

**Explaining Architecture to the Public**  
**An Inquiry into Architect / Public Value Disparities**

by

Glen Frederick Gross

A Thesis

Submitted to the Faculty of Graduate Studies  
in Partial Fulfillment of the Requirements  
for the Degree of

Master of Architecture

Department of Architecture  
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**EXPLAINING ARCHITECTURE TO THE PUBLIC:  
AN INQUIRY INTO ARCHITECT/PUBLIC VALUE DISPARITIES**

**BY**

**GLEN FREDERICK GROSS**

**A Thesis/Practicum submitted to the Faculty of Graduate Studies of The University  
of Manitoba in partial fulfillment of the requirements of the degree**

**of**

**MASTER OF ARCHITECTURE**

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# Contents

## List of Figures

## Abstract

## Acknowledgements

### Preface: Document Format

<b>There is a Need to Explain Architecture to the Public.</b>	2	<b>I Have Difficulty Talking About Architecture With Friends and Family.</b>
<b>Genesis and Intent</b>	3	<b>Genesis and Intent</b>
<b>Left Stream Strategies</b> <i>Literature Review</i>	4	<b>Right Stream Strategies</b> <i>Field Notes, Concealed Recordings, Survey, Reflective Therapy</i>

### .I The Value of Reflection

#### Domains I.

<b>An Introduction to the Left Stream</b> <i>Three Domains, A Claim to Metaphysical Supremacy?, Is There a Need to Explain Architecture to the Public?</i>	7	<b>An Introduction to the Right Stream</b> <i>The Self, The Self in Context, My Position, My Task, Associative Value</i>
	9	

#### Indicators II.

<b>A Review of the Literature</b> <i>Root Problems</i>	13
<b>Education</b> <i>Public Indifference, Architecture Education, The Profession</i>	15
<b>Quality of Environment</b> <i>Public Aesthetic, Academic Idealism?, A Jaded Profession?</i>	25
<b>Language</b> <i>Public Illiteracy, Academic Discourse, Explanation in Practice</i>	32

### .II Rhetorical Reader's Survey Part I

<b>Part One - True or False?</b> <i>Questions 1 - 9</i>	
--	--

---

### **Value and Communication III.**

<b>Value</b>	37
<i>Overview, Three Domains of Value, Affirmation and Development of Self-Worth, Value Qualifier Relationships, What's My Position?, Yes, No, I Don't Know (or Maybe)</i>	
<b>Communication</b>	52
<i>The Act of Mediating Value, Visual representation, Discourse, High awareness, Low awareness, Alienation or Self Realisation</i>	

---

### **.III Analysis / RRS Part II**

<b>Overview</b>	37
<b>Instructions for Rhetorical Readers' Survey Part II</b>	39
<b>Case Study One - Magic for the Heart</b> <i>Conversation Review, Sample Comments, Question Ten, Model Analysis Sample Comments, Question Eleven, Model Analysis</i>	40
<b>Case Study Two - Home Renovations for Individuals F &amp; G</b> <i>Conversation Review, Sample Comments, Question Twelve, Model Analysis Sample Comments, Question Thirteen, Model Analysis</i>	56
<b>Case Study Three - Supermarket Facelift</b> <i>Conversation Review, Sample Comments, Question Fourteen, Model Analysis</i>	72

---

### **.IV Epilogue: Revisiting the Problems**

<i>Is There a Need?, Necessary Attitudes?, The Individual Architect</i>	81	<i>Case Study One, Case Study Two, Case Study Three</i>
---	----	---

## **Appendices**

### **A: Case Study Transcripts and Data**

- 88 **Case Study One**
- 99 **Raw Data**  
*RRS Questions 10, 11*
- 101 **Case Study Two**
- 114 **Raw Data**  
*RRS Questions 12, 13*
- 116 **Case Study Three**
- 122 **Raw Data**  
*RRS Questions 14, 15*

### **B: Case Study Participant Profiles**

- 124 **Individual Profiles**

### **C: Case Study One Documents**

- 126 **Project Brief**
- 129 **Follow-up Questionnaire**

### **D: Forms**

- 132 **Participant Consent Form**
- 135 **Participant Profile Questionnaire**

## **End Notes**

## **Bibliography**

## List of Figures

## List of Figures

### Page Reference

	13	1. Special Place as seen from child's perspective. RRS Question One. By Author.
	14	2. North Elevation of Special Place, RRS Question Two. B.A.
	15	3. Volunteer painter for the Special Place, RRS Question Three. B.A.
	16	4. Storage deficiency for Individuals F and G, RRS Question Four. B.A.
	17	5. Individual's F and G replace new door with another new door, RRS Question Five. B.A.
	18	6. Front elevation of Individuals F and Gs' house, RRS Question Six. B.A.
	19	7. Pembina and McGillivray Safeway elevations, RRS Question Seven. Courtesy LM Architectural Group.
	20	8. Detail of converted supermarket, McPhillips Street, Winnipeg, MB, RRS Question Eight. By Author
	21	9. Grant Avenue Superstore elevation with shopping carts, RRS Question Nine. B.A.
Three Domains of Value Model	1. 40	10. A pair of children in the Special Place. B.A.
Affirmation and Development of Self Worth	2. 42	
	43	11. Classroom prior to the construction of the Special Place. B.A.
Value Qualifier Relationships	3. 44	12. Children in front of the Special Place at the end of the day. B.A.
	46	13. What's My Position Model, RRS Question Ten. B.A.
What's My Position Model	4. 47	14. Yes, No, I Don't Know (or Maybe) Model, RRS Question Ten. B.A.
Yes, No, I Don't Know (or Maybe) Model	5. 49	15. Promotion of the Special Place in an academic publication, <i>Network</i> , Vol. 2, No. 4. Manitoba: Faculty of Architecture Partner's Programme. 1997.
	50	16. Detail from the Special Place - an educational sliding panel wall. B.A.
	51	17. The Special Place within the context of the classroom. B.A.
	53	18. What's My Position Model, RRS Question Eleven. B.A.

- 54 19. Yes, No, I Don't Know (or Maybe) Model, RRS Question Eleven. B.A.
- 58 20. Stair and window from the house of Individuals F and G. B.A.
- 59 21. An indication of a storage problem between the living and dining areas at Individual F's house. B.A.
- 60 22. Inadequate storage in the newly renovated kitchen. B.A.
- 62 23. What's My Position Model, RRS Question Twelve. B.A.
- 63 24. Yes, No, I Don't Know (or Maybe) Model, RRS Question Twelve. B.A.
- 65 25. Artwork, photographs, and a plants - objects of identity for Individuals F and G? B.A.
- 66 26. Wall repair undertaken by Individual's F and G. B.A.
- 67 27. Product literature and a stack of popular 'do-it-yourself' magazines being used as a reference by Individuals F and G. B.A.
- 69 28. What's My Position Model, RRS Question Thirteen. B.A.
- 70 29. Yes, No, I Don't Know (or Maybe) Model, RRS Question Thirteen. B.A.
- 74 30. Individual H in conversation - representative of the public? B.A..
- 75 31. Original Safeway signage at the corner of Pembina Highway and McGillivray Boulevard. B.A.
- 76 32. An example of the original Safeway prototype at the corner of Ellice Avenue and Erin Street, Winnipeg, Manitoba. B.A.
- 78 33. What's My Position Model, RRS Question Fourteen. B.A.
- 79 34. Yes, No, I Don't Know (or Maybe) Model, RRS Question Fourteen. B.A.

## **Abstract**

There is a significant relationship between architecture and the public.

In general, members of the public do not fully understand this relationship, nor do they pursue an interest in architecture. Instead, the public is largely indifferent towards their involvement in, and effect on, the built environment. Architects on the other hand, must consider public / human issues as they design and oversee the construction of buildings.

The different perspectives held by architects and the public are evident through many indicators. This thesis reviews these indicators, and seeks to understand the nature of architect / public value disparities as they currently exist in the relationship between the two.

The indicators also reveal the effects of this disparity on both the environment and on people. Acknowledging possible negative consequences, it is important to understand these value differences in order to determine ways of improving the relationship between architecture and the public.

Recognising affirmative development of the human spirit as a fundamental human need, the architect is challenged to face the task of involving the public in architecture with optimism, and in their own unique and personal way.

## **Acknowledgements**

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*Any system that does not give the right of choice to those who must bear the consequences of a bad choice is an immoral system. - Y. Friedman*

## Preface: Document Format

This document contains two streams of information. This format has been adopted in order to reflect, and juxtapose two research approaches: an academic review on the left, and a personal inquiry on the right. The academic review sets out to provide a context for the personal inquiry by revealing the historical development, current situation, and possible implications, of architect / public value disparities. The personal inquiry is used as a tool for exploring these disparities, and seeks to substantiate the claims made in the academic stream.

The left stream responds to an urgent, but unsubstantiated proposition: **There is a Need to Explain Architecture to the Public**. This stream is also laid out in four chapters. The first chapter, Domains, describes the context of this problem, while Chapter II., Indicators, reviews the relevant literature. Chapter III., Values and Communication, identifies this problem in the form of theoretical Value models, and discusses the role of Communication in the relationship between architecture and the public. Chapter IV., an Epilogue, reviews this relationship within the context of the Value Models, and discusses attitudes which are necessary for the architect who wishes to confront the two problems posed in the left and right streams.

The right stream responds to a recurring question posed midway through the research process: **I Have Difficulty Talking About Architecture with Friends and Family**. This stream contains four chapters which document several personal *Case Studies* which demonstrate the nature of this problem. Chapter .I, the Value of Reflection, provides a rationale for the Case Studies and my personal involvement in the research. A Rhetorical Reader's Survey, provides a framework for a review of the Case Studies in Chapter .II, and Chapter .III. In Chapter .II, the Rhetorical Readers' Survey (Part I) asks a series of true or false questions relating to image/ text pairs from the Case Studies. Chapter .III then goes on to set the Case Studies within a context, and uses the Rhetorical Readers' Survey (Part II) as a framework for an analysis of the Case Studies using the theoretical Value Models developed in the left stream. An Epilogue in Chapter .IV, provides the reader with a Case Study update, which revisits the right stream problem in progress.

**Genesis and Intent:**

The left stream begins in the spring of 1996, with the perception that *architecture*, as practiced by *architects*, has a marginal presence in the greater composition of the built environment - an odd situation given the explicit connection between architecture and constructed fabric. This led to an exercise which set out to find solutions which would rectify this problem. Almost immediately, this task was put to rest as a naive proposition. The inquiry has since evolved into a document which attempts to respond to architect / public value disparities from a broad perspective, and aspires to provoke the reader through thought, discourse, and action.

**Genesis and Intent:**

Midway through my research, an important statement that I had made within the original thesis proposal was rediscovered, "From the art of architecture, to common building procedures, public interest in, and awareness of such issues is low. Personally, the most profound indication of this, is the difficulty I have in discussing architecture with my closest friends and family." From this point on, the research focussed on a response to this apparently simple observation. As a tool for examining the general nature of the left stream problem, the right stream evolved into several personal Case Studies which reflect my unique situation as a student of architecture operating within a specific context. The goal, therefore, is to examine and provoke the relationship between architecture and public as it relates to the readers' own specific situation - be they members of the architectural community, or otherwise.

## Left Stream Strategies

### *Literature Review*

A response to the left stream problem; **The Necessity of Explaining Architecture to the Public**, is the result of a literature review which includes books, periodicals, and media resources such as web pages, newspaper, radio, and television. These bibliographical resources are organised and compiled into four categories corresponding to the thesis topic;

1. Observations and reflections in behavioral psychology and qualitative research techniques - **The Necessity of...**
2. Pedagogy in Architecture, which sets out to look at precedents in architectural education - **Explaining...**
3. *Reception Theory in Architecture*, which sets out to understand the nature, or essence of what **Architecture... is, and what it means fo... people, and,**
4. **Popular Culture and Architecture**, which sets out to determine what exactly is meant by **the Public**.

Information from this inquiry, while partially a derivative of the right stream research, is layered throughout the left stream in an attempt to provide practical insights, not only from the perspective of an architect, but as a human animal operating in a social context. Given a thesis title which suggests a gap between architecture and the public, it is imperative that the contents seek to represent the bridge.

## Right Stream Strategies

This stream attempts to reveal my predisposition; personality, values, and 'style'. In order to show how these characteristics affect the way in which I discuss architecture with others, various techniques were employed. As the research progressed, the methodology was frequently reviewed in order to pursue the most effective means of studying the problem. In summary, the right stream makes use of the following primary research strategies:

### *Field Notes*

Field notes are, "the written account of what the researcher hears, sees, experiences, and thinks in the course of collecting and reflecting on the data in a qualitative study."<sup>1</sup> In this case, field notes were recorded following informal conversations, meetings, significant lectures, therapy sessions, and any other event deemed relevant to the research. Excerpts from the field notes were used to document conflicts and paradoxes experienced when discussing architecture with friends and family.

### *Concealed Recordings (Case Study Conversations)*

Because the proposed problem inherently suggests a process of communication, it was a natural extension of the research to engage in conversation about architecture as frequently as possible with members of my personal community. Three different conversational topics were developed in relation to three case studies, following which, discussions were conducted informally, and often developed spontaneously at social functions, at work, at home, etc. Following the conversations, my impressions were

recorded through the use of the field notes.

The concealed recordings were conducted following an initial, experimental recording, which was attempted as a test to determine the value of such a procedure. Finding that it 'captured' value conflicts between the individuals involved, permission was requested to include it as part of the thesis research. A consent form was immediately developed in order to conduct further recordings with other 'personal community' individuals (see Appendix D). Initially, three architectural topics of discussion were established, and a matrix was developed to establish a protocol for conducting the recordings based on subject matter, degree of interest, and conversation setting.<sup>2</sup> Three resultant concealed recordings document three different architectural conversations between myself and members of my 'personal community'. Strategies were then developed for their analysis.

#### *Survey*

A survey is included to provide the reader with an informal profile of each of the individuals involved in the Case Study conversations. It is based exclusively on a survey which appeared in the Globe and Mail as a comical indicator of social status.<sup>3</sup> Revealing the biases of the participants, the survey provides a subjective, and humorous 'snapshot' of each individual, without making any pretense towards objectively categorising them.

### *Reflective Therapy*

Therapy sessions were set up as a reaction to the frustrations I was experiencing in doing the analysis of the recorded conversations.<sup>4</sup> Recognising that I was 'too close' to the subject matter, it was determined that an effective means of analysis would be to engage the services of an individual specifically trained to do such analyses. Also recorded in the field note format, ten *Reflective Therapy* sessions were instrumental in providing alternative perspectives from which to understand the conversations. The resultant analysis technique is described in Chapter .III, Analysis.

## .1 The Value of Reflection

### An Introduction to the Right Stream

#### *The Self*

As an individual, I represent a differentiated and unique position<sup>5</sup>, while at the same time, I am a product of a very broad set of social, political, and cultural circumstances. By virtue of geographic and historical origins, it is inevitable that persons of a similar background, will share at least some common perceptions of their environment. From this, I proposed that a marriage between the generic nature of the left stream problem, and the unique perspective put forth by right stream, could result in an effective method for revealing the essence of both. Since the beginning of this thesis, I have instinctively felt that my personal experiences in discussing architecture with friends and family parallel what others in the architectural community encounter. Acting on this instinct, I set out to record my experiences 'in the field,' hoping to capture, and subsequently, illuminate this problem through some form of public media.

...we are all throughout our lives - striving toward a state of wholeness, of being wholly ourselves. Whether we are conscious of it or not, every relationship, event, mishap, or good fortune in our lives can be perceived as a 'teaching,' guiding us toward being more and more fully who we are.<sup>6</sup>

### *The Self in Context*

This search aspires to probe ways in which architects may mobilise their resources in the life-long process of self realisation. Mediated through the art of communication, the process of self realisation is predicated by interaction within a socio-cultural framework. Looking at my own position as a student of architecture, I began an attempt to reconcile the values that I have accumulated, with the values of my peers and colleagues in my academic and professional life, as well as the values of those outside of my architectural community - my family, friends and other acquaintances. Sensing fundamental differences of opinion between the various players, I began to ask more specifically what the nature of the right stream problem was, and what the implications of this condition are on the greater community. Is this problem simply a myth generated by a unique set of ideological conditions within the architectural community, or is there an essential task to be undertaken by the members of this community in order to improve the relationship between architecture and the public?

### *My Position*

Personal "style", as a function of an individual's values and ideals, strongly influences human interaction. This involves the manner in which an individual communicates their position to those around them. Specifically, my problem in discussing architecture with "my public" may involve fundamental differences in awareness (of architecture), as well as differences in values. It may also be symptomatic of other communication problems unique to my personal situation.

