colosseum, Saint Peters).

Yes, when I arrived in Rome, I realized that I had entered a world of legend. The noun legend derives, as you may remember, from the Latin verb *legere*, “to read,” and its immediate source is the gerundive *legenda*, “what is read,” which in the middle ages, when the noun “legend” entered the English language, was understood as “what is worth to be read,” such as the lives of exemplary men and women who had achieved holiness and/or greatness. Only in the so-called Age of Reason did “legend” also acquire a

meaning of what the OED defines as “an unauthentic or non-historical story, esp. one handed down by tradition from early times and popularly regarded as historical.”

The first time I arrived in Waterloo—it was the spring of 1987—the town appeared in its mediocrity and even pettiness the very opposite from Rome—and, compared to it, even the humble towns in the Netherlands seemed positively grand. Yet as I got to know the School of Architecture, I learned that within its community circulated the legend of a young man who, eight years earlier, had tied the future of Waterloo to the destiny of Rome. A few months later that man became my boss. And he has remained so, until this day—more than a quarter century later.

I am a historian, and as a historian I have a special affection for legend, both in the original meaning of the word, and in its rationalist version. But I also realized that, beginning with Livy, the legend that is Rome had already so many interpreters, that I could add little to that story. And so did other cities, like Berlin, that had acquired legendary status. I decided to strike out in a different direction. Therefore I travelled in 1989, with the support of the boss, from Rome to a place 1500 kilometres north, resolved to make a small contribution to a toxic legend supported by surreal statistics: capacity 4,756 per day, production 1.1 million in three years, and boundless fear and hatred for all that appears different. These numbers

*left Piranesi's Foundation of the Mausoleum of Hadrian, 1754*



and those dark passions could have been a maelstrom that might have swallowed me up, but somehow I survived the encounter. I credit the compassion of the boss, the empathy of the community he directed, and the true and lasting greatness of what it represented—one that is founded on a faith in the greatness that arises from the dazzling plenitude of our single human race.

For so many years I have counted my blessings, privately, or at most in the company of good friends. But when, on January 1, 2013, I sent a short email to the boss that was labeled “01011988-01012013” and that contained the message “Congratulations with your Silver Jubilee!” I realized that he deserved more for the remarkable community he had created, one with strong and lasting foundations. “No man is a hero to his valet,” Hegel observed—to which he added, however, the observation, “this is not because the hero is not a hero, but because the valet is a valet.” On that January date I realized that, of course, having shared ups and downs with the boss over twenty-five years, I might have considered him through the eyes of Hegel’s valet. But I did not. And I wondered why, after such a long time, I had not lost sight of the legend that he represented—why our relationship had survived the pettiness in us that seeks to reduce greatness until it is dissolved into the ordinary.

Why had I not become a valet? These questions were the beginning of this *Liber Amicorum*, this book created by the boss’s friends. It is an attempt to capture a few aspects of the legend and of our own response to it. It is an effort to provide some stories about and around the boss that are worthy to be read.

The idea was straightforward: I invited those who had the time, inclination and inspiration to submit an essay of up to eight hundred words, or a drawing with a caption, that was to touch on what I perceived to be quite literally at the bottom of the legend that is Rome, the legend that is the School of Architecture, and the legend that is the boss: the memory of foundation. “The secret of durability, the Romans discovered, was the conviction that the circumstances and act of the foundation of the city were unique in character, world-historical in significance, and an invitation to later generations to build on those foundations through augmentation,” I wrote in the original invitation, and added that “surveying the Haldenby Era at Waterloo—past and ongoing—one is struck by a sense of Roman permanence that, we believe, is made possible by at least four foundation stories: the origins of the School in Cambridge, initiated by Rick in 2001; the origins of the Rome Program, single-handedly created by Rick in 1979; the origins of the School of

Architecture as an independent, cranky community in 1968, and, yes, the origins of Rome, twenty-seven centuries ago.

So, this *Liber Amicorum* celebrates many foundations, large and small, public and personal. Yet it appears to have at its very centre a void. There is no essay on Rosemary, the boss's closest friend, fiercest companion, and loyal (but, as we also know, not uncritical) spouse. You'll notice that she appears in some of the stories, and these suggest that she is a legend in her own right. I'll give you my version. Whenever I meet her, I am reminded of the citizens of Malta who, three score and twelve years ago, faced the combined forces of Rome and Berlin. Their unyielding resistance, which earned them the George Cross that is awarded for "acts of the greatest heroism or of the most conspicuous courage in circumstances of extreme danger," preserved an allied presence in the Mediterranean. In addition, by tying a significant part of the Luftwaffe to the Mediterranean theatre, it may have thwarted in the fall of 1941 Hitler's advance to Moscow and Nazi victory in Europe. Malta, the unbending bastion of liberty. Rosemary, the resolute rock of the boss. And so her apparent absence masks a presence, stronger than anything that can be put in words, or forged into a legend.

## VESICA, FOR ERIC HALDENBY

Philip Beesley

Midnight. Midsleep awakened with half-lidded unanchored vision: the fields coalesce not on walls and ground but on intermediate motes and flickers that insist themselves and quicken outward. *Primae materiae*? Snakeskin scales flow in knitted rows, fissuring the surface. I see polygonal crystalline flux coalescing into generating foci and efflorescing in local brocaded periods of prime facets—quasiperiodic tessellations that run in brief series and shift circumstantially; budding oriented bursts, tetrahedral and hexagonal duals, arrays of chevron tesserae, branching accretions. The flux resolves temporarily as a crumpled veil and softens into a viscid meniscus. The hovering layers range around my head and torso, probability fields ranging half a metre outward if they were more than an illusion. They resolve into a translucent membrane. The field fills and then parts to articulate the concrete anchors of a mosaic-tiled counter and fissured patina of a plaster wall and low arching brick spanning an opening at the edge of the Trastevere chamber where I am standing asleep. Its grain pulls inward to my filtering eye: fluttering blinks, shifted with flecks of strain searching for the lock of focus.

What invited this amphibian husk to condense just here?

In the next chamber, not yet awake, carrying only wisps of that now-evaporating mist, I stand in a space populated by tangled wire and fields of paper. Face and torso shapes of the little child appear again, and again, my retracing since being shown his burial beneath the *pomoerium*. They have a different kind of certainty than

the walls and floor around me. They seem warm and full. Their condensed forms precipitate from the canon.

Is it something latent in my retina, the slowing pull by refocusing during the action of waking? Perhaps I am creating a place where thinking precipitates like crystalline detritus. My body is invaded by intricate skeletons that focus fluxing clouds of tissues. My bones are hollow and the reticulated sanctuaries inside them house worlds beginning. My body is condensing within the walls of this room. And in turn the brick walls lying outside condense outward toward a larger sanctuary, rippling outward around the echoing basalt-paved square, reaching deep into the lanes that run north toward the outland and south to the Tiber.

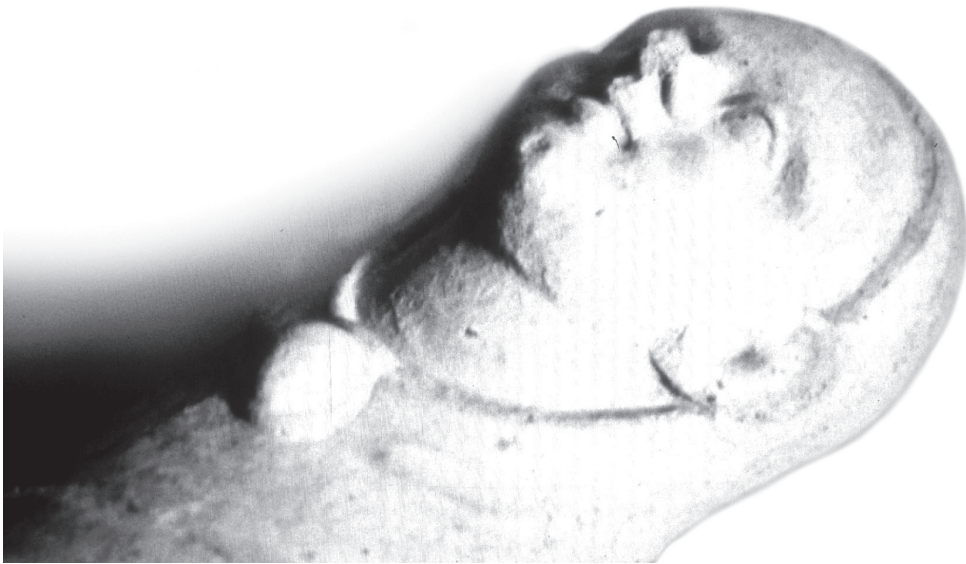
These are matters of fact.

Inside those many-layered chambers is a hearth where my child lies.