# I. Domains

## An Introduction to the Left Stream

### *Three Domains*

The difficulty members of the architectural community face when talking to people about architecture is indicative of a greater disparity between three general communities; architectural academia, architectural practice, and the general public. This claim is made evident through the appearance of many recent literary sources which acknowledge this problem. From claims of legitimacy (van Dijk, *Architecture and Legitimacy*, 1995), and the need for educational overhauls (Boyer Mittagang, *Building Community A New Future for Architecture, Education and Practice*, 1996), to calls for a radical shift in architecture (Jackson, *Reconstructing Architecture for the Twenty First Century*, 1995); there is a prevailing self consciousness among the architectural community as it relates to the public

Anthony Jackson outlines the contemporary North American situation, and suggests that the roots of this dilemma can be found in the historical development of the profession,

...inherent incongruities are embedded in the history of the profession, which shapes its current practices. There are three different components to the architectural scene. At the top is a small clique who belong to the art world and who, along with the critics, academics, and historians, are the

Recognising these differences, or conflicts, as a source of personal anxiety, I was inspired to analyse what went on in a typical 'architectural' interaction between myself and members of my personal community. If an individual's self esteem and effectiveness are related to the degree to which their worth is affirmed by their "personal community", then this seemed to be a logical step in determining the source of my own self-consciousness.

An individual's ability to contribute to society can be greatly inhibited by insecurity in communicating beliefs and values to others. This type of anxiety, while not the same for every individual, is indicative of a barrier which can inhibit an individual from attaining maximum personal potential. I felt that in order to address this barrier, it would be necessary to engage in the process of self reflection and self criticism. As a prerequisite to improved communication skills and a strong position on personal values, the desired result would be to gain the 'architectural' respect of the people within my circle of influence.<sup>7</sup> Respect, which is developed over time, is measured by the degree of consistency between an individual's values and actions. Initially, this process requires recognition and acknowledgement of one's value positions, i.e. what you believe in, followed by the outward manifestation of this position in society.

### *My Task*

In terms of real, human interaction, accepting praise comes easily to most. More important however, is the ability to take and learn from criticism, instead of reacting to it. Acting as a benchmark, clear value positions enable critical evaluation relative to

current creators of architectural doctrine. Below them is the rank and file of the profession, with half an eye on their trend-setters, and the rest of their energy concentrated on providing workable buildings for their clients. Then, almost forgotten in the process, and largely outside it, are the communities that occupy and, ultimately, are responsible for the buildings that make up the towns in which we live.<sup>1</sup>

### *A Claim to Metaphysical Supremacy?*

Jackson traces the development of the architectural profession as we know it today from a lineage of human events which set up this disparity. He suggests that it begins with Vitruvius who through his treatise on architecture, "succeeded in divorcing building from the ordinary world and elevat[ed] it into the metaphysical realm."<sup>2</sup> This association between architecture and the cosmos surely begins before Vitruvius' time. The date however, is of minor significance in relation to its continuing development as a spiritual ideology today, and beyond into the future.

Underlying the various ambitions and intentions within the architectural community is the notion that the discipline itself aspires to the metaphysical realm. While tempered by the limitations of economic and technical realities, it has been an architectural preoccupation to reconcile the profane nature of society with the spiritual purity of architecture. "God is in the details", exclaimed Mies van der Rohe, Patron Saint of the Modern Movement. Is this connection between architecture and religion an unavoidable consequence of human spirituality?

one's own beliefs. This lends credibility to arguments which are developed in defense of these values. At the same time, there should be flexibility to accept and learn from the biases of others. In developing an understanding of personal values, one is also required to develop the maturity to evaluate in a given circumstance whether:

1. their value position is 'correct' and should be asserted,
2. their value position is 'incorrect' and should be withheld, or reconsidered,
3. their value position is neutral, and adds nothing to the situation,
4. their value position has been imposed (intentionally or otherwise) upon those who not only disagree with it, but who find it unacceptable.

This is important because the degree of influence an individual has on others is often underestimated. Humans are creatures of habit. We adapt by responding to what we already know of our environment. In general terms, the most prolific individuals within this environment could be identified as leaders, while the rest fall into the category of followers. Leaders are established by their degree of effectiveness; how successful they are at convincing / persuading / influencing their followers. Architects, having the ability to influence others through the manifestation of built form, are inherently bound to the role of leadership. Therefore, an architect with strong value positions and leadership skills is likely to have a significant effect, and positive impact on the built environment.

My task is to develop a clear understanding of what a positive architecture / public

relationship means, and then become effective at communicating this position to others. As a trained professional, it is in my best interests to learn how to share my visions, idyllic or practical, with those closest to me. I have to believe that my intentions are good (as opposed to bad), and that my personal community stands to benefit greatly from this common vision. Starting with the self, and progressively working outward, acceptance and respect of one's value positions can ultimately lead to a much broader and significant impact on society.

#### *Associative Value*

While architects should be able to identify directly with the thesis contents, a common thread makes it pertinent to others as well. Dealing specifically with the domain of architecture and its community does not necessarily confine it to use among these domains. If problems of communication and value conflicts are common to others, then it is worth encouraging discussion and education in other fields where there is a professional / public disparity. Further, if there is a potency to this document, it will be in its ability to provoke the significance of the architecture / public relationship in the minds of all who care to take an interest. Hopefully the document fosters the optimism and synergy necessary to the process of critical self reflection, resulting in an exploration of the problem on the reader's behalf as it relates to their own personal situation.

Is this process conclusive? Are there fundamental truths, or simply ambiguous responses to each new problem?

Rem Koolhaas suggests that this condition is characterised by a suppressed narcissism, which is a source of anxiety in contemporary schools of architecture,

Academies have contributed to dismantle architecture's ambitions, rather than to exercise them. The whole of Post-Modernism is an incredibly defeatist movement in that sense. There is a fear of making grandiose statements, and a fundamental fear of coming back to what every architect in his most infantile moments believes: that he changes the world. And I think that this, under the enormous weight of economic respectability, has been denied by both architects and academies.<sup>3</sup>

It could be argued that architecture does have the power to 'change the world', even if only by virtue of its physical reality. Traditionally this has given credence to the architect's exalted status in society. However, physical tangibility is no longer a necessary ingredient for world change. Phenomena such as the television and the World Wide Web have also had a profound effect on the social and physical domains of human activity. With these new spatial constructs, is it even possible to adequately define what architecture is, or has the true ambiguity of architecture finally been revealed through a fall from grace? This presents a major dilemma for architecture. Is it an art? Is it a science? Can a house be considered architecture? Can a computer programmer be an architect? Can architecture be regulated as a professional entity? What is architecture?

### *Is there a Need to Explain Architecture to the Public?*

Heads of architectural institutions are under pressure to legitimise the training they are providing to students. Practitioners are caught between the 'high standards' of architectural tradition and meeting the demands of a predominantly 'bottom line' public. The public, composed of many diverse perspectives, represents both ends of the spectrum, ranging from complete indifference, to having unreasonable expectations of the architect. While the focus of the thesis will be on the North American situation, it should be acknowledged that the (necessary) relationship between architecture and the public is a global concern. It will be evident through the literature review that this issue is being discussed in many diverse forums.

The intention of the thesis, therefore, is twofold. The first goal is to outline the nature of architect / public value disparities, how and why this disparity has come about, and the effects of this situation on both architect and public. The second goal is to propose several *necessary attitudes* which responds to these disparities. These attitudes will be discussed as strategies for architects seeking ways of bridging gaps between themselves and their public.

## II. Indicators

### A Review of the Literature

#### Root Problems

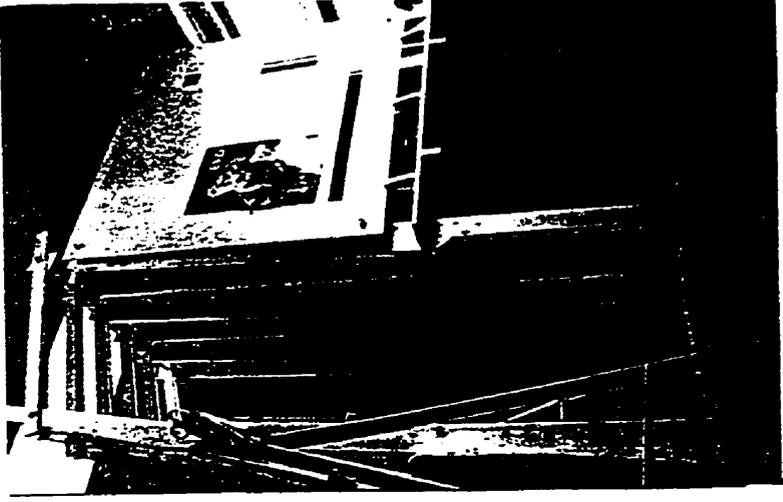
There are a number of identifiable themes which are commonly used as scapegoats for the disparity between architecture and public. These themes, including language inequalities, quality of environment, and education, can be looked at in terms of component indicators. All three domains, the academy, the practitioners, and the public, have been addressed with regard to these themes in architectural literature. While these indicators are at times nothing more than myths and clichés, they are symptomatic of a root problem; fundamental conflicts of value. Observing and understanding these indicators in terms of their related value issues is the first step towards reconciling conflicts between architectural community and public. This requires that the indicators be analysed from varying perspectives, including the public, academic, and professional viewpoints.

The indicators are also important to understand in terms of their potential as areas in which all architects have the opportunity to contribute toward and participate in. While there are no blanket solutions to value conflicts, it is critical to understand these differences in relation to one's own position. Fundamentally believing that one's philosophical position is 'good', suggests that effective communication and convincing others of its worth, can only act to everyone's benefit. While this may be perceived as an arrogant approach to architecture, it represents an odd paradox

## II. Rhetorical Reader's Survey

### Part One - True or False?

Indicate 'True' if the image / text pair corresponds, 'False' if they do not.



*"It's a special place... a quite, safe place  
where a child may find solitude."*

True

False

ANS Part I Question One

which seems to be prevalent in architectural thought; that architecture is important, yet not so important that the public needs to be engaged in it. Bill Hubbard Jr. has observed that architects possess, "an earnest faith in the power of design," and yet, "their design ideas almost daily meet resistance - and misunderstanding, dismissal, even outright disdain."<sup>4</sup> This paradox would suggest that architects achieve a sense of self worth by 'feeding off' the energies and affirmations found within the architectural community itself. To what degree though, is self worth determined by an individual's ability to express their position within a broader context, and not just within a contained social arena. Would architects not greatly benefit from reconciling their value differences with the public, thus allowing them to function in a much more positive and productive way?



"It's kind of a... basically a penitentiary."

True

False

ANS Part I Question Two

## Education

### *Public Indifference*

Given the extensive nature of the architectural discipline, what can be said about the public and its understanding of architecture, i.e., generally, what is the perception of architecture in the eyes of the North American public? The sources for architectural education and awareness for mainstream society are marginal, unless one includes popular decorating magazines and home improvement programming on television. These sources are important indicators of public architectural interest and awareness due to their tremendous popularity. The architectural values which members of the general public are receiving do not equip them with the same architectural values being taught in architectural schools. While the content may overlap at times, public discourse in architecture revolves around the 'scripts' learned from popular 'do-it-yourself' programming.<sup>6</sup> While serious criticism of the values and intentions of these pop-culture icons is common (particularly from within the architectural community), their outright popularity largely overshadows any form of critical debate. Generated by seductive marketing strategies in a late capitalist context, these values have become widely accepted as the norm.

Critical forms of public architectural education have been attempted, but generally, have resulted in failure. It has been suggested that this is a result of a weak emphasis on arts education directed at youth.<sup>7</sup> In grade school education, there are two polar opponents in education: the arts, and the sciences. Both have their advocates. Proponents of the scientific approach claim that literacy and



*"A standard contracting firm might not be as careful... bang, slam it up, give me my cheque, see you later."*

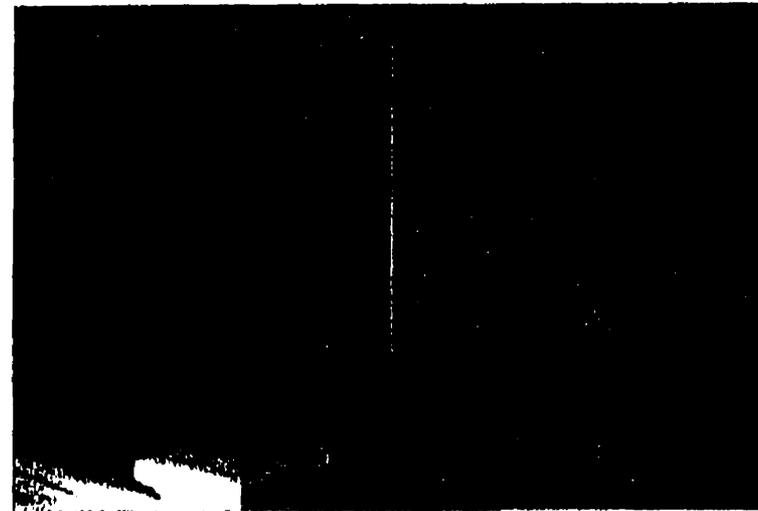
True  False

**RIS Part I Question Three** →

mathematical skills are the cornerstones of a solid education. Proponents of the arts claim that music, drama, and art are essential in fostering positive development both physically and mentally.

Three recent articles published in *The Globe and Mail*, touch on the issues related directly to the current arts / science debate. In these articles, the arts are justified by their potency in positively affecting their scientific counterparts: "Teen-agers who study music or drama in high school do better on standardized math tests than those who do not, according to a recent study by the U.S. College Board."<sup>8</sup> The second article targets the growing use of computers in schools, and criticises this trend as being an educational red herring: "Even those headed for a career involving computers would probably be better off with art instruction in the school."<sup>9</sup> The third article sums up the paradoxical nature of this moot arts / science debate by suggesting an Orwellian approach, "Governor Zell Miller proposed... that the state provide the parents of every Georgia newborn a classical music cassette or compact disc in order to boost the infant's intelligence later in life."<sup>10</sup>

Ironically this debate is distant, yet integral to the architecture / public relationship. These pleas for arts awareness are indicative of the inferior position which architecture assumes in grade school education. A review of North American literature on curriculum development in architecture via the computerised educational database, ERIC (Educational Resource Information Center, 1966 - 1997), provided a low number of hits - only sixteen over the past thirty one years.



"[The bedroom] doesn't need to be that big."

True  False

**NRS Part I Question Four** →

The majority of these were case studies documenting isolated, one-time programmes attempted at various grade schools across North America. To indicate the paucity of architecture programmes in grade school curricula, the following is exemplar.

In 1976, a national conference titled, *Arts and Aesthetics: An Agenda for the Future*, was held in Boulder, Colorado. An extensive North American gathering of educators, only one member of the architectural community was present; George Anselevicius, then Dean of Architecture at the Massachusetts Institute of Technology. His two papers, which discussed the themes and issues surrounding architecture as it related to the context at that time, addressed an architectural audience as opposed to grade school educators. In a last moment effort to recognise his audience, his paper entitled, *Architecture / Arts / Aesthetics*, ends with:

As to the education of young people, including those who may wish to become architects, public education must identify, discuss, and experiment with aesthetic issues in comprehensive terms. Many architectural schools do not any longer choose students because they can draw well and / or have done well in art; they are searching for well-educated, balanced, intelligent men and women. What kind of education they should have had is a basic issue for us all.<sup>11</sup>

The inadequacy of this address, coupled with a visible lack of success in educational



“...you'll never be a hundred percent happy  
with what you've got.”

True  False

BIS Part I Question Five

programming, provide evidence that the architectural community and general public are apathetic towards their current relationship. Is it worthwhile to engage in the process of bringing architecture to the public through public education, or should we ignore this void and leave the future of architectural education to the universities?

### *Architecture Education*

Development of a value system through a process of indoctrination, is common not only to architectural education, but for most other professional disciplines as well. If the value systems established through education are out of line with mainstream value systems, the result is often a fundamental conflict between the two. Donald Schon identifies this as a key problem with academic institutions, who are, "committed, for the most part, to a *particular* epistemology, a view of knowledge that fosters selective inattention to practical competence and professional artistry."<sup>12</sup> In architecture, this type of conflict is not only common between academy and public, but can even be found between distinct schools of thought within the institution. This reflects a pluralistic system of values in which each individual is allowed to choose their own philosophical position. Commitment to one particular position typically leads to social labeling, or isms - regionalism, historicism, modernism, classicism, etc.