During the day rather than this wavering night I ask how my own eyes, and ears, and nose and tongue and skin might function. I am looking outward. When my eye focuses on the scene it sees, what am I imprinting there? Am I standing grounded receiving the fact of the place I stand within while I am painting every scene I see, colouring and rendering my well-meant understanding? Held in its resounding surrounding chambers, can I hear my hearing pronounce my own chorus?

But it never was and never will be about that. The sacrificed child speaks quietly. He pulls me ever inward, toward his birthing soil.

*right* Substitution Burial Votive, c. 5th Century BCE, Etruscan, Villa Giulia, Rome (Beesley)



## CONTRIBUTORS

### 6 INTRODUCTION

Robert Jan van Pelt

Robert Jan van Pelt has been a colleague and friend of Rick Haldenby since 1987.

### 10 TRAJAN'S MARKET

Rick Andrighetti

Rick Andrighetti is a graduate of the University of Waterloo School of Architecture. As a student and young graduate he worked in the offices of A. J. Diamond, and later with Oleson Worland Architects in Toronto. He has taught as a regular faculty member at the University of Waterloo School of Architecture for many years.

### 12 FOUNDATION OF A MEMORY

Paul Backewich

Paul Backewich graduated from the University of Waterloo in 1992. (BES 1990, BArch 1992).

### 14 FOR RICK HALDENBY

George Baird

George Baird is Emeritus Professor of Architecture, and the former dean of the John H. Daniels Faculty of Architecture, Landscape, and Design at the University of Toronto. He is the founding principal of the Toronto-based firm Baird Sampson Neuert Architects.

Baird is a Fellow of the Royal Architectural Institute of Canada and a member of the Royal Canadian Academy of Arts. He has been the recipient of the Toronto Arts Foundation's Architecture and Design Award (1992), the da Vinci Medal of the Ontario Association of Architects (2000), and the Gold Medal of the Royal Architectural Institute of Canada (2010). In 2011 he was awarded an Honorary Degree from the University of Waterloo, and in 2012 Topaz Medallion of the American Institute of Architects and the Association of Collegiate Schools of Architecture.

### 16 THE SEA IN A MAN

Taymoore Balbaa

Taymoore Balbaa is an architect and founding partner of Atelier3AM, and an assistant professor at Ryerson University's School of Interior Design in the Faculty of Communication and Design (FCAD). Under Rick Haldenby's tutelage and leadership he matured as a student, educator, and designer.

### 18 IN RICK'S FOOTSTEPS

Jeffrey Balmer

Jeffrey Balmer is a Toronto native and an assistant professor at the School of Architecture, University of North Carolina in Charlotte. He recently co-authored *Diagramming the Big Idea: Methods for Architectural Composition* (Routledge, 2012).

### 19 MICRO FOUNDATIONS

Eric Beck Rubin

Eric Beck Rubin taught 2B Iconography at Waterloo Architecture in 2004 and 2005 and since then has been regularly returning as a guest critic and lecturer.

### 20 VESICA, FOR ERIC HALDENBY

Philip Beesley

Philip Beesley is a professor at Waterloo Architecture. His collaborative art practice works with immersive environments combining lightweight structures, distributed computation, and early details of active metabolic circulation systems. Eric Haldenby described the site of the Palatine and its charged beginnings when Beesley visited him in Rome in 1994. That conversation launched the work that has preoccupied Beesley's studio since. Work in the following years focused on encountering and then covering traces of a sacrificed child, buried below the first walls that encircled the eternal city.

### 22 MEMORIES OF SHENZHEN

Adrian Blackwell

Adrian Blackwell is an artist, architectural designer and urban theorist. He is an editor of the journal *Scapegoat: Architecture / Landscape / Political Economy* and an assistant professor at Waterloo Architecture.

24 **AMONGST FRIENDS**  
Terri Meyer Boake

Terri Meyer Boake is a professor at Waterloo Architecture, full time since 1986 following having received her B.Arch. from UWSA in 1982.

26 **WHEN THE CIRCUS CAME TO TOWN**  
Petra Bogias

Petra Bogias is an M.Arch Candidate at Waterloo Architecture and resident of Cambridge for 24 years, not including her 4-month moments of saviour during co-op terms and the Rome Program. She also produced the very book you now hold in your hands, with the help of Robert Jan van Pelt and Philip Beesley.

28 **ACCELERATION AND THE NEGATION OF FOUNDATION**  
Anne Bordeleau

Anne Bordeleau is an architect and professor at Waterloo Architecture, where she teaches design studio and cultural history from medieval to modern times. She was awarded a PhD in Architecture from the Bartlett School of Graduate Studies (University College London, UK) after obtaining her professional degree and post-professional Masters in the history and theory of architecture at McGill University (Montreal). Her research centres on the fundamental relation between architecture and time.

30 **VIA EDGE & CENTRE**  
Justin Breg

Justin Breg is inspired by building, and its relationship to material, labour, and experience of the land. His present work in Rome, the Netherlands, and remote Northern Ontario considers the way cultures build foundations.

32 **SIX OF ONE, A DOZEN OF THE OTHER**  
Steven Chodoriwsky

Steven Chodoriwsky, born in Englehart, Ontario, attended the University of Waterloo School of Architecture from 1999 to 2005.

34 **CINCINNATUS AND RACILIA: A DIALOGUE**  
Geoff Christou

Geoff Christou is a recent M.Arch graduate from Waterloo Architecture. He is co-founder of Our Paper Life where he works on design, development, manufacturing, and e-commerce.

36 **THE EARLY YEARS—“UOMO SENZA NOME”**  
David Clusiau

David was a student, teaching colleague and roommate of Rick Haldenby in the early years before Rick made a name for himself and became director. David is presently the Senior Principal, Architectural Design at NORR Limited Architects Engineers and Planners.

38 **THE MEMORY OF THE ROMAN FORUM TOUR**  
Leona Dobbie

Leona studied architecture at Waterloo and finished her masters in 2009. She has since been living and studying law in Paris at la Sorbonne. After her foray into law, she is very much looking forward to getting back to architecture and urbanism at the end of this year.

40 **THE STRIPED PILE AT THE END OF THE STREET**  
Marc Downing

Marc Downing is a graduate of the class of 1996, a lover of his education, an adjunct professor at Waterloo and OCADU, an architect with MJMA in Toronto, and an enthusiast of medieval architecture.

42 **FOUNDATIONS FLUID AND FIRM**  
Elizabeth English

Elizabeth C. English, PhD, is associate professor at Waterloo Architecture, where she teaches Structures. Her students build delightful, dynamic wooden chairs and document them in narratives that interweave ideas, images and calculations. She also teaches seminars on amphibious housing, skyscrapers and Russian avant-garde architectural theory.

44 **THE STORYTELLER**  
Virginia Fernandez and Shane Neil

Virginia Fernandez was recently awarded an M.Arch from the University of Waterloo. Compelled to bridge the disparities between and within cultures and societies, Virginia's work interweaves media, praxes, and continents. In an effort to reconcile design and activism, she focuses on informal settlements where both self-development and community mobilization contribute to social and economical equality.

Shane Neill is an M.Arch candidate at the University of Waterloo and a recipient of degrees in music performance. A designer and cellist, his current

endeavours examine antagonisms on the U.S.-Mexico border, seeking to undermine the border as a power apparatus, recasting it as a space of appearance.

**46 TURN LEFT AT THE DOG**  
John Fraser

John Fraser, PhD, AIA, is a conservation psychologist, architect and educator serving as President and CEO of the non-profit think tank NewKnowledge.org. Dr. Fraser holds adjunct faculty appointments in graduate programs at Hunter College of CUNY, Columbia University, Canisius College and Indiana University Purdue University Indianapolis (IUPUI), is a research scientist with The Earth Institute and an associate editor for the California Academy of Sciences' Curator, the Museum Journal. Dr. Fraser received the 1987 RAIC Student Medal from the University of Waterloo at the completion of his Bachelor of Architecture degree.

**48 DISCOVERING THE ROMAN ODEON AT CARTHAGE, TUNISIA**  
Tammy Gaber

Dr. Gaber holds Bachelor degrees in Environmental Studies and in Architecture from the University of Waterloo. She earned her Masters of Architectural Engineering and Doctorate of Philosophy from Cairo University with research focused on the place of women in mosque architecture. Dr. Gaber has taught design, theory and building sciences at the University of Waterloo, British University in Egypt, Misr International University and the American University of Cairo and is currently one of the founding faculty at Laurentian University School of Architecture.

**50 THE GRAND TOUR / THE GRAND TERM**  
Dan Gallivan

Dan Gallivan is an architect living in Roncesvalles Village outside of Toronto.