Becoming caught up in this ideological positioning has had the effect of ostracising some members of the architectural community from the rest of society. Those who become engrossed in 'high' architecture theory, often fail to recognise the practical



**"Do we want to spend fifteen thousand to twenty thousand and renovate it?"**

True  False

**RRS Part I Question Six** →

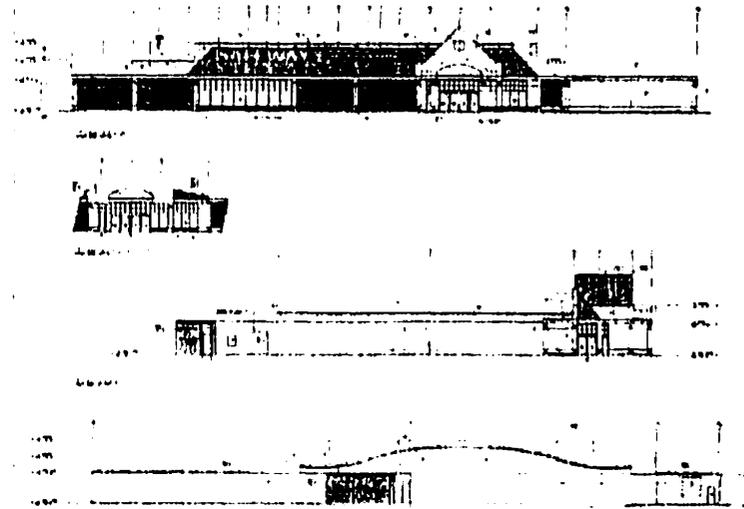
dependence they have on society. This is made evident by the fact that architectural schools across North America, are struggling to justify their existence within the greater academic community,

...the schools' academic autonomy within the university has resulted in their being easy targets when it comes to cost-cutting; some administrations have seen them as conveniently isolated, unorthodox programs whose disappearance would generate little opposition from or impact on the larger campus population.<sup>13</sup>

In response to this challenge, autonomy in the academy is justified through claims that economy and conformity have never been instrumental (or desirable) principles in architectural education. Acknowledging this division of ideologies, numerous recent sources of literature have brought this debate into the open.

A 1996 report on architectural education in the United States titled, *Building Community A New Future for Architecture Education and Practice*, by Ernest Boyer, and Lee Mitgang has received a great deal of attention in current literature. The report, which assumes a mediatory position, is careful to both criticise, and affirm the architectural community. It does, however, identify a significant problem in architectural education which relates to the increasing complexity of the discipline,

One problem stands out: the seed of self-doubt and the lack of a clear vision of



**"The architects had little to do with the look of the [Safeway renovations]. They were hired on as project facilitators."**

True  False

**RRS Part I Question Seven** →

what the architect can and should do. Many schools are permeated by a considerable lack of conviction about the future of architecture. This is often accompanied by the lack of a clear agenda about how to prepare students for a fulfilling professional life.<sup>14</sup>

It is this 'seed of self-doubt' which fuels the debate on architectural education. Robert Segrest, in his essay *The Architecture of Architectural Education* criticises the Boyer Mitgang report by identifying the 'seed of self doubt' within the report itself, "At the apex of one of those cycles of Institutional narcissism that uniquely infect architecture, [the report] sits as tablets on the mountain top."<sup>15</sup> Further to this, he claims that, "the failure of the Boyer Report to surface the paradigmatic changes in the university is its greatest shortcoming." Postulating seven paradigmatic changes (or 'connected points of crisis'), Segrest clearly identifies a fractured relationship between the academy and the public, and points to a need for an arduous reconsideration of architectural education.

Considering that the typical North American student in architecture receives the majority of their training in the design studio<sup>16</sup>, is such reconstruction possible? The emphasis on the design studio encourages praise of artistic representation over technical resolution. There are several possible explanations for this:

1. architecture is a visual profession, therefore, those who are most capable of visually expressing their ideas garner the most attention,



“...the Safeway was an icon in essence.  
And... it was representative of that era.  
Maybe right now in the nineties it's not, but  
it will be in the year 2020, or later...”

True  False

**RIS Part I Question Eight** →

2. technology is such a complex and changing field, that instructors in an academic setting are not capable of keeping abreast of these changes<sup>17</sup>, and
3. the academy has traditionally been seen as the place for exploration of ethical and aesthetic values, resulting in a laissez-faire attitude toward economic, or technical aspects of value.

These three observations point to both a reality, and the source for change in architectural *design* education. Joseph Press reiterates this necessary challenge in his response to the Boyer Report by stating, "any reconceptualization of architectural pedagogy must also include reassessing design in terms of cognitive processes, computational potency, cultural diversity, architectural knowledge, and ultimately our professional identity."<sup>18</sup>

### *The Profession*

While the 'seed of self-doubt' has prevailed in the institution, has it also found its way into the profession? Architectural indoctrination as prescribed by the institutions, sets the architecture student up for confrontation following graduation. The fundamental tenet of late capitalist society is one which places a high emphasis on the bottom line. Those with the capital to invest in an architectural project are looking for the most 'bang for their buck', and are asking the architect the following types of questions:



"I think [Safeway] needs to be bigger if they're going to compete."

True  False

**RES Part I Question Nine** →

1. What is the quickest way to get the project done?
2. What is the warranty on the product?
3. Can it be done for less?

These are questions never (or rarely) asked of the student in the design studio. The professional realm faces the disparity between the architectural community and public in a much more direct manner. For this reason, professional criticism of the academy for ill-preparing students of architecture for practice is greatly heightened, if not legitimised. At the same time, even well established architectural firms are finding it difficult to practice under the changing expectations of the public, and are returning to the academy for refresher courses - not only in computer technology, but in studies of social sciences and business management as well. In many cases, this is in response to clients who are better equipped (more knowledgeable) in architectural business matters, than the architect.

As another response to the disparity between architecture and public, certain professional firms have adopted a 'community-based' design process in which community residents consult and, often participate in, the design of a project. Lucien Kroll defines his approach to community-based design as follows:

We need an abnormal lucidity if we are to analyze ourselves properly, a healthy skepticism about the comfort of our position, and a passion to lose ourselves in the contemporary human adventure. We must remain coldly critical and not be

seduced by power or propaganda, and we must question hypocrisy, so that in the end we can make the most out of every opportunity to exploit prevailing conditions as the expressive basis of architecture. Then we could also no doubt reject those romanticisms which are of such marginal relevance, and the "business mentality" which is so parochial, in favor of an architecture which simply responds more closely to changing reality.<sup>19</sup>

This method of design however, while widely discussed in the literature, is not found so easily in the realm of practice. Seen as an unnecessarily expensive and frustrating process, the majority of firms adopt a traditional technique which keeps the client at arms-length from the designer. Miriam Gusevich, citing French sociologist, Pierre Bourdieu, argues that architecture as it is practised in the United States, is based predominantly on a contest between cultural and economic capital.<sup>20</sup> The architects who are best able to demonstrate their cultural and / or economic capital will prosper. In this model, the difficult task of educating and involving the client through the democratic process of community-based design negates any notion of contest altogether. Therefore it loses its appeal to the advocates of architectural autonomy, who remain steadfast to the high (aesthetic and economic) ideals traditionally associated with architecture. However, as Magall Saifati Larson notes, "...the fame and glamour of a few do not compensate for the profession's weakness or its strategic withdrawal into discourse."<sup>21</sup>

A final strategy which has been employed, both tentatively and sporadically, is

through direct advocacy campaigns. Ranging from brochures published by professional associations, to newspaper advertisements which use 'star' designers to promote consumer products (including shoes), these forms of marketing lack consistency in intention, and typically do not target a broad public audience.<sup>22</sup> In this way, architects also promote themselves in the form of professional publications, again, targeting a limited audience. Instead of a form of education, these publications are more aptly considered as a necessary component in the promotion of architecture as cultural capital.

On the one hand, the process of engaging the public in the democratic process of architecture is too costly and difficult. On the other, the predominant architectural message reaching the public is one based on economic and cultural capital. In both cases, economic factors are evident. What is the significance of this?

## Quality of Environment

### Public Aesthetic

Around the world, mayors, civic patrons and other chamber-of-commerce types are saying, 'Build me a Gehry.' The publicity blitz surrounding the opening of architect Frank Gehry's Guggenheim Museum in Bilbao, has suddenly and utterly transformed that rusting Basque town. It was a mere blip on the tourist radar screen; now it's a major destination, as travel agents say.<sup>23</sup>

Because the environment we live in sustains us, it is in the best interests of all humanity to ensure its quality. Both public and architectural communities play unique roles in this pursuit. Architects are specifically trained to design environments and, as such, their work establishes precedent. Given the designation of architecture as a professional body, they are immediately responsible for ensuring quality of environment standards. This does not suggest that the public should be any less responsible in fostering a high quality of environment. In fact, Allsopp claims that a high quality of environment is only possible if all members of society take on this responsibility.<sup>24</sup> An inherent difficulty of this problem lies in the definition of what "highest quality of environment" means. Given varying value systems held by individuals (architect or otherwise), many different interpretations / definitions of quality are possible; i.e. aesthetic, material, spatial, social, ecological, spiritual, and so on. Regardless of the definition, however, each of these qualities come attached with varying scales of effect. In a given intervention, there are implications for the

immediate context, as well as an overall impact on the global quality of environment. It is no simple process for the architect or the public to understand and prioritise the components of "quality environment". It is essential, however, that both share an interest in maintaining the pursuit of excellence, for ultimately, human well-being depends on this.

There are several public positions regarding quality of environment. Perhaps the most significant, in terms of its impact on the architectural community, is the trend towards "theme park" architecture. In this case, architecture is considered a highly valuable public commodity. The notion that tourism can be a significant revenue generator, has fuelled this approach on many levels, including government and private sectors. The Guggenheim Museum in Bilbao, Spain, is an example of a current 'hot commodity' in terms of significant economic and cultural capital, and typifies the potency of this approach. Architect, Frank Gehry, rationalises his project in economic terms: "With the computer, we can rationalize the structures so that the premium is less than 10% of the cost of the whole building... The payoff in Bilbao is that they're paying off the building in public relations. The amount of press the building has generated would have cost the museum millions of dollars."<sup>25</sup>

Not everyone approves of this trend in architecture. Leading the public charge against 'star' architects are romanticists like Prince Charles, who acquired notoriety for his criticism of a proposed extension of the National Gallery in London as, "a monstrous carbuncle on the face of a much-loved and elegant friend."<sup>26</sup> While Prince

Charles' status as popular architecture critic has since waned, the populist point of view he presented is still an important indicator of the public vision of what a 'quality environment' should be. A recent criticism from Paul Goldberger titled, *A Royal Defeat*, claims the Prince's 'war on modern architecture' has been defeated. While Goldberger's observations of the Prince's fall from grace are accurate, he does not mention the attitudes of the public. Instead, he chooses to focus on the elite group of 'star' architects who are successfully functioning in England.<sup>27</sup>

#### *Academic Idealism?*

Goldberger's criticism, appears in the *New Yorker*. This is logical, given the cultural capital value of the publication. However, while seductive to the reader, there is yet another position which takes a different critical stance on the "Bilbao Effect." Bruce Thomas warns us that: "The essential nature and social responsibilities of an endeavor [architecture] that has so proudly claimed the mantles of both art and science should not be cast aside in a cavalier manner - even if the newest visual aesthetic is exciting, even if the latest intellectual pose is appealing."<sup>28</sup> The dilemma presented to us by the present popularity of theme park architecture is that seriousness and discipline, necessary to the act of architecture, are trivialised. Academics argue that the notoriety of a few 'star' architects has drawn public attention toward the aesthetic merits of design, and away from other important architectural concerns, such as environmental controls, and behavioral science.

Architecture is more significant than a mere tourist attraction and, in fact has been

shown to have effects on human physical and mental health. Building on an 'aged' profession, research literature in architecture is not only extensive, but broad in scope. This breadth represents a challenge to the architectural community in that it offers varying approaches to the design of quality environments. An alternative to populist notions of quality, architectural research has been traditionally rooted in academic institutions. This is significant, in that once again a tension is set up among public, profession, and academy. The public is criticised for ignoring or showing indifference towards serious architectural projects, and for being so easily seduced by trendy architecture. The profession is criticised for catering to the public, implying that it is shunning its responsibilities. Meanwhile, the academy, seeing itself as the most important critical forum for architecture, stands as a pariah, begging for acknowledgement. Michael Benedikt, professor at the University of Texas, indicates this attitude in a poetic plea against populism:

The continuing production of luscious, intensely designed places - new resorts, bed-and-breakfasts, celebrity homes, where sunshine, ever-slanted, falls across crystal and fruit as ocean winds move the curtains beyond - should offer us no comfort. These places are as rare as they are totemic in a public realm whose increasing banality and poverty is palpable. It is as though they exist precisely to be disseminated through the media as antidotes, healing charms, on the promise of the very possibility of their unmediated experience.<sup>28</sup>

### *A Jaded Profession?*

Robert Gutman, professor of sociology / architecture, and practitioner, echoes this disparity from the perspective of the professional domain:

Everyone favors the attention that is lavished on architecture, which it is widely believed will assist in lifting the social position and prestige of the architect. But for some professionals the development of an audience disposed to consume architecture apart from the experience of building is linked to an excessive emphasis on the scenographic as distinguished from the stereotomic and tectonic aspects of architecture.<sup>30</sup>

While architects account for a relatively insignificant amount of construction in the built environment, they play an important role in establishing quality of environment precedents.<sup>31</sup> The development of precedent has been recognised as a key role for architecture, and also an important pursuit of the architect. Magali Sarfati Larson cites several historical quotes which reflect the 'star' architect philosophies of today. For example, from Alberti: "we erect great structures, that our posterity may suppose us to have been great persons." From Michelangelo: "A noble house in the city brings considerable honour, being more visible than all one's possessions."<sup>32</sup>

Suggestive of an age old characteristic trait of architects, these quotes also indicate a fundamental relationship between the architectural project and identity. Clare Cooper Marcus shows us in her book, *House as a Mirror of Self*, that this relationship

is not at all unique to architects. In fact, her fundamental claim, as the title suggests, is that humans possess a *need* to express their identity through their living environments.<sup>33</sup> In an architectural project, the architect and the client both play distinct and important roles, yet in some unpredictable way, their identities will both become manifest in the final form. Because of this, issues of authorship and control are often the source of tremendous disputes between architect and public:

I do not believe that James Joyce, Marcel Proust, or any of the great writers ever considered who their readership was or gave a damn. I'm not convinced that great art ever thinks of itself as either great art or that it's being done for the people. No one has to live in anything an architect does. People come to us for projects, but only great clients make great projects. Bad clients, no matter how good the architect, will always give you bad projects. It is not because of bad architects that we have such bad projects in the world today. It's because we have such awful clients. Therefore I wish people would stop asking architects, 'What about people?' because architects are goddamn well always asking, 'Where are the people?'<sup>34</sup>

The confrontational nature of this type of utterance has possible negative implications. More often than not, it is interpreted by the receiver to be offensive and derogatory and, therefore, has the potential effect of widening the gap between the architectural community and the public. On the other hand, it is indicative of the frustration and animosity some architects feel towards the public. In this case, architect Peter

Eisenman demonstrates his belief that provoking the public through language and discourse is an appropriate act, and a responsibility of the architect.

**Language**  
*Public Literacy*

Only architects and a few architectural groupies really know the lingo. Indeed, there are sublingos which are accessible only to a minority of architects.<sup>35</sup>

Accompanying any professional education is a unique language, often referred to as jargon, or lingo. It is inevitable that the more focussed the discipline, the more complex the language must be in order to define its specific component parts. Unlike developing disciplines, such as information technology where new words are constantly being created, architecture is characterised by a relatively well established vocabulary. This vocabulary describes a set of fundamental architectural principles, or canons. It is this set of architectural canons which students are taught at virtually every school of architecture in North America, and which allows students to develop a vocabulary for speaking about the built environment.<sup>36</sup> A language disparity, therefore, exists between the architectural community and the rest of society. What is the nature of this language barrier and how does it affect the mediation of values through the communication process?

The public should not be expected to make use of the same vocabulary as the architect, nor should architects need to employ the full range of their vocabulary when communicating with members of the public. Dr. Carl Matheson suggests that to blame poor relationships between architects and their public on language barriers

is an excuse which obscures the greater problem. He claims that communication is much more subtle and intuitive, and that complications arise naturally from conflicts of value.<sup>37</sup> This suggests an important relationship between language and values: If underlying values are communicated regardless of oral content, then individuals who speak consistent with the way they feel, will be most effective at communicating their 'true' values.

The public domain consists of people with a limited architectural vocabulary, coupled with varying degrees of disinterest. Public discourse in architecture, therefore, is based on direct / simple understandings of, and feelings toward, the environment. On the other hand, members of the architectural community are versed in a more complex vocabulary, and are trained to carefully observe the environment. In the event of interaction, the two sides often speak from completely different perspectives. Typically these view points are not aligned in terms of the associated values, resulting in some form of conflict. Bill Hubbard claims: "What is more truly going on here is the mutual incomprehension of two parties operating on different value structures."<sup>38</sup>

Another common problem with the language of architecture in its relation to the public domain, involves its periodic misinterpretation. This is another effect of the popularisation of architecture, particularly among the educated middle class of society. Occasionally architectural language is deployed in popular culture in a form of communication not dissimilar from media 'sound bites'. For example, some of

architecture's most renowned figures have provided 'bite-sized' summaries of their architectural creeds: Firmness, Commodity, and Delight - Vitruvius; Form Follows Function - Louis Sullivan; and, Less is More - Ludwig Mies van der Rohe. These architectural platitudes are yet another indication of the difficulty in representing architecture in its entirety to the public. Serious as they may have been intended by the original author, their use in popular culture has greatly reduced their impact. Is there a danger in the popularisation of these clichés, or does the public read and understand the richness as originally defined by their authors?