**52 SCHOOL OF WIZARDRY**  
Samuel Ganton

Samuel Ganton is a current undergraduate student at Waterloo Architecture.

**54 CONVICTION TO CONSTRUCT**  
Julian Gomez-Biagi

Born in Mexico and emigrated to Canada, Julián does freelance graphic design and writing around

the GTA and Tri-City area in his spare time. He joined Rick for the best shenanigans throughout the south of Italy in 2012. Also, battled Cyclops in second year. Undergraduate alumnus 2013.

**56 THE LEGEND**  
Gabriel Guy

Gabriel Guy is an intern architect in Kitchener-Waterloo, a M.Arch graduate of the class of 2013.

**58 ACCUMULATIONS**  
Lisa Hirmer

Lisa Hirmer is an artist/designer/writer based in Guelph, Ontario. She is a co-founder and principal of DodoLab, an experimental arts-based practice that engages and responds to the public's relationship with contemporary issues. She is also a photographer and writer producing work that emerges from and reflects her background in architecture.

**60 SUNSET: A GALTIAN MANIFESTO**  
Miriam Ho

Miriam Ho is an M.Arch candidate at Waterloo Architecture.

**62 FAITHFUL METAMORPHOSES**  
Edward Houle

Edward Houle completed his M.Arch at the University of Waterloo in 2007. He is currently a PhD candidate in Architectural History and Theory at McGill University. His research explores the contribution of the eighteenth-century French elite and monarchy to the emergence of private domestic space.

**64 FOUNDING FUTURES**  
Andrea Hunniford

Andrea Hunniford is an M.Arch candidate at the Waterloo Architecture and a long-standing SWAG (Society of Waterloo Architecture Grads) leader.

**66 HALDENBY AND THE BEGINNING OF THINGS—  
AS IT MAY HAVE HAPPENED**  
Brian Hunt

Graduate of Portsmouth and the Architectural Association, Brian worked in London and Stockholm before trying Toronto. Working first with Ron Thom

and then John Andrews, was interesting enough to indefinitely delay a return to UK. Being a visiting critic led to per diem at Waterloo, which led to a full-time faculty position, coordinating design studios, lots of admin, a small practice—the rest (e.g. Arch100) is history.

68 **ON THE FORUM LECTURE**  
Sean Irwin

Sean Irwin is a designer and writer living in Toronto.

70 **THE ROMAN FOUNTAIN: HALDENBY'S CHRONOTOPE**  
Thomas-Bernard Kenniff

Thomas-Bernard Kenniff graduated from Waterloo Architecture in 2005. He recently completed a PhD in Architectural History and Theory at the UCL Bartlett School of Architecture on public space, dialogue and ambivalence. He teaches at Carleton University and Université de Montréal.

72 **DAPHNE'S FINGERTIPS**  
Elsa Lam

Elsa Lam is the editor of Canadian Architect magazine. She received her B.E.S. from Waterloo Architecture in 2001, and completed graduate studies in Architectural History and Theory at McGill University and at Columbia University.

73 **AN APPRECIATION**  
Alastair Small

Alastair Small is Emeritus Professor of Classics at the University of Alberta, Canada, and Honorary Professorial Fellow in Classics at the University of Edinburgh. He specializes in the Iron Age and Roman period in southern Italy. Much of his work is concerned with the dynamics of change in settlement patterns and land use.

74 **THE DREAM THAT IS ROME**  
David Lieberman

David Lieberman is an Alberta cowboy, an artist and architect, who has taught for many years as an adjunct professor at Waterloo Architecture. David and Rick share the year of their birth, a love of Rome, a constant inquiry and debate on the possibilities of architectures, and above all else embrace the pleasures and rewards of teaching.

76 **MIDDLE FOUNDATION**  
Nathaniel Lloyd

Nathaniel Lloyd graduated from the University of Waterloo in 2003 and became a licensed architect in 2007. In 2008 he moved to Zürich, Switzerland, where he worked alongside Daniel Libeskind before joining the Swiss firm Holzer Kobler Architekturen. Focused on design, Nathaniel has contributed to over 40 competition submissions and 60 projects.

78 **CULTIVATING SEEDS: THE FARMER AND THE TEACHER**  
Arjun Mani

Arjun Mani graduated from Waterloo Architecture with a B.A.S in 2008. Since then he has been working as an architectural designer at NORR Limited Toronto and is currently a part-time M.Arch candidate at Waterloo Architecture.

80 **FOUNDATION FOR THE GRIDDED CITY**  
Shelagh McCartney

Professor Dr. Shelagh McCartney is a licensed architect and urbanist whose expertise in design and development focuses on urbanization and housing. Her current research is on informal urbanization patterns in rapidly growing urban agglomerations and the effect this has on growth patterns of the broader city and development practices. She is a Fulbright Scholar who received her Doctor of Design (2012) and Masters in Design Studies, concentrating in Urban Development and Housing (2007), from Harvard University, and Bachelors of Professional Architecture (2000) and Bachelor of Environmental Studies—Pre professional Architecture (1997) from the University of Waterloo, Canada. Currently Dr. McCartney is an assistant professor at the School of Urban and Regional Planning at Ryerson University.

82 **THE ARK**  
Donald McKay

'Course I'm respectable. I'm old. Politicians, ugly buildings, and whores all get respectable if they last long enough.

(John Huston as Noah Cross, in Roman Polanski's *Chinatown*, 1974)



84 **LE LEZIONI DI ROMA**  
Brian McLaren

Brian L. McLaren (B.Arch., 1982), is an associate professor in the Department of Architecture at the University of Washington, where he teaches in the areas of architectural history, theory and design. He is also the director of the history and theory research stream of the Master of Science in Architecture degree program. His current research focuses on modern architecture and the politics of race in Italy and its colonies in Africa during the late-Fascist period.

86 **CIAO RAGAZZO**  
John McMinn

John McMinn is associate professor at Waterloo Architecture. He studied at the Architectural Association and McGill University, and has taught and lectured at many schools of architecture in Europe and North America. He is co-founder and principal of the M J Architecture practice in Toronto, a frequent curator of architectural exhibitions, and has published widely in journals as well as two books on contemporary Canadian architecture.

88 **THE SURFACE OF ROME: A PERSONAL VIEW OF FOUNDATIONS**  
Paul Mezei

Paul Mezei follows an uncompromising interdisciplinary vision in his studio practice that encompasses many formats of environments and objects. He works under the moniker of Relish Design, a boutique design studio that takes on commissions and initiates its own product development and research. Projects range across architecture, interiors, landscape, furniture, products, and things in between. He collaborates with clients, consultants, makers and thinkers who share a vision for a sustainable future and aspire to the highest levels of material and intellectual craft.

90 **ROMAN FOUNDATIONS**  
John Morgan

John Morgan, Architect, Urbanist, Lecturer in Architecture (Nottingham)

92 **THE GIFT**  
Lionel Ohayon

Lionel Ohayon is a 1994 graduate from Waterloo Architecture. He currently lives in New York and runs

ICRAVE, a creative studio he established in Manhattan in 2001.

94 **TERRA SOLVENS**  
Samantha Oswald

Samantha Oswald has recently completed her Master of Architecture at the University of Waterloo. Her thesis study explored the meaning and role of clay brick in various locations, including Italy, Poland, and the United Kingdom. Her fascination with the life cycle of materials has a profound influence on her research, design, and constructions.

96 **ERIC ROSS "RICK" HALDENBY IN PERSPECTIVE**  
Stephen A. Otto

Stephen Otto is a historian interested in buildings and their architects; a former head of Ontario's heritage conservation programs; a founder of The Friends of Fort York and its current co-chair. He was responsible for revising Eric Arthur's *Toronto: No Mean City* to keep it in print after Prof. Arthur's death.

98 **OF PREPARATION FOR FOUNDATIONS**  
Bradley Paddock

Bradley Paddock is a graduate of Waterloo Architecture.

100 **FACE VALUE**  
Carlo Pasini

Carlo Pasini is an M.Arch candidate at Waterloo Architecture.

102 **RICK HALDENBY—VIEW OF THE WORLD FROM THE FORUM**  
Sarah Pearce

Sarah Pearce is a 1983 UW graduate and OAA member since 1990. She has taught studio courses and been a guest critic at both the universities of Waterloo and Toronto since the late 1980s. Past member of Toronto's Public Art Commission and the YWCA's Real Estate Committee.

104 **TWO RIVERS**  
Matt Peddie

A graduate of the University of Waterloo School of Architecture, Matt Peddie is an architect and designer based in Toronto, Ontario

106 **THE DORIC COLUMN**

Lorenzo Pignatti

Lorenzo Pignatti, Italian architect and professor, director of the Rome Program of the University of Waterloo.