#### *Academic Discourse*

One of the biggest problems with the language of architecture is its subjective nature. Terminology can be obscure for even the most literate architect, and can be an even greater source of frustration for someone unfamiliar with the language. Architecture students, early on in their training, experience this first hand in critique sessions, juries, and lectures:

One day, the critic says that it is important to think about efficient and legible circulation, and the next day the critic protests that your design is too much like a circulation diagram. Too little color one day, too much the next. Nice proportions, proclaims the critic, but it doesn't work; it works, but the proportions are bad. Be simple, they say. Too simpleminded, they say. It has wonderful complexity... It's too complex...it lacks complexity. Less is more. You can't read the structure. Why express the structure? Too much

variety! Too little variety!<sup>39</sup>

For the student, there is the consolation of being engaged in a learning process, and of having peers who are in the same predicament. A layperson on the other hand, may only engage the services of an architect once. In this case, what is the client to make of the architect's dialogue? In the most extreme cases, language itself becomes a form of cultural capital, especially among the elite circles of architectural academics, who have been criticised as being, "...nothing more than a caste of subsidized rejects conspiring to carry on a hermetic argument, which is completely irrelevant and inaccessible to the man in the street."<sup>40</sup>

#### *Explanation in Practice*

Criticism of architectural rhetoric is not exclusive to the academic elite. Franz Schulze, referring to the student centre competition for the Illinois Institute of Technology recently held in Chicago, pointed out the extreme pretense of the elite group of participating competitors. He observed that, "[the language was used by the 'star architects' to] impress the reader with his / her erudition, thereby persuading the reader that since it can't be understood, the architect must be of a superior intellectual order, and by transference, a very good designer."<sup>41</sup> The seductive use of language by the 'star' architects is an interesting strategy for advancing their cultural capital within the architectural community. Whether intentional or sincere (or both), it has the effect of a very sophisticated marketing scheme, selling the design talents not only to potential clients, but to scores of architecture patrons who keep tabs of

who's who in architecture.<sup>42</sup>

Bruce Thomas harshly criticises the use of language as a marketing strategy for the architectural product: "The reality of building is simply not exciting enough; it cannot live up to the hype of much recent theory."<sup>43</sup> Architecture is, therefore, necessarily grounded in the everyday reality of human activity, as distinctly separate from the high intellectualism that generates it. Architectural offices in North America which have acknowledged this, typically resign to creating buildings which simply meet their clients' programmes and budgets. However, critical use of language still remains central to the mediation of value through the art of communication. Is there a balance between gratuitous rhetoric and cynical apathy which fosters architectural awareness in the public domain?

### III. Value and Communication

#### Value

##### Overview

Like the hair on a cat's back in the presence of an unfamiliar dog, humans respond instinctively to another person's words and actions. Seeking trust and validation in relationships which are characterised by fundamental differences in value, or fundamental misunderstandings of value, can be incredibly difficult. In order to preserve and nourish self worth, it remains necessary to inquire into these value disparities to determine whether to flee, or to befriend the friendly, but vicious looking dog.

Over the course of our lifetime, values accumulate relative to our experiences, and are held within our subconscious until there is a need to recall them. In architecture, the architect draws upon these values in the process of creation, or alteration of the physical environment. The resultant environment, in turn, has an effect on those existing within it.

The datum which presides above this continuous activity is an extensive set of canons. Canon has been defined as, "an enduring exemplary collection of books, buildings and paintings authorized by criticism for contemplation, admiration, interpretation, and the determination of value."<sup>44</sup> By this definition, the term canon represents a set of objects which embody the cumulative values held by society, or

### .III Case Study Analysis / RRS. Part II

#### Overview

For any analysis of value relationships to occur, some form of communication has to already have taken place. In the following examples, information has been taken from the three Case Study Transcripts. Therefore, the associated value issues have to be considered in the context of the conversation, even though the conversation may not reveal all of the issues or values. The analysis is undertaken from a single vantage point; in this case, the researcher's. The results of this analysis do not indicate objective truths but, instead, indicate the significance of values in human interaction by representing them in a graphic format accessible to the participants.

The *What's My Position*, and the *Yes, No, I Don't Know (or Maybe)* Models (see left stream, pp. 46 - 52.) are used to demonstrate the value gaps and / or commonalities between individuals involved in the Case Studies. The model analyses make use of qualitative 'raw data' which responds to key themes found in the three conversations (raw data and transcript reviews can be found in Appendix A). The key themes have been converted into Rhetorical Readers' Survey Questions Ten through Fourteen. Specifically, passages related to these questions were identified and underlined in the transcripts. Each passage was then assigned a value qualifier (aesthetic, economic, ethical), and a value qualifier bias (positive, negative or neutral) in response to the question. These passages were then quantified and tabulated in terms of:

in other words, act as significant markers of cultural value. Attaining canonical status therefore, is a significant achievement for the architectural object. This definition however, considers the canon only in a static, past tense; i.e., as "an enduring exemplary collection". If a link is to be made between cultural values and the significance of the canon, it is necessary to consider the canon in the present context as a constantly changing entity; i.e. are canons responsive to, or responsible for, cultural values within a given society at a given time?

If a canon represents an established positive value, then it is a natural goal for the architect to strive for. The magnitude and nature of a canon however, is beyond the scope of the everyday design project. The architect has to be satisfied with operating in this context of 'giants', understanding that the potential in the singular act of creation is limited. Further, by the time an object achieves canonical status, its potency has already been largely exhausted. That is, once 'authorised by criticism', its value need not be disputed. This is not to say that established canons are not contested but, more important, that the process of criticism takes place in determining the canon. Gusevich claims, "As architects, we can help to rebuild legitimacy within the Institution of Architecture by expanding our practices of criticism and design, while seeking to build a consensus on architectural values through a democratic process."<sup>45</sup> Thus, the challenge in the design process, relative to the domain of canons, is not found at the beginning or the end, but rather in the critical process of a *messy democracy*.

1. number of responses for each value qualifier (WMP Model), and
2. the bias of the value qualifier responses in terms of the number of positive, negative or neutral responses (YNM Model).

This data was then plotted on the two models.

For each question, the What's My Position Model indicates a hierarchy of the value qualifiers (aesthetic, economic, ethical), showing their relative importance for each individual over the course of the conversation. The Yes, No, I Don't Know (or Maybe) Model indicates the individual's bias in his / her response to the question for each of the three value qualifiers. Taken together, these two models indicate preferred responses to the question, and allows a comparison of the two individuals' value positions as they occurred in the conversation.

Unless noted otherwise, all 'Sample Comment' quotations are from the Conversation Transcripts, also found in Appendix A. Informal profiles of all individuals involved in the Case Study Transcripts can be found in Appendix B.

The term 'messy' is used here to distinguish an ideal model of democratic process from that of the established form of democracy common to North American politics. By definition, democracy is a "government in which the supreme power is vested in the people and exercised by them directly or indirectly through a system of representation usually involving periodically held free elections."<sup>48</sup> While the model understood in North America stakes a claim at being the quintessential democracy, it fails to adhere to all of the criteria set up by this definition. While 'supreme power' as determined by free elections is an important part of this process, that people "exercise" their individual power is an aspect that is all too often taken for granted. A democratic system whose constituents are not willing to participate in the drudgery of the process, ultimately falls into the hands of a willing few.

### *Three Domains of Value*

The interactions between architect and client(s) that take place over the course of a design project, are embodied in a series of value-based decisions. Typically, the architect draws upon three value resources for undertaking the task of mediating and resolving a problem: their personal values; the values held by their personal community; and the values held by greater society (Figure 1).

The first domain, the architect's own personal values, embodies a previous repertoire of experiences. This is the most important of the three, in that it is the only *direct* resource for the architect to call upon. The domain through which the other two resources are interpreted / filtered, it establishes an individual's sense of conviction.

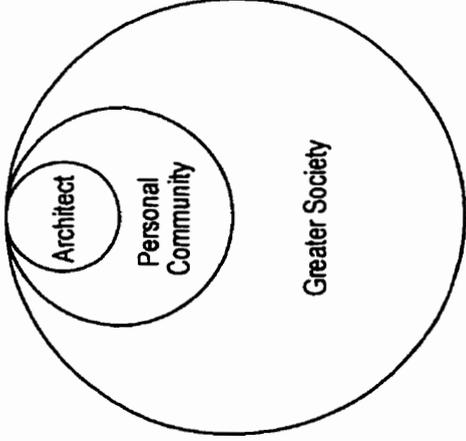
### Instructions for Rhetorical Readers' Survey Part II

Following each Case Study Conversation Review, the main themes of the conversation will be indicated in the form of Rhetorical Readers' Survey Questions. For each question, a series of 'Sample Comments' from the transcript will be shown first as indicators of the participants' value positions. The reader will then be asked to provide a 'Yes', 'No', or 'Maybe' response to the question in the space provided.

## Case Study One - Magic for the Heart

### Conversation Review

This conversation was initiated with some photographs that had been taken of a project completed in the winter of 1997/98. The photographs were distributed several months after completion of the project, at a casual family gathering. The project is a small interior structure built for an inner city school classroom. Conceived of by a grade one teacher at the school, its intended purpose was to provide 'at risk' students with a quiet place in which to put into practice strategies for coping with conflict and anger (for complete project brief, see Appendix C).



**Figure 1. Three Domains of Value**

Closely connected to personal values, are the values of the architect's personal community. This domain is comprised of persons having some influence on the architect's personal life, and typically includes friends and family. It may also include people who are only temporarily engaged with the architect, such as clients and consultants. This domain offers the architect a variable set of values, given the diverse nature of its constituents. Further, members of this community play different roles at different times, influencing the architect in unpredictable ways. For this reason, a key factor which determines the value influence upon the architect is the level of reciprocity between the architect and an individual from this domain in a given circumstance.

There were five individuals involved in the conversation (Individuals A - E). Individual A was involved in the design and construction of the project. Individual B was familiar with the project only to the extent that he had fabricated some components (off-site) for use in the project. He was only vaguely familiar with the project rationale. For Individuals C and D, this conversation was the first time the project had been brought to their attention. Individual E, while not directly involved in the design and construction of the project, was familiar with the scope of the project.

Following the distribution of the photographs, and a brief series of introductory questions and answers, the conversation goes on to focus on two key themes. The conversation lasted for just under one half hour, and ended as Individuals C and D prepared to leave the gathering.

Finally, the architect may draw upon the values of greater society. Loosely defined, these are values recognised by society as a collective, reflecting the popular views on any given issue at a particular time. While this set of values is influenced by popular culture and the media, it tends to remain relatively stable. Because of the range and magnitude of this set of values, it is in effect a value barometer which reflects the general beliefs of a society. In terms of a scalar relationship, this domain is parallel to the set of canons.

#### *Affirmation and Development of Self Worth*

A basic sentiment, life is only as significant as its author's sense of self worth. While this may seem oversimplified and myopic, it is exactly the opposite. An individual's self worth is only validated and made meaningful within the context of human relationships. For the architect, this context is unique in that it consists not only of the familiar faces of friends and family, but extends beyond to those affected by the physical presence of their architecture. A design process based on a messy democracy is an ideal vehicle for challenging and developing the architect's value position within the various value domains.

Adding to the *Three Domains of Value* model, we see that in the design process, a messy democracy passes through all three domains, with the architect's personal values positioned at the heart of the model (Figure 2.). Acting as a universal reference, the domain of canons occupies a consistent position outside of, but influential to, the design process. Resolution of a given design problem may be a

This Case Study Analysis will focus on the value positions of the two main participants in the discussion, Individual A and Individual C. Two themes were identified and are presented as Rhetorical Readers' Survey Part II, Questions 10 and 11. They are as follows:

Question 10.

Will the children go to the 'special place' to remove themselves from an emotionally difficult situation?

Question 11.

Are projects such as this financially viable?

Sample Comments (Individual C)

"there's no way that you're going to have kids 6 years old falling into line having the concept that, 'I'm too excited to be standing here. I should take myself away from all this fun and screaming and laughter and wranginess, and go sit in a box.' I don't think you're going to see that. But, what the hell do I know."



Figure 10.  
A pair of children in the Special Place.

"in elementary school our teacher always had a thing that if you didn't want to be around you could always go to the cloakroom and hide there - right around the corner. And I never in my life recall anyone going there on their own."

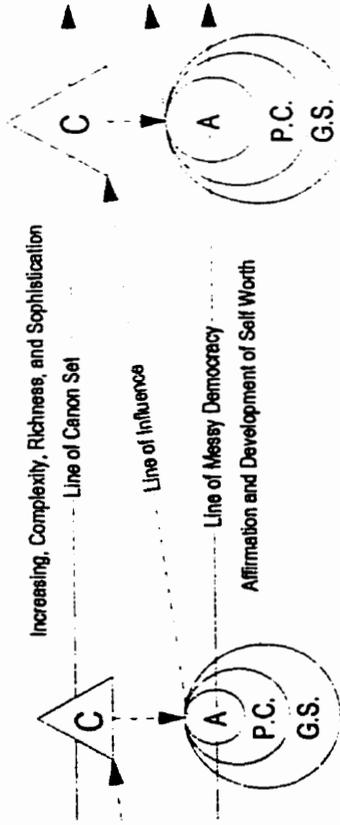


Figure 2. Affirmation and Development of Self Worth

primary concern, but it is not the most significant outcome of this messy democracy. Instead, for each successive problem, the goal is to affirm and develop the architect's value position within the context of the other two domains.

Value Qualifier Relationships

What does it mean to affirm and develop the three domains of value? Figure 2 represents an idyllic condition in which architectural processes result in a more sophisticated, complex, and rich environment. More important, it suggests a situation which encourages the self realization of human potential, not only for the architect, but for those affected by the architect's activities as well. Yet, in practice this model often represents the exception, rather than the rule. The Indicators (Chapter II.) show that architects seek a sense of self worth (or legitimacy) within their own professional

community of other architects. Members of the general public, while alienated from this elite institution, still seek inspiration from it, as can be seen by the rising global popularity of 'Signature buildings'.<sup>47</sup> The values and the self worth of the general public are subtly being affected by the values of the architectural community. At the same time, architects rely upon the values and aspirations of the general public for their livelihood. The value conflicts which result can be attributed to the disparity between the ideal model and reality. A closer examination of this situation is necessary.

Benedikt argues that the term, value is, "irreducibly pluralistic" in nature, and that qualifiers of value such as economic, or non-economic, are in essence, analogous.<sup>48</sup> While it is true that one form of value cannot be discussed exclusively without the others, qualifiers are still important, in that they provide an indication of behavioral tendencies towards one *qualifier preference* over another. Three such qualifiers of value are worth further consideration in the architectural domain; aesthetic, economic, and ethical (Figure 3.). These three qualifiers are useful tools for understanding human disposition in architect / public interaction. The following is a brief summary of these qualifiers:

1. Aesthetic value is the value associated with appearance. It is predominantly a subjective value type related to stimulation of the senses.
2. Economic value is the value associated with cost. It is predominantly an objective

#### Sample Comments (Individual A)

*"... it's a place that they can get away. They can go up there and read and whatever. I mean, in some ways its not anything particularly earth shattering. Its just another space. A little bit more isolated."*

*"I guess in some ways it's an attempt to approach discipline in a positive way instead of a negative way."*



Figure 11.  
The classroom prior to construction of the Special Place.

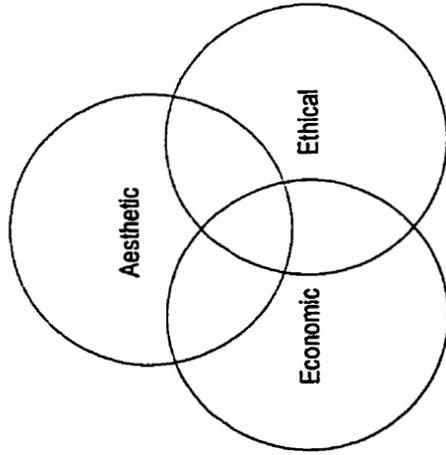


Figure 3. Value Qualifier Relationships

value type related to logic.

3. Ethical value is the value associated with humanity. It is predominantly a value type of the heart and is related to intuition;

These three definitions show that for a given individual, value biased communication comes attached with literal connotations. Upon closer examination, we begin to see that these three value types are very much co-dependent, and that their connotative boundaries are often misleading. In a discussion on Value, Michael O'Hare's example of the wood shake roof can be used to illustrate this point,

We have a problem in California with fires. Wood-shake roofs are popular

Will the children go to the 'special place' to remove themselves from an emotionally difficult situation?

Yes  No

NHS Part II Question Ten



Figure 12. Children in front of the Special Place at the end of the day.

and there's a lot of good things to be said for them. Highly textured, natural, historic, wood shakes are nostalgic material, and a roof of wood shakes provides a satisfyingly visually heavy top on the house. But a wood-shake roof is also a field of 10,000 launch-ready incendiary missiles, ready to descend onto your neighbor's property when the fire comes. We now have artificial material that from a distance looks as much like a wood-shake roof as you could want it to.<sup>46</sup>

Several obvious value based questions result:

**Aesthetic** - should a false shake look like a real wood shake?

**Economic** - what does a false wood shake cost relative to the real wood shake?

**Ethical** - are the false wood shakes actually safer than the real wood shakes?

This apparently simple value discussion can be quickly broken down. If a new material has been invented which is safer (ethical), and cheaper (economic) than a wood shake, then should it look like a wood shake (aesthetic)? Is there a more appropriate configuration of this new material which is more efficient (economic) than a reproduction (aesthetic) of a wood shake, and which may in fact even look better (aesthetic) than a wood shake? And, if this new material is less combustible, and thus safer (ethical), does this necessarily ensure that it is a better material? How is it made? Is it a renewable resource, or is the ecosystem being harmed upstream and downwind from the false shake plant (ethical)?

### *Model Analysis -*

Will the children go to the 'special place' to remove themselves from an emotionally difficult situation?

Having briefly described the project, Individual A spends a great deal of time over the course of the conversation trying to rationalise the teacher's strategy for using the architectural object as a positive behavioral tool. This is in response to Individual C's strong arguments to the contrary. Given that this conversation was Individual C's first introduction to the project, the significant number of responses (twenty nine as opposed to twenty four made by Individual A) indicates a strong reaction to the principle behind the project.

In this instance it is important to note the effect of the dramatic ethical stance Individual C takes. Individual A is drawn to address the comments made by Individual C, resulting in a similar graphical representation on the WMP model. Individual A's emphasis on the aesthetic axis relative to Individual C, suggests that this qualifier was used to counter the ethical debate by arguing that the appearance of the project was in accordance with the teacher's principal goal.

When looking at the YNM model, we see that Individual C maintained a strong negative position on both the aesthetic and ethical scales. Individual A's predominantly 'middleground' position indicates an attempt to persuade Individual C of the potential

This example only begins to illustrate the complexity of value-based decisions which can occur. What appears to be a clear aesthetic argument, can quite easily turn into a complicated ethical or economic discussion. How is one to make sense of this information as it relates to the architectural dialogue between architect and public?

#### *What's My Position?*

These three qualifiers are seen as equivalent components of the *What's My Position* model (WMP). While each has its own place in the language of value, i.e. the economic value of object x, it is important to consider these three not as values in and of themselves, but rather quite specifically as component qualifiers of value; i.e. given an inherent *economic* value, object x also has *aesthetic* and *ethical* properties.

The WMP model of self value can be used to plot the associated value qualifiers as they relate to an individual's *qualifier preferences* relative to a given problem (Figure 4.). In this scenario, the three qualifier circles are arranged radially, with axes bisecting the three circles. Concentric rings expand outward from the center of the model, representing a continuum of *value qualifier interest*, ranging from neutrality at the center to strong bias at the outer ring. In terms of associated human responses, the center indicates a comfort zone of indifference, and or apathy towards the problem, while the outer ring surrounding the three qualifiers indicates an energy zone of potential conflict, criticism, and anxiety.

An individual's response to a problem may then be plotted depending on their

benefits of the principle behind the project. While numerous comments regarding economic dimensions of the project were made throughout the conversation, none specifically referred to the issue of whether or not the children would use this space as an emotional retreat.

The neutral comments made by Individual A in both the aesthetic and ethical domain,

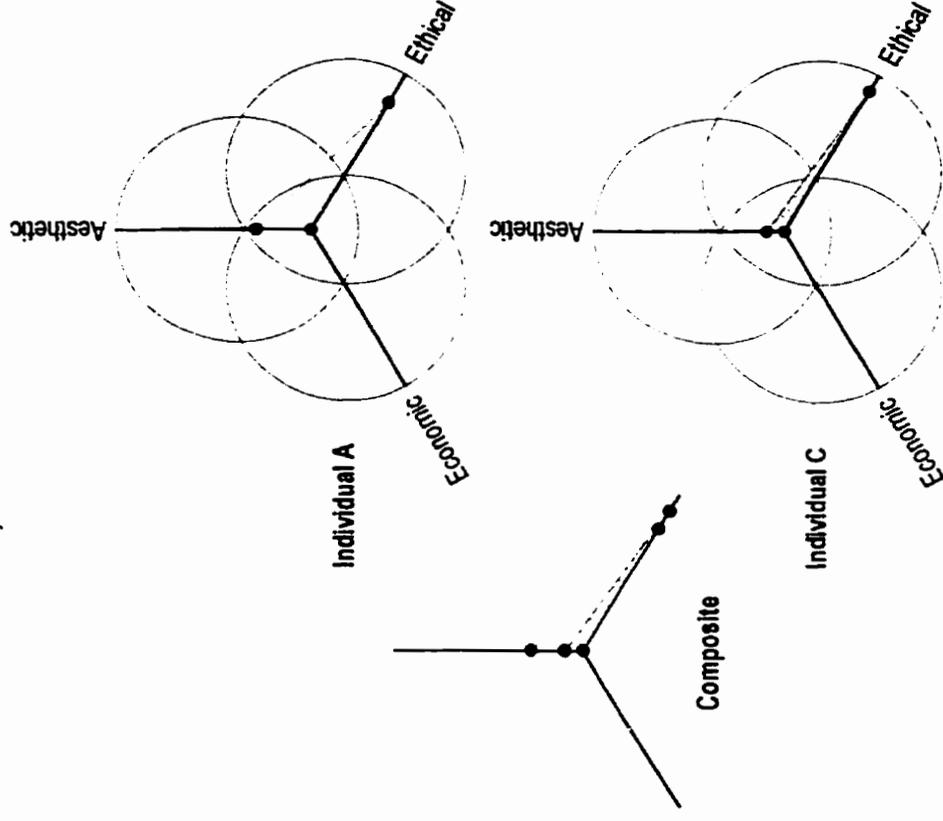


Figure 13. - What's My Position Model.

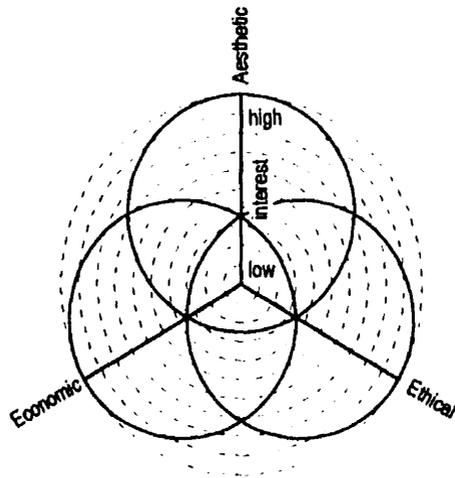


Figure 4. What's My Position (WMP) Model

qualifier preference and level of interest. This model is useful for comparing the interactive process between architect and public, in that it can be used to show the relative distance between two opposing positions for a given problem. It can also be used to delineate between primary, secondary, and tertiary concerns held by the individual(s), thus providing a snapshot of the gaps that must be bridged in a given situation.

Fundamental to this model and the process of bridging is the notion of messy democracy. Gusevich notes that,

Buildings do not criticize or contest particular power relations; people do.  
Architects cannot challenge these relations in their role as professionals;

indicate an uncertainty as to whether the project would function according to the teacher's intentions. Some of Individual A's comments, particularly those made with regard to the aesthetic dimension of the project suggest that this particular issue is not really of great significance, but instead the architectural object holds other virtues. The other Individuals involved in the conversation (Individuals B, D, and E), reinforced this position with affirmative comments which suggested that while children may not actually learn behavioral self discipline from this object, it could still be used as a positive educational tool; for example, for reading, as a reward for positive behavior. This suggests that Individual C's position, in the context of the greater virtues of the project, may have been over-emphasised and that Individual C unnecessarily dominated the conversation. On the other hand, this critical position put the fundamental tenet behind the project into question, and seriously challenges the validity of the project. Is

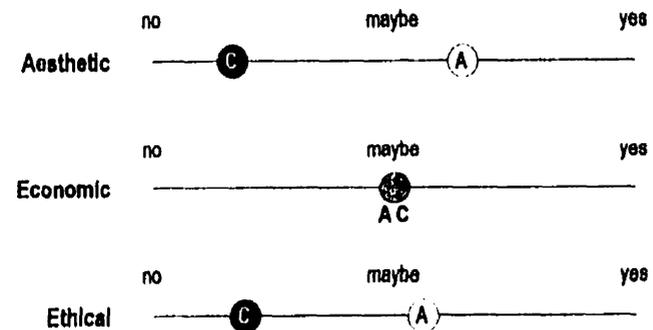


Figure 14. - Yes, No, I Don't Know (or Maybe) Model.  
RRS. Part II, Question 10. - Will the children go to the 'special place' to remove themselves from an emotionally difficult situation?

we can do so only as citizens of a democratic culture, as participants in the civic life of our respective communities.<sup>50</sup>

the resultant design solution an idealistic educational illusion, or does it respond in an effective and positive manner to very real and present conditions within the school?

In relation to the model, a messy democracy only occurs away from the center. The challenge for architects therefore, is to encourage and maintain a peripheral position not just as professionals, but as Gusevich suggests, as "participants in civic life."

*Yes, No, I Don't Know (or Maybe)*

An inherent limitation of the WMP model occurs when two individuals occupy a similar position along an axis, (i.e. both have strong economic concerns) and yet are still not in compliance with one another. In other words, this model does not consider the subjectivity of the value qualifiers in terms of their inherent positive or negative characteristics.

The *Yes, No, I Don't Know (or Maybe)* model (YNM) considers the value qualifiers as three distinct scales (Figure 5.). Each scale consists of a positive pole (right hand side = yes), a negative pole (left hand side = no), and a neutral position at the center (I don't know, or maybe). For any two individuals' positions on the WMP model, the corresponding discrepancy or compliance between the two individuals using the YNM model can be plotted. The greater the distance between two points on a value qualifier scale, the higher the degree of discrepancy. Conversely, two persons occupying the same position on the scale would represent a clear value compliance.

Sample Comments (Individual C)

no ----- maybe ----- yes

**Aesthetic**

no ----- maybe ----- yes

**Economic**

no ----- maybe ----- yes

**Ethical**

*"You could hock those things in schools and day cares right across Canada."*

*"That's why I was asking how you were going to market it or promote it."*

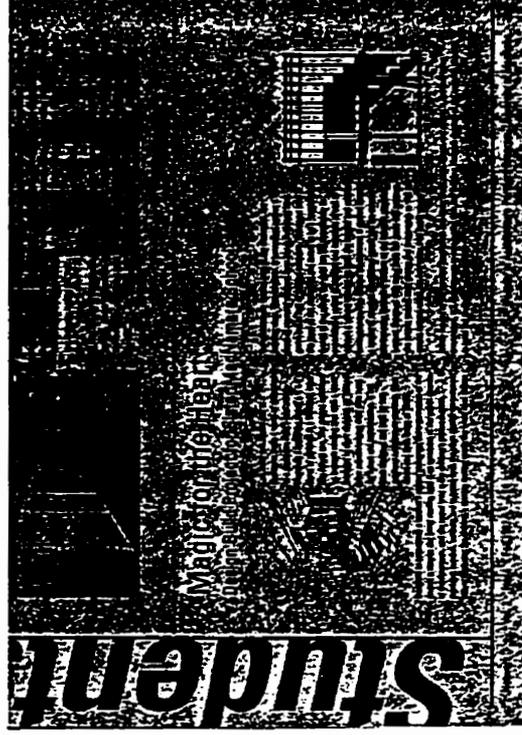


Figure 15. Promotion of the Special Places in a 'design community' publication.

**Figure 5. Yes, No, I Don't Know (or Maybe) Model**

A clear value compliance does not present a problem. When two individuals agree on their value position, the process becomes one which simply facilitates the realisation of the issue. A strong discrepancy on the other hand, represents a tremendous challenge to the architectural profession. In design situations where there are conflicts of value, there are several possible outcomes:

1. A separation may be deemed necessary due to an unresolvable conflict,
2. The conflict may be resolved, or
3. The conflict may be ignored.

The first instance, represents the simplest procedure, but one which does not occur often due to the pressures of the market place. Few architectural firms are willing to

sacrifice a contract over value conflicts. It is a common perception that to do this would result in financial insolvency. Consider the client who solicits an architectural firm to design a gambling casino. If the firm explained to the client that they were unwilling to take on the commission because they did not believe in the ethical principles behind the project, the client would simply go to another firm who would be willing to do it. While rejection of the commission is clearly the 'easy way out', it is typically not considered an option. As well, there may be moral implications associated with doing so. Does the architect, as a professional, then take on the role of social critic / political activist by refusing it in the best interests of the public?

This type of dilemma forces the architect to choose from the remaining two options. In this case, there is an internal understanding that the value struggle is unacceptable, but the external position actually taken by the architect does not indicate this. The result is an inevitable hypocrisy, in which an individual engages in the act of deception in order to achieve some end result without conflict (and usually as quickly and efficiently as possible). This situation is exemplified by people working under conditions which are felt to be unacceptable, and ultimately results in the loss of self worth. The democratic process of compromise is replaced with a fundamental release of personal values.

If the choice is made to engage in a messy democratic process, then the architect must be prepared (quite literally) to do battle. While representing a tremendous personal hurdle for someone who does not believe in a project, the democratic

### Sample Comments (Individual A)

*"there's not money to be made the way we made it."*



Figure 16.  
Detail from the Special Place - an educational sliding panel wall.

*"some of the other teachers in the school were thinking, 'oh yah, we want one of these things.'"*

process can be approached as a challenge. This process may require sacrifices and radically alternative ways of looking at the problem. Ultimately, the only indicator of success for this approach comes in the form of whether the individual feels good about being a part of it, and whether or not the various parties have attained a positive affirmation and / or development of self worth. In this sense, human conscience must act as the guide. The most challenging of the three, it is also the most rewarding.

With these three options available, the YNM model, in conjunction with the WMP model are useful tools for identifying and providing a 'snapshot' of the various value positions involved in a given context. They do not provide answers to the disparity between architect and client, nor do they prescribe which of the three options is the most appropriate. They do however, immediately identify the issues and the associated compliances or discrepancies. This allows the architect to employ strategies in order to focus on one of the three options. In the event of the messy democracy, they can be used as a reference tool, indicating at various points throughout the design process the conflicts which require attention.

Are projects such as this financially viable?

Yes

No

**RBS Part II Question Eleven** →

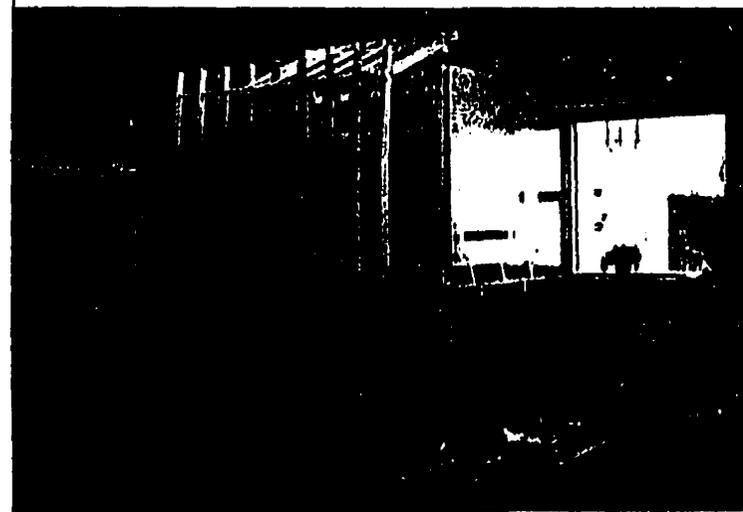


Figure 17.  
The Special Place within the context of the classroom.

## **Communication**

### ***The Act of Mediating Value***

Why is it even necessary to talk about architecture? What role does discourse play in the making of physical form? The act of building, from concept to completion, is an inherently slow process. There is a period in which the idea, arising from a series of conditions in a given context, is translated, given order, and eventually made manifest in an end result. The task of undertaking any such construction rarely involves the intellectual and physical powers of a single person. Rather, even the smallest of building projects typically engages an initiator (idea), a designer (translation and order) and a builder (product). Further to this, the completed structure usually affects the activities of more than a single person by virtue of its scale and function. The constructed building therefore, from house to ancient ruin, is an object premised on the very act of communication.