108 **11 YEARS, 44 MASTER'S THESES, 57 COLLEAGUES**

Maya Przybylski

Maya Przybylski is a Toronto-based designer and educator. She is Assistant Professor at the School of Architecture at the University of Waterloo.

110 **CASTOR CANADENSIS / ALIAS BEAVER ROMANO:  
A MYTH OF FOUNDATION**

Dereck Revington

Dereck Revington is an associate professor at Waterloo Architecture where he teaches in both the graduate and undergraduate programs. He is a graduate of the Architectural Association School of Architecture, London, England and practiced as a design architect and visual artist for a decade and a half before joining the school. In 1992 he was awarded the Canada Council Prix de Rome, formed Dereck Revington Studio and focused his research on the creation of works at the interface between the spatial and temporal arts. His practice encompasses architectural projects, commissioned works of public sculpture, experimental works for opera and dance, and museum and site-specific video, sound and light installations. Current commissions include two luminous gateways into the City of Toronto: BlueGold Variations at Windermere Avenue and the Lakeshore, and the illumination of the Prince Edward Viaduct to be inaugurated with the opening of the Pan Am/Para Am Games in 2015.

112 **CREATING A COMMUNITY**

Larry Wayne Richards

Larry Wayne Richards, FRAIC, AIA/IA, was Director of the Waterloo School of Architecture during 1982-87 and Dean of the University of Toronto's Daniels Faculty of Architecture, Landscape, and Design from 1997 through 2004. He continues at the University of Toronto as Professor Emeritus and is Creative Director of WORKshop, Inc. A graduate of Miami University (B.Arch.) and Yale University (M.Arch.), Richards has been engaged in architecture for 46 years as practitioner, teacher, administrator, critic, writer, and generator of conceptual projects. His work has

been collected by museums, including the Canadian Centre for Architecture, the Cooper-Hewitt Museum, and The Clark Art Institute. He received the Royal Architectural Institute of Canada's national "Advocate for Architecture" award. Richards and his partner, Frederic Urban, live in Toronto and New York.

114 **SALTIMBOCCA**

Barbara M. Ross

Barbara Ross is an architect, writer and educator, and an Alumna of the University of Waterloo (1981, 1983, 2009) where she serves as adjunct assistant professor at the School of Architecture. She is the principal of The Research in Architecture Studio, a consulting firm that evaluates evidence about the long-term performance of buildings and building materials. A long-time member of the Editorial Committee of the journal OAA Perspectives, she writes frequently about issues that arise in both the world of architecture and the world of food.

116 **THE NEW SERAPEUM**

Val Rynnimeri

Val Rynnimeri is associate professor at the School of Architecture. Val is a graduate of the Waterloo Architecture and has been an adjunct faculty member since 1981, and a full-time faculty member since 1991. His design work has won numerous competitions and awards, and focuses on urban design and land development, the landscape urbanism of the urban periphery, and the ecosystem design of green infrastructure. He also has an MA in History from the University of Guelph and researches and writes on the history of suburban development.

118 **RICK'S UNIVERSITY**

Lola Sheppard

Lola Sheppard is associate professor at the School of Architecture at the University of Waterloo where she has taught since 2006. She is also principal of Lateral Office, based in Toronto. Under the generous mentorship of Rick Haldenby, she has pursued multiple interests—in teaching, research and practice—in architecture's intersection with climate, environment, ecology, infrastructure and the public realm.

120 **PRIX DE ROME**  
John Shnier

John Shnier began his studies at The University of Waterloo School of Architecture as part of The “Philip Street Generation” the same year that Rick Haldenby was completing his studies. In 1987 John Shnier was awarded Canada’s first Prix de Rome in Architecture and was standing beside Rick at the Villa Rotunda when Rick announced that he had been selected as the Director of the School. John’s tenure in Rome included founding and renovating the venue for all future Laureates.

122 **TECHNOLOGIES OF ENCHANTMENT**  
Ryszard Sliwka

Ryszard Sliwka arrived one morning at the service entrance of the old ES2 building on the Waterloo University Campus to attend a day of studio reviews. This inauspicious arrival turned into an unexpected teaching career or 29 years. At some point, thanks to Eric Haldenby, he discovered the hidden source of the school’s vitality: teaching studio in the eternal city of Rome, an event for which he continues to be eternally grateful.

124 **ICONS OF AGENCY**  
Mike Taylor

Mike Taylor is an intern architect working in Toronto. He graduated in 2011 with a Master of Architecture from the University of Waterloo. Rick Haldenby was his professor in 2003 for Iconography: The Ancient World.