The profession of architecture arose from the need to mediate between the idea and the result. In other words, this process required the unique talents, or expertise, of someone versed in translation and order giving; the architect. To this day, the architect must make use of an assortment of communication skills. These skills are influenced by several unique conditions related to the architectural discipline. Two of these conditions have already been mentioned; architecture as a slow and lengthy process and, the necessary collaboration of multiple participants.

## ***Model Analysis***

Are projects such as this financially viable?

Predominantly a question of economic value, this aspect of the conversation addressed both matters of economics as well as ethics. Appearing in two 'blocks' throughout the conversation, once at the beginning, and again at the end, the topic was introduced by Individual D, who claimed: "You should suggest that to day cares." From this, a discussion followed in which Individual C claimed that this project would be a highly marketable commodity, in the form of a reproducible object. The counter-position put forward by Individual A, as co-creator of the project, indicated that this was a 'one-of-a-kind' object, and that reproduction would be neither ethically or economically viable.

The WMP model indicates a strong consistency between Individuals A and C in terms of the emphasis placed on the three domains. In fact, a single Aesthetic response by Individual A appears to be the only reason the two Individual's positions differ at all. Total responses were also consistent, with fifteen comments made by Individual A, and thirteen made by Individual C.

In terms of the YNM model, only two axes are worth considering; the economic and the ethical. The aesthetic axis did not garner enough responses to be valid, indicating only the single aesthetic response made by Individual A. Along both the economic and ethical axes, Individual C assumes a positive 'yes' position which is in contrast to a 'no'

Another significant factor is the tremendous economic cost involved in the construction of a building. Given the significance of economic value in the North American context (and to a growing extent, the global context as well), the risk factor associated with undertaking a building project is becoming more and more important. This is reflected in qualitative research findings from a recent Growth Strategy Report by the American Institute of Architects, which indicates growing concerns among architects about, "marginalization of responsibility, [shrinking] managerial roles, liability issues, and client expectations for technological proficiency and speed of deliverables."<sup>51</sup> Architects are often under pressure to justify their role in high pressure circumstances, to clients with high expectations - an unfavourable situation for effective communication.

A final factor which complicates the communication process for architects is in the development of these skills through a marriage of two mediums - visual representation and oral discourse. Visual representation is analogous to music, where the composer brings life to the idea through the instrument. The process of making music has the advantage of instant audio feedback - the written notes may be instantly recalled through the instrument. Oral communication is more comparable to the discipline of law, where words are used to free or convict. In law, however, there is a unique focus on words, both in terms of prosecution, as well as the delivery of a verdict. Occasionally visual representation is used to supplement the discourse in the form of evidence. The architect has the unique task of bringing together an expressive form of visual communication, with the more objective form

position taken by Individual A. Once again, this could be attributed to Individual C's unfamiliarity with the project, and the actual production costs associated with its realisation. This claim is supported by the fact that Individual C made no further arguments (affirmative or otherwise) following the unveiling of the estimated costs of production for the project toward the end of the conversation.

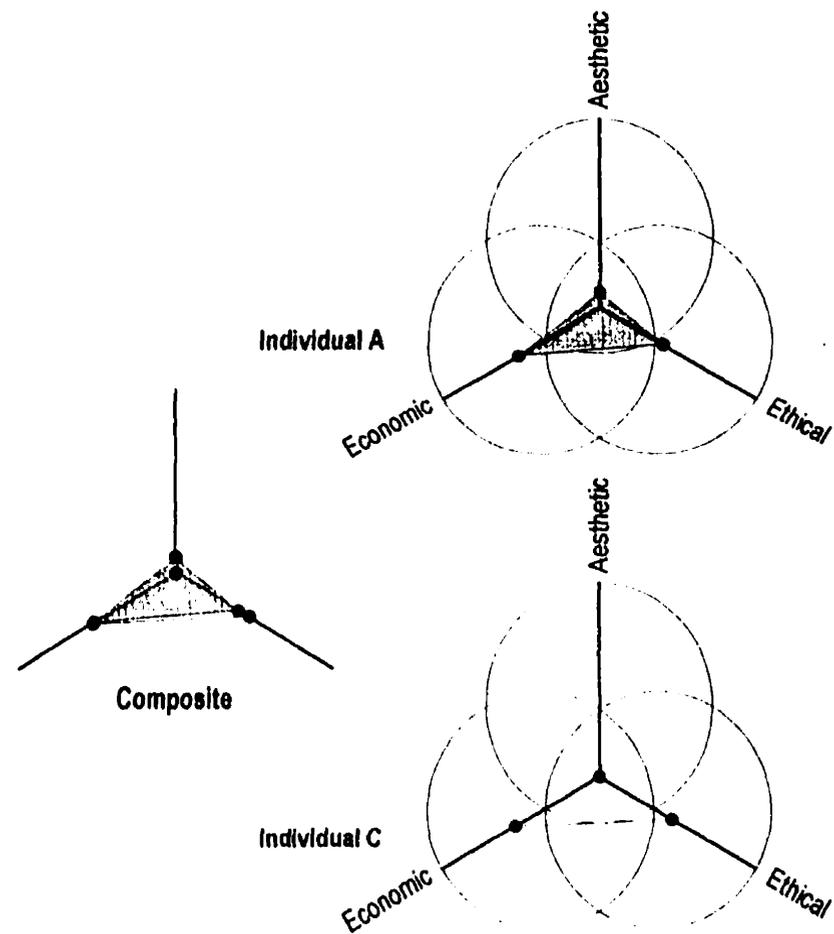


Figure 18. - What's My Position Model.

of oral communication in a lengthy process which results in an end product that is experientially different altogether. The resultant object may bear a striking resemblance to the drawings, and may achieve everything that was suggested orally, but spatially, it then takes on a more complex physical and social life. In order to understand how these two tools work, it is necessary to examine them in greater depth as complements, for visual representation without communication is a kin to scenography, while discourse without visual representation lacks tangibility and leaves the subject open to interpretation.

#### Visual Representation

Visual Representation spans a wide range of visual media, from sketches to computer animation. It is through this media that the architect translates ideas into formats that are readable by others. How well these ideas are presented and consequently understood depends on a great number of factors such as scale, clarity, and complexity. Visual representation is a powerful tool in that it can be incredibly convincing. In this way, it can be both beneficial, and dangerous. On the one hand, it can be used to communicate and mediate the ideas of architect and client in order to bring the project to a desired realisation. Conversely, it can be used as a deceptive tool through careful manipulation and control. As image producer and editor, the architect can carefully select what is shown and what is left out. In this manner, visual 'salesmanship' can be an advantageous skill for the architect.

While visual representation can be very effective and sophisticated, it is also a static

Individual A's negative position on the economic axis is reflected in several of the comments in which economic dissatisfaction with the project was expressed: "there's not money to be made the way we made it.", and "... we didn't get paid nearly enough for what we put into it...". Further, the negative position on the ethical axis is indicative of a conflict with Individual C regarding the reproduction of an architectural object. In response to Individual C's comment, "You could hock those things in schools and day cares right across Canada.", Individual A claims, "it depends on what you want to do too. I mean, it would be hard to find someone who would be willing to spend the time to create something the way we did it." Given the nature of these comments, it is curious that the negative positions assumed by Individual A were not further toward the 'no' poles.

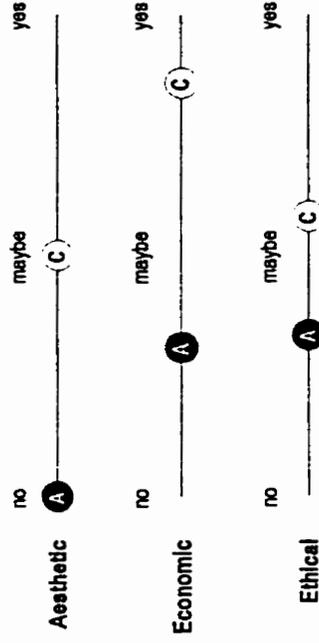


Figure 19. - Yes, No, I Don't Know (or Maybe) Model.  
RRS. Part II, Question 11. - Are projects such as this financially viable?

form of communication. Models and video fly-thrus for example, may possess a tremendous amount of spatial information, but often do not adequately describe other important dimensions such as human social conditions, financial matters, or even the political climate. Factors of this kind can change dramatically over the course of an architectural project, without affecting the original images. Visual representation therefore, is very much dependent upon a supplementary discourse which is used to mediate changing conditions.

### *Discourse*

At the heart of architectural discourse is a vocabulary which may be used to describe the architectural idea or object without visual representation or physical presence. Based upon established architectural canons, this vocabulary has developed over time and can be directly attributed to the necessary process of architectural criticism. As Gusevich points out, "The architectural canon is an effect of criticism, which institutionalizes the difference between architecture and building."<sup>52</sup> From this, there follows two possible circumstances for architectural discourse to occur, depending on the "architectural awareness" of the involved persons. These are High Awareness, and Low Awareness.

### *High Awareness*

Used predominantly as a device for engaging in critical debate about an architectural project within the architectural community, discourse is the medium through which an artifact achieves canonical status. Critical debate can be found in schools of

An apparently simple question of economics, the viability of this project as a money making venture involves subtle ethical issues related to reproduction, marketing, and intent. The practical issue of making money, and the artistic issue of creating a sophisticated architectural response to a design problem, appear to be in conflict. Is Individual A correct in assuming an idealist position of artistic integrity, or can Individual C's notion of a reproducible architectural object be translated into an economically viable venture?

architecture, in the professional domain, and extensively throughout architectural literature. It has had several important effects. Not only has it set up a very clear delineation between varying schools of thought within the architectural community, it has come dangerously close to alienating it from the rest of society. This is particularly evident in the universities, where schools of architecture are regularly criticised for not engaging in the interests of the campus community. This has carried through to practitioners and professional architectural associations, who have responded by actively lobbying the schools to teach their students the skills needed for interacting with their clients, whom they depend upon for their livelihood.

Across from this apparent economic dilemma, Hubbard points out that,

The architectural profession, though, has the explicit charge to design 'better places,' so we are tempted by opportunity as well as belief. Our profession lives to persuade us of the applicability of our beliefs, and the world seems, by its actions, to invite us to apply them.<sup>53</sup>

Here, discourse takes on the role of an aesthetic and ethical mediator of value, establishing a precedent for the development of a superiority complex among architects. Gusevich talks about these two areas in terms of cultural and economic capitals, each with their own claims for legitimacy: "Commerce," is the site of economic capital; it is structured as a relation of dependence, and its rewards are money and power. 'Art' is the site of symbolic capital; it claims to be autonomous and

## Case Study Two - Home Renovations for Individuals F & G

### Conversation Review

This conversation began over a lunch meeting, and involved two related individuals; Individual A, and Individual F. Individual A had been asked to provide some design advice regarding a possible home renovation for Individual F and her partner. The discussion revolved around one central theme - whether to renovate the existing house, or to purchase a new house which would better meet their needs.

A young couple without children, Individual F and her partner are both employed as full time professionals, and live within a ten minute drive of downtown Winnipeg. Their two storey house was built at the turn of the century. It has a combination board and batten / cedar shingle siding, a stone foundation, and an interior that has had various renovations over the years. Spatially, the house has changed little, with the exception of an addition at the back of the house which extends the length of the kitchen. Characteristic of many houses of this vintage, it has a substantial floor area (700 square feet per floor), which is subdivided into small compartmentalised rooms. The main floor has a constricted entry vestibule, a small living room adjacent to the dining room, and a generous galley style kitchen. The second floor has one small bathroom, two bedrooms, and a small study. The interior finishes and fixtures are a mixture of original and replacements. The house has undergone both electrical and mechanical upgrades, which is typical of older homes in this neighborhood.

The conversation was predominantly a 'brainstorming' session to suggest possible

to transcend 'Commerce.'<sup>54</sup>

### *Low Awareness*

For individuals with little architectural awareness, discourse about the built environment carries on in perhaps its most innocent form (and perhaps best likened to the term *vernacular*), reflecting the "uneducated" objective and subjective biases of the participant. There is a danger in dismissing this type of interaction as trivial, but one need not look any further than the impressive *public* appeal of recent literature such as *A Vision of Britain*, (Prince Charles), in which the charge is made against modern architectural practice.<sup>55</sup> As well, it would be ignorant to dismiss recent qualitative research findings as exemplified by Clare Cooper Marcus' book, *House as a Mirror of Self*, in which Jungian psychology is used as the framework to indicate the significance of environment in informing an individual's very being.<sup>56</sup> These, and many other sources, make the claim that one does not have to be an architect in order to hold opinions, emotions, or values toward the built environment. Accredited architectural training does not necessarily guarantee respect from the greater community. Instead of imposing the architectural values acquired in the architectural institutions, it would be useful for architects to be aware of what those 'low' in architectural awareness are saying to one another, such that they may be able to respond in a proactive manner.

This is also the domain of popular culture, in which aesthetic, economic and ethical values are influenced most profoundly by the media. The discourse in this public

options for resolving the needs of the two occupants of the house. It also included issues which were outstanding from previous renovation work, other practical concerns about the building structure, as well as the financial aspects of the project. The conversation, which lasted approximately an hour, ended as Individual F had to return to work.

This Case Study Analysis will focus on the value positions of the two participants in the discussion, Individual A and Individual F. Two themes were identified and are presented as Rhetorical Readers' Survey Part II, Questions 12 and 13. They are as follows:

Question 12.

Is the house worth renovating?

Question 13.

Individuals F and G have previously done all the renovation work on the house. Now, as potential project architect, is Individual A 'in charge' of this project?

arena has its own vocabulary and is affected by a set of values markedly different from those of the architectural community. Despite the limited extent of the architectural vocabulary within this broad context, discourse still exists. In this case, it is important to reconsider Gusevich's claim; that criticism resides at the root of all discourse.<sup>57</sup> Such discourse legitimises and establishes a unique set of architectural canons, objectionable as they may be to the architectural community.

#### *Alienation or Self Realisation?*

We can see that by establishing a datum from which an object can be considered architecture as opposed to building, discourse has had an alienating effect between architect and uninformed member of the public. The architect, possessing an artillery of complex terminology, has several options when engaged in discourse with an *uneducated* member of the public. The discourse may be supplemented with visual representation in order to educate the uneducated; the vocabulary might be simplified to terms which the individual can understand; or the interaction might be avoided altogether. The danger in any of these scenarios lies in the disparity between the two sets of values as set up by the previous life experiences of the individuals involved.

Considering the significant effect of educational indoctrination, holding alliances, conscious or otherwise, to any one of a number of autonomous positions is clearly an effect of (critical) discourse. These alliances are problematic in that they focus the values of a given individual, resulting in reactionary responses such as

#### *Sample Comments (Individual F)*

*"I'm trying to decide if there are ways it can be done. I am looking for ideas, but not to do anything with them... just to try and make a decision about whether it's worthwhile staying there."*



Figure 20.  
Stair and window from the house of  
Individuals F and G.

*"It's because of, it's because of the features right.  
It's because of the stained glass windows..."*

defensiveness, and intolerance. This has the unfortunate effect of alienation, and subdues any opportunity for positive development of an individual's self worth.

An essential human need, development and affirmation of the 'self' is the key concern in the lifelong process of developing skills in communication. Events and interactions leave an indelible mark on the values we hold within our subconscious, and on the way in which future communication is undertaken. The manner in which these values become manifest in our mind can therefore direct or hamper the realisation of an individual's ultimate potential. In the words of C.G. Jung,

Everything in the unconscious seeks outward manifestation, and the personality too desires to evolve out of its unconscious conditions and to experience itself as a whole.<sup>58</sup>

#### Sample Comments (Individual A)

*I think it makes way more sense to stay in that house. I mean, the other thing too, is you develop memories tied to your house. You know, it's your house, right?"*

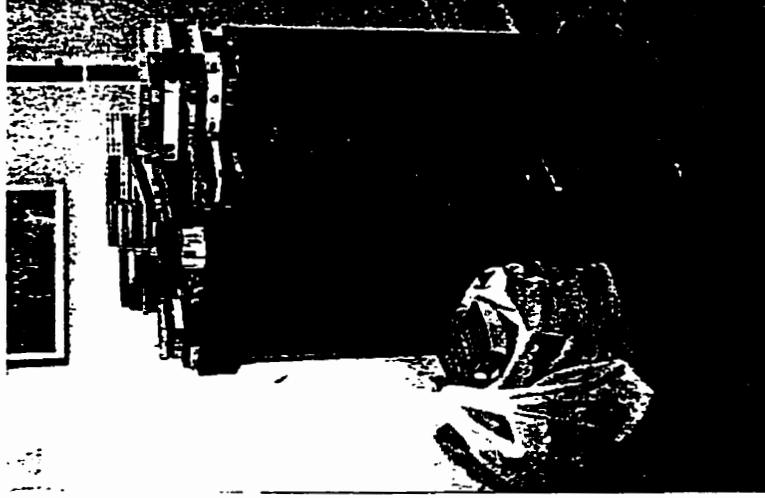


Figure 21.  
An indication of a storage problem between the living and dining areas at Individual F's house.

*"I'm pretty certain that some carefully thought out storage, or built in storage units would make a world of difference."*

Is the house worth renovating?

Yes

No

**RHS Part II Question Twelve**

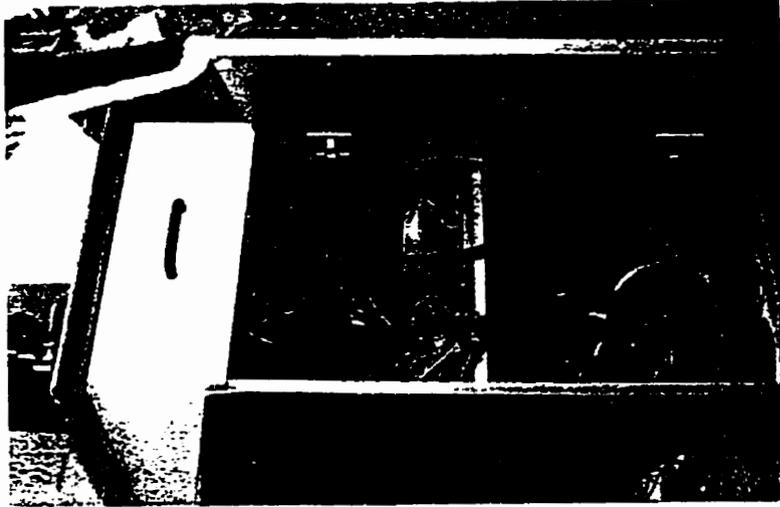


Figure 22.  
Inadequate storage in the newly renovated kitchen.

### *Model Analysis*

*Is the house worth renovating?*

Given the introductory nature of this conversation, it is not surprising that the total number of comments made with regard to the key theme were seventeen to ten in favour of Individual F. Two things occurred over the course of the dialogue. First, Individual F set the context of the project for Individual A. Second, Individual A, as potential project architect, attempted to convince the client, Individual F, of the virtues of undertaking the project. Individuals A and F occupied similar positions on the WMP model, indicating a consistency in emphasis placed upon the three value qualifiers. This reflects a well balanced conversation which touched equally on the various issues.

However, when we look at the YNM Model, it is clear that both Individuals differed in their value qualifier positions. Individual A clearly argued that the house is worth renovating in terms of its appearance (aesthetic), and as the 'right thing to do' (ethical). In terms of the financial viability (economic) of the project, Individual A expressed some uncertainty. This may, however, reflect the influence of Individual F, who more frequently responded with negative comments related to the economic dimensions of the project.

With respect to all value qualifiers, Individual A assumed a more positive position than Individual F, indicating a more optimistic position overall. Individual F appeared to be

largely undecided about whether the house is worth renovating or not. This is shown by the neutral 'maybe' position on the aesthetic and ethical scales. This corresponded to the initial underlying purpose of the conversation - a consultation to determine the viability of the house renovation. The WMP model also shows that Individual F occupied a relatively balanced position with respect to the three value qualifiers. To the contrary, Individual A placed a stronger emphasis on the ethical dimension,

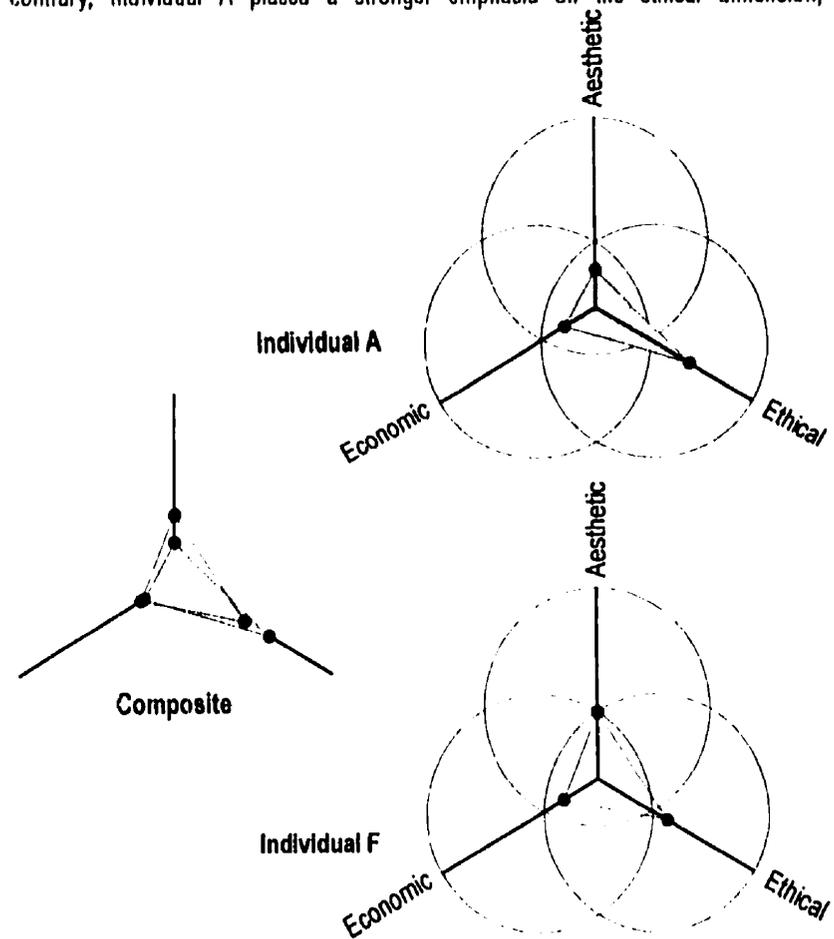
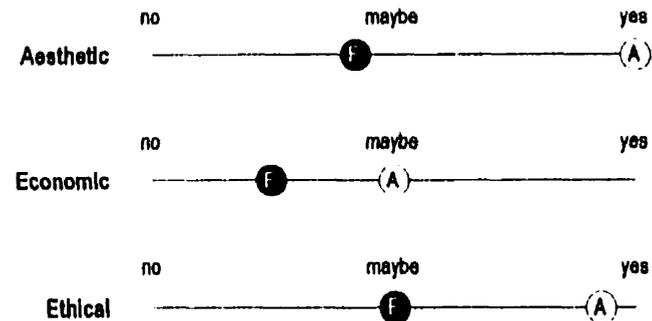


Figure 23. - What's My Position Model.

subordinating the other two qualifiers to equal, but less significant roles. Considering the positive nature of Individual A's comments (YNM model), this indicates that Individual A was using the ethical dimensions of the project to convince Individual F of its merit. Similarly, Individual F's neutral aesthetic position relative to Individual A's weaker (but more positive) position, indicates a missed opportunity for Individual A. Greater emphasis on the aesthetic characteristics of the house could have been used to persuade Individual F of the advantages of renovating.

Overall, Individual A made very few responses with regard to whether the house is worth renovating, but those that were made clearly indicate a positive position - that it can and should be done. The majority of Individual A's comments are oriented along the axis of the ethical qualifier, indicating an intuitive response to the question.



**Figure 24. - Yes, No, I Don't Know (or Maybe) Model.**  
*RRS. Part II, Question 12. - Is the House Worth Renovating?*

However, as long as Individual F remains on the negative side of the YNM model, the project is unlikely to proceed. Given Individual F's predominant neutral / negative comments, Individual A would have been most effective by focussing on the positive economic aspects, while at the same time reinforcing and affirming the positive aesthetic and ethical dimensions of the project. Is the house really an inadequate residence for Individuals F and G, or does it simply require the thoughtful consideration of an architect?

*Sample Comments (Individual F)*

*"I'm not able to say, "what I want you to do is design it and work on it if you're interested, and I don't care what the budget is." I can't do that."*

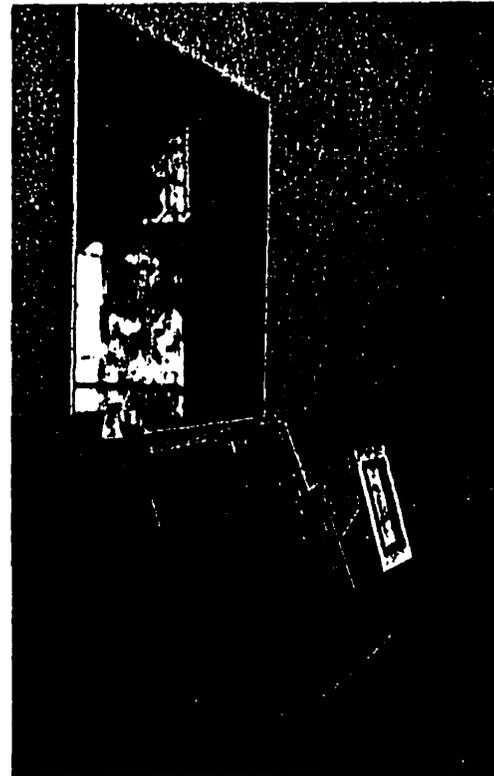


Figure 25.  
Artwork, photographs, and a plants -  
objects of identity for Individuals F  
and G?

*"But like you're gut feel? Do you think like, I don't want to waste your time."*

*Sample Comments (Individual A)*

*"I already have ideas for your house, but I'm not sure how they fit into your plans..."*

*"...she [Individual G] does seem to have the confidence in her tastes (and will want to do it herself). Because she likes to do things herself..."*



**Figure 26.**  
Wall repair undertaken by Individuals F and G.

Individuals F and G have previously done all the renovation work on the house. Now, as potential project architect, is Individual A 'in charge' of this project?

Yes

No

**ANS Part II Question Thirteen**

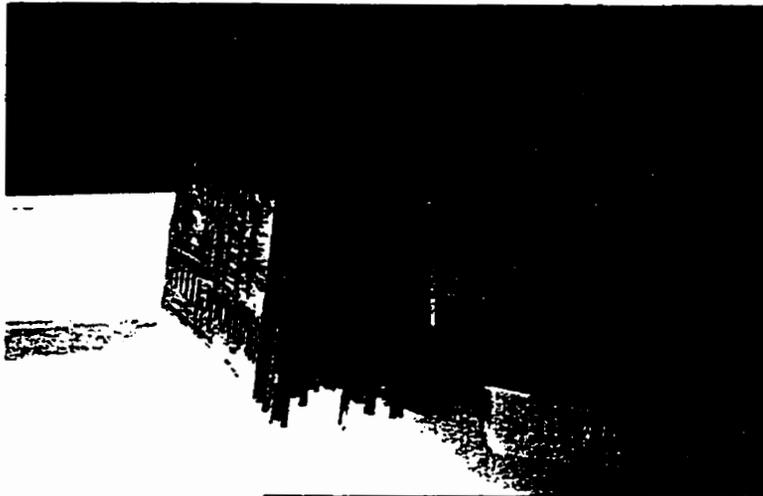


Figure 27. Product literature and a stack of popular 'do-it-yourself' magazines being used as a reference by Individuals F and G.

### *Model Analysis*

Individuals F and G have previously done all the renovation work on the house. Now, as potential project architect, is Individual A 'in charge' of this project?

This conflicting theme occurred throughout the conversation. Knowing Individuals F and G personally, Individual A set out to understand not only the physical priorities of the project, but also to determine the hierarchy of roles prior to undertaking the project. For this reason, discussions of this theme were almost exclusively initiated by Individual A., which forced Individual F to respond.

The WMP model shows common emphasis between Individuals A and F along the ethical axis only. Almost completely disregarded, is the domain of economics by Individual A (two comments), and the domain of aesthetics by Individual F (one comment). Graphically, this translates into two positions which do not overlap, indicating that the two individuals approached the problem from two different perspectives. It also suggests that Individual A did not respond to Individual F's economic concerns, while Individual F did not respond to Individual A's aesthetic concerns.

This makes it difficult to draw comparisons between the two individuals on these two axes in the YNM model. The aesthetic axis becomes exaggerated, with the two individuals occupying extreme polar positions. Based on the comments, Individual A's

more substantial position (six comments) at the 'no' pole on the aesthetic axis, indicates a conflict of aesthetic preferences with Individual G. Because Individual G was not involved in this conversation, it is interesting to note that Individual F (Individual G's partner), neither defended nor affirmed Individual G's aesthetic preferences. The close relationship between the three individuals may have accounted for the indirect comments and resultant tension.

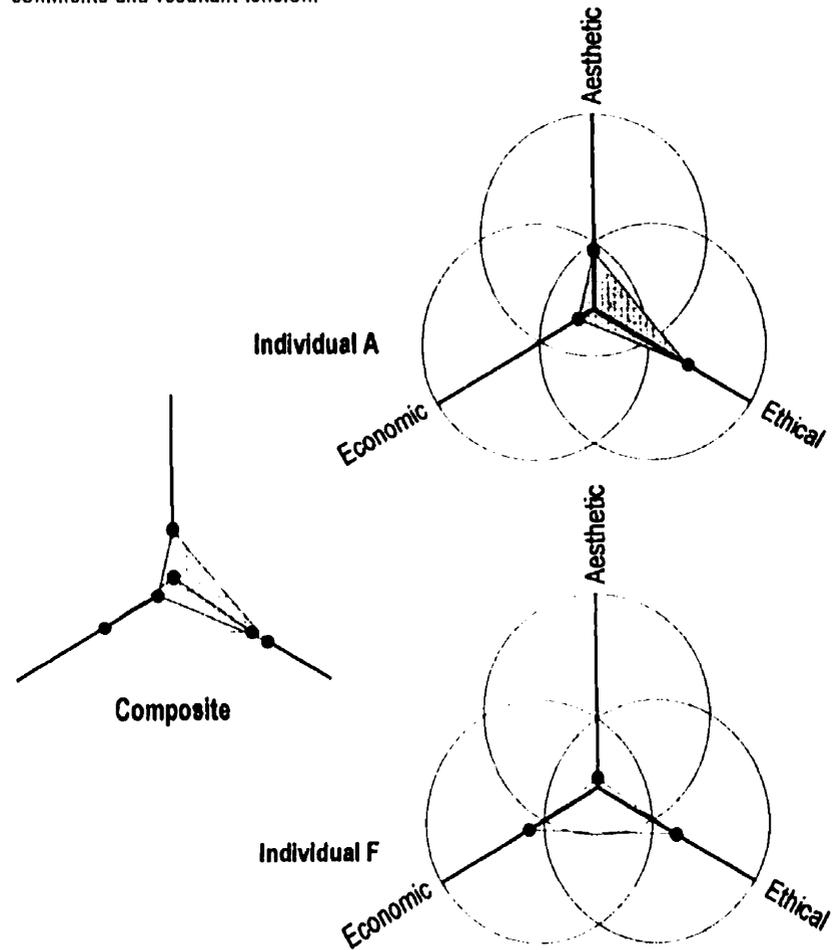
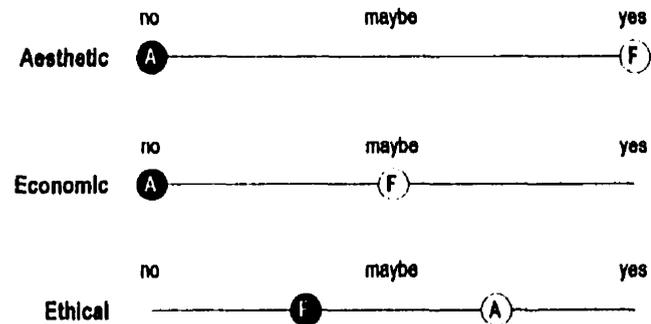


Figure 28. - What's My Position Model.

A similar lack of response from Individual A regarding Individual F's economic concerns, also sets up a skewed plot on the economic axis. In this case, Individual F occupies a strong neutral ('maybe') position, balancing both positive and negative comments, while Individual A occupies an unsubstantial position at the extreme 'no' position (only two responses). Throughout the course of the conversation, Individual F made various references to monetary figures, which did not indicate a clear economic strategy for the project. Given the 'brainstorming' nature of the conversation, this should not seem unusual. It does, however, suggest a possible reason for Individual A's lack of input on the economic axis.

Individual A assumes a moderate positive position, and Individual F a moderate negative position on the ethical axis. In the first instance, ethical comments made



**Figure 29. - Yes, No, I Don't Know (or Maybe) Model.**  
*RRS. Part II, Question 13. - Individuals F and G have previously done all the renovation work on the house. Now, as potential project architect, is Individual A 'in charge' of this project?*

throughout the conversation indicate that the project would be best undertaken if Individual A were the person 'in charge' of the project. The latter indicates an uncertainty on Individual F's behalf as to the role of Individual A. Two remarks are made by Individual F which pose the question, "what does an architect do?"