126 **HALDENBY FROM START TO FINNISH**  
Fred Thompson

Fred Thompson, professor at University of Waterloo (1969–2000) and visiting professor at the Helsinki University of Technology, Columbia University, GSAP, the Royal Institute of Technology, Stockholm, the University of Lund, School of Arch. and the Danish Academy of Fine Arts, Copenhagen. He has also published research on Japanese ritual and space.

130 **DRAWING IN ROME**  
Hugh Thompson

Hugh Thompson, artist, designer, and friend of architecture.

132 **A REFLECTION ON FOUNDATIONS**  
Gillian Tyrrell

Gillian graduated from the University of Waterloo with a Bachelor of Architectural Studies in 2008. She completed her Masters of Architecture in 2011, with an award winning thesis entitled Within These Walls. She is the co-founder of Trace Paper Studio, a Toronto-based design studio specializing in art installations and small-scale urban intervention work.

134 **THE ARENA OF THE PAGE**  
Jonathan Tyrrell

Jonathan Tyrrell graduated from the University of Waterloo School of Architecture Master’s program in 2009. Since graduating he has worked extensively with Philip Beesley on the Hylozoic Series of sculptures and is currently working with Dereck Revington Studio on the responsive lighting system for the Luminous Veil. Jonathan has taught as an adjunct professor and visiting critic at the University of Waterloo.

136 **RICK HALDENBY**  
Brian Urbanik

Brian Urbanik lives and works in Toronto on architecture, music, image and film.

138 **CIVIL ENGINEERING | CIVIC ENGINEERING**  
David Warne

David Warne is a partner at LGA Architectural Partners, and the project architect for Waterloo School of Architecture and the new Laurentian School of Architecture in Sudbury. He also teaches architecture and practices multi-media installation art.

140 **HOW I SPENT MY SUMMER HOLIDAYS, 2013**  
Bob Wiljer

Robert Wiljer is professor emeritus at Waterloo Architecture. He was one of the original creators of the School’s cultural history program in which he taught for 39 years. As well, he taught design criticism and served as a studio critic. He is also a poet.

142 **THE NAME ON THE GRAVE**

Tracey Eve Winton

Tracey Eve Winton is associate professor at Waterloo Architecture where she teaches Design Studio, Cultural History, and studies in urban form. She is an architect, iconographer, and expert on the Hypnerotomachia Poliphili. She has a B.E.S. and B.Arch from Waterloo, a M.Arch in the History and Theory of Architecture from McGill and a Ph.D. in the History and Philosophy of Architecture from Cambridge University. She lives in Rome and Toronto.

144 **INTERVIEW**

Emre Yurga and Christina Kalt

Emre Yurga received his Master of Architecture degree in 2010 from the University of Waterloo. He was instrumental with Rick Haldenby and Robert Jan van Pelt in opening the Masters program to individuals with degrees from other universities and countries.

Christina Kalt attended Waterloo Architecture from 2004 to 2010, where she completed her Honours Bachelor of Architectural Studies degree and Master of Architecture degree. Christina currently runs her own architecture studio in Toronto.

146 **CIRCUS MAXIMUS | LIVING MUSEUM**

Mark Zupan

Mark Zupan is an M.Arch candidate at Waterloo Architecture, where his research focuses on ritual and storytelling in festival architecture. In addition to his academic pursuits, Mark is a budding musician and puppeteer.



# FOR RICK HALDENBY

edited by Robert Jan van Pelt & Philip Beesley

In 1976 Rick Haldenby joined the faculty of the School of Architecture of the University of Waterloo. Three years later he founded the Rome Program that, with the Co-op Program, has become its hallmark. In 1988 he became Director of the School, beginning an extraordinary, quarter-century long tenure as a leader in North American architectural education, and as a leader of a community of students, staff, faculty, alumni, and neighbours devoted to the idea that all of us can contribute to make the world into a home worthy of our highest aspirations, and that this transformation can begin anywhere—not only in the centre, on the forum, but also *fuori le mura*, outside the walls, in southwest Ontario.

At the occasion of Rick Haldenby's Silver Jubilee as Director of an institution that knows its centre to be on a periphery that is only bound by a horizon of possibilities, and its periphery at the one and only centre that contains the *mundus*, the world, a few dozen of his friends have come together to offer him gifts of recollection, reflection and, above all, affection.

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