The issue of who is 'in charge' of this project is a complicated one, given the previous renovating experiences of Individuals F and G, as well as the close personal relationship among all three Individuals. A tension is inherently set up between experience based 'do-it-your-sellers', and an academic based architect. Who is more qualified to undertake a project of this nature, and who should be designated as the person in control?

### **Case Study Three - Supermarket Facelift**

#### *Conversation Review*

Conversation Three occurred over a late night coffee at a downtown Winnipeg cafe. It involved Individual A and a close friend, Individual G. The subject, a recent renovation to a community supermarket, was brought up in casual conversation. Knowing that Individual G had little or no awareness of the renovation, Individual A set out to describe the situation surrounding the store renovation in order to provoke a response from Individual G.

The store chain, Canada Safeway Ltd., has constantly renovated its buildings in order to appeal to their customers. The 1960's Safeway prototype, consisting of a clear span 'gull wing' ceiling, was at one time ubiquitous across the country. Continuous upgrades to the stores have prompted some response from historical preservation groups who believe these structures should be preserved with historic designation. A designation recently granted to a Safeway store in Vancouver, British Columbia, has set a precedent for other preservation groups across the country.

In the winter of 1997/98, renovations were undertaken at the Canada Safeway store at the corner of Pembina highway and McGillivray Boulevard, in Winnipeg, Manitoba.

With virtually no public input (a public display panel was hung in the store once renovations had begun<sup>8</sup>), the 'facelift' was expedient, and garnered little media attention.

Individual A brought various perspectives to the conversation, having discussed this

project with Safeway personnel (store manager, regional building manager), the project architect (local Winnipeg firm, LM Group), and several architectural historians. With this background information, the conversation was geared towards revealing the implications of this corporate renovation, and the significance of the supermarket as a public space.

This Case Study Analysis focuses on the value positions of the two participants in the discussion, Individual A and Individual H. One key theme is identified and is presented as Rhetorical Readers' Survey Part II, Question 14. It is as follows:

Question 14.

Are prototypical commercial buildings worth preserving for their symbolic / social value?

*Sample Comments (Individual H)*

*"there is a part of the culture that we're with that wants to go back to the way things were. There's that constant desire to move back into the past."*

*"Preserving buildings is not something I think about anyway. Preserving Safeways was even further out. Now, whether I'm representative of the people, it's hard to say."*



Figure 30.  
Individual H in conversation - representative of the public?

Sample Comments (Individual A)

*"...if renovating means that they can draw more customers in, then isn't that more important than saving the image of an outdated style?"*

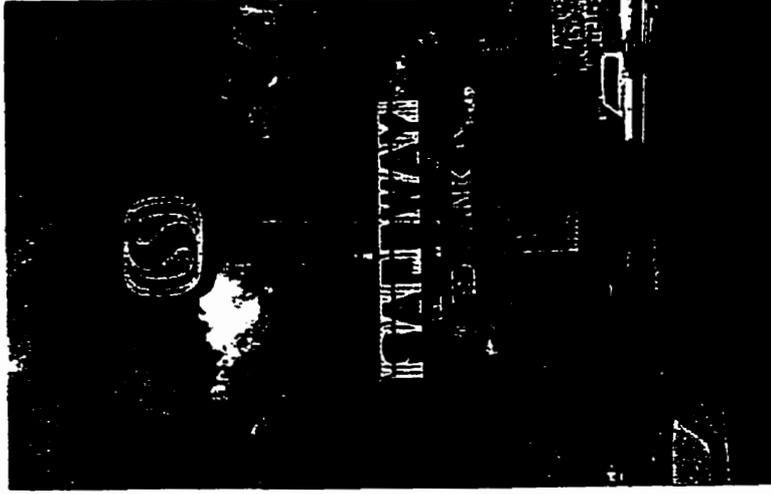


Figure 31.  
Original Saleway signage at the corner of Pembina Highway and McGillivray Boulevard.

*"upper management decided to preserve the old signage at the corner of the lot, claiming that it in fact is a significant 'landmark,' and is easily recognised by the public."<sup>9</sup>*

Are prototypical commercial buildings worth preserving for their symbolic/social value?

Yes  No

IBS Part II Question Fourteen



Figure 32.  
An example of the original Saleway  
prototype at the corner of Ellice  
Avenue and Erin Street, Winnipeg,  
Manitoba.

### *Model Analysis*

Are prototypical commercial buildings worth preserving for their symbolic / social value?

Given the generic / public nature of the subject, both individuals contributed freely to the conversation. However, having engaged in previous discussions regarding the subject with other individuals, Individual A's role in the conversation was to focus on provoking a response from Individual H. This results in an imbalance of responses, nine for Individual A and nineteen for Individual H.

The WMP model shows that equal emphasis was placed on all three axes by Individual A, while Individual H placed the highest on the ethical axis, followed by the aesthetic and economic respectively. When combined, we can see that Individuals A and H corresponded with regard to the aesthetic axis, but differed along the other two.

Not only do Individuals A and H correspond on the aesthetic axis of the WMP model, they also occupy the same position on the YNM model. This indicates a strong belief on behalf of both that the store is, in fact, a valuable social symbol within our society. It is interesting, however, that both individuals make separate arguments to arrive at this position. Individual A makes claims that the prototype was 'honest' in its visual expression, while Individual H makes an association between the prototype image, and how it reflects a 'social position'.

The disparity between Individuals A and H on the economic axis can also be attributed to two alternative positions as identified in the conversation. Individual H makes claims that the supermarket could take advantage of the 'image' / 'social position' relationship in order to recreate a (financially lucrative) nostalgic environment. Individual A, on the other hand, refers to corporate marketing strategies, in which renovating translates into

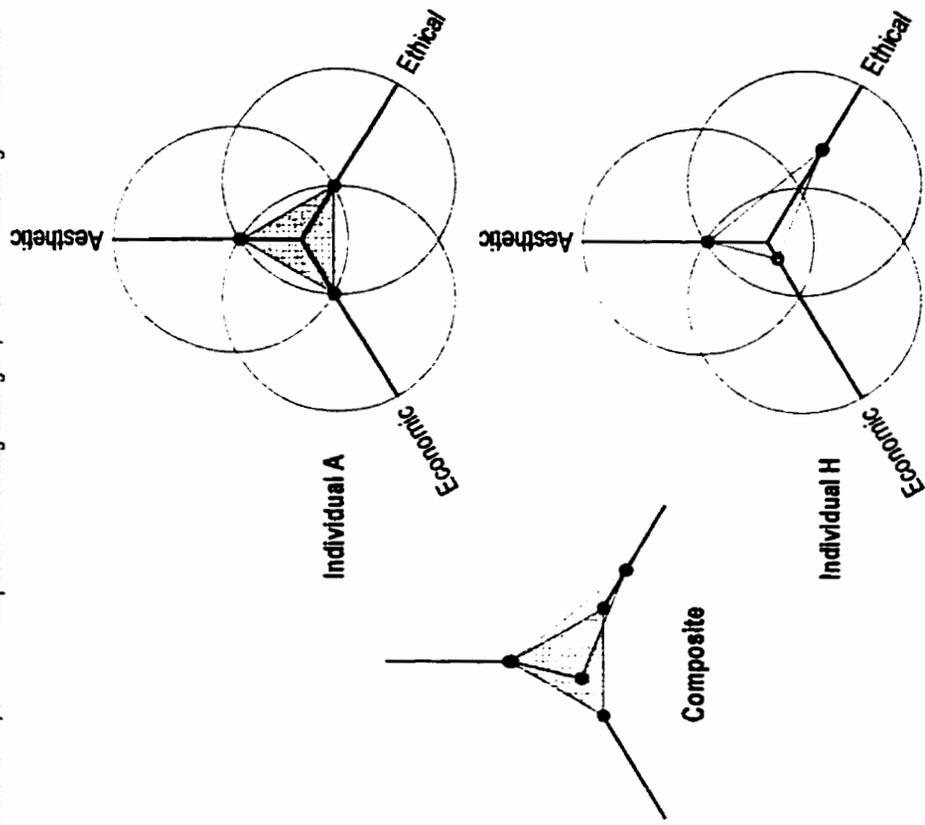
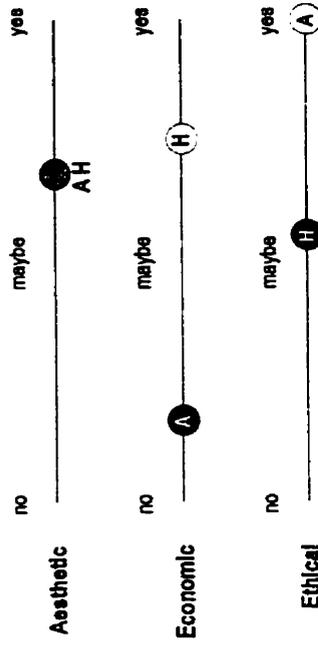


Figure 33. - What's My Position Model.

an increase in sales. The logic follows that preservation is less viable than a modern transformation.

The ethical axis shows that Individual A strongly believes the original prototype should be restored, while Individual H occupies a strong neutral position (six of eleven comments). This position is reinforced by several comments made by Individual H which suggest that this topic is of low priority within the public domain; i.e. "...preserving buildings is not something I think about anyway. Preserving Safeways was even further out. Now, whether I'm representative of the people, it's hard to say."

Individual H responds to the positive and negative aspects put forth by Individual A with a strong degree of neutrality. Overall, however, both individuals agree that there is merit



**Figure 34. - Yes, No, I Don't Know (or Maybe) Model.**  
RRS. Part II, Question 14. - Are prototypical commercial buildings worth preserving for their symbolic/social value?

in preserving this type of building. At one point in the conversation, Individual A puts forth the question, "would this even be an issue of public interest?" Perhaps more important than the question of whether the prototypical Safeway is worth preserving or not, is whether the renovation really matters. As Individual H responded, "Well, I was not even aware that it was an issue."

## IV. Epilogue: Revisiting the Problems

### *Is There a Need?*

Gutman suggests that North American culture is coming of age, and is currently producing two growing consumer groups of architecture within the public domain. One group engages the services of "fashionable architects", who "like to read about architecture, tour buildings, visit museum exhibitions, buy architectural drawings, and discuss architecture." The second group, which he refers to as "architecture buffs," desire a, "personal relationship to the esthetic dimension of architecture, ... without having the burden of dealing with the practical problems of buildings as artifacts." The identification of these two consumer groups in North America, is an indication of 'publics' who are interested in architecture. But what are the intentions of these publics? What are their desires? Gutman himself suggests that architecture becomes trivialised when desired as a consumable entity by a public who places an "excessive emphasis on the scenographic as distinguished from the stereotomic and tectonic aspects of architecture."<sup>99</sup>

Gusevich reiterates this claim in a Postscript to her essay, *Architecture and its Dis-Contexts*. She identifies three approaches that architects may take in staking their claim for legitimacy. These include the practices of: the "sober technocrat", the "star designer", and of much greater significance with regard to public legitimacy, the practice of "opening up the decision-making process to broader participation." Acknowledging the first two as legitimate on their own terms, the third claim is a much more significant proposition in that it allows and, "supports our design intent."

### *Case Study One*

A questionnaire was given to the classroom teacher responsible for the Magic for the Heart project several months after it was completed. She was asked to comment as to how well the completed structure responded to the issues as identified by the designers (see Appendix D). The teacher's responses include:

"As the structure develops (the presence of it) the children bring about the development [and] its special qualities. They go on their own or sometimes in pairs."

"Both levels are being used for sharing / reading / role playing. The 'special place' has been used for problem solving - reading - talking - listening to each other - respite - it's wonderful."

"... I watch the children use our 'special place' and develop new and exciting vocabulary, routines..."

During several return site visits to the school, it has been observed that the structure is being freely used by the children. The teacher also pointed out that a number of children are especially responsive to the presence of the structure, and use it as part of their daily routine. From all indications, the project is viewed as a positive addition to the classroom.

This project typifies the two necessary attitudes of optimism and passion, both on the

Gusevich goes on to suggest that such a practice, while absent (if not impossible) in North America, is "palpably evident in the Netherlands."<sup>60</sup>

Considering Gutman's claim of a culturally maturing society, and Gusevich's discrepancy between North America values and Dutch values, we can attempt to equate the two in terms of the three value qualifiers. The North American model is arguably based on a hierarchy of value which discusses architecture first in terms of its economic value (the practice of the sober technocrat), followed by aesthetic (the star designer), and finally, ethical values (broad participation), respectively. This contrasts with the "enlightened" European precedent to which the Dutch adhere, placing the ethical democracy first, "this democratic process seems to be standard procedure and far from revolutionary."<sup>61</sup> In the larger context, which model of maturity will the arising global community assume, as barriers between nations continue to erode, and architecture becomes more mainstream across borders?

#### *Necessary Attitudes?*

Paradoxically, the most valid way out of this dilemma is to subject relativism itself to a relativistic investigation. If values can no longer be based, absolutistically, on undisputed, metaphysical foundations, then they can find validity only within certain groups or communities, which create and nourish them. These values have no solid foundation; they simply 'float' on the turbulent swells of 'Intertextualism' as seaworthy

teacher's behalf, as well as the designers. It follows then, that Rhetorical Readers' Survey Question One, "Will the children go to the 'special place' to remove themselves from an emotionally difficult situation?", is a moot issue, despite it becoming the focus of the first Case Study conversation. More appropriately, the space is used for a variety of functions. The aesthetic and ethical conflicts between Individuals A and C (Transcript One) regarding this issue, show the result of negative reactions to one another's value positions. This displays the effect of disrespect and intolerance in architect / public value disparities.

Further exacerbating the sense of conflict between the two individuals, was the second key issue, "Can money be made on projects like this?". Not feeling adequately compensated (financially) for the work put into this project, Individual A focused on the negative aspects of the project, while Individual C focussed on the potential of the project in terms of future economic opportunity. Considered an insult to the artistic nature of the project, the suggestion of mass reproduction was not accepted by Individual A as a valid option. In this case, a lack of optimism with respect to economic matters, translates into intolerance of Individual C's suggestion, without clear explanation of this position over the course of the conversation.

Recognising and acknowledging these discrepancies between the negative focus of the conversation and the positive reality of the project, is the first step in resolving the value conflicts between Individual A and Individual C. It is now Individual A's responsibility, as architect, to review them with Individual C in a follow-up conversation.

vessels whose fate depends on intersubjective agreements between those on board. Presupposed is, of course, that each group or community is aware of its position in relation to the outside world and that it bears an identity known to itself, which distinguishes it from 'the other'.<sup>62</sup>

Demanding a better relationship between architecture and the public is a dubious claim. For the architect, it is a chimera. For the indifferent member of the public, architecture is a natural occurrence perceived in a state of distraction.<sup>63</sup> This thesis inquiry has assumed the position of the architect who seeks the realisation of a meaningful relationship between the two. Using the models to understand the value positions which characterise the relationships between architects and individuals within their public, the question remains as to how to foster, or optimise this relationship.

The critical philosophy which could accompany this quest involves affirmative development of the human spirit; including optimism and passion, respect and tolerance. This is a slow and enduring process of learning which occurs over the course of one's lifetime. At the same time, it is essentially linked to the experiences and interactions which occur daily between human beings and their environments. *Walter Benjamin claims,*

This mode of appropriation, developed with reference to architecture, in certain circumstances acquires canonical value. For the tasks which face the human

### Case Study Two

Since the Case Study Two conversation, Individuals F and G have decided not to proceed with renovations to the house, and have procured the services of another architect in the renovation of a different building which will eventually become their residence.

Following this decision, a follow-up conversation was held between Individuals A and F to evaluate both the original conversation, as well as subsequent events. In this conversation, Individual F was shown the two models of value (*What's My Position / Yes, Know I Don't Know (or Maybe)*). It was confirmed by both Individuals A and F that these two model analyses were accurate indicators of the positions they held within the scope of that conversation. It was also determined that opportunity and circumstance were the key factors in Individuals F and G's decision not to renovate the house. The conflicts of value associated with the original conversation did, however, play a role in affecting the relationship between Individuals A and F's decision to move.

Individual A was invited by Individuals F and G to become involved in the architectural aspects of the new residence. More significant conflicts of value developed over the course of negotiations, resulting in a tense and troubled relationship. The follow-up conversation was one where these value conflicts were acknowledged, and the relationship reconciled. While some of the differences of opinion still remain, Individuals A and F have come to both tolerate and respect one another's position.

apparatus of perception at the turning points of history cannot be solved by optical means, that is by contemplation, alone. They are mastered gradually by habit, under the guidance of tactile appropriation.<sup>84</sup>

Benjamin's model of the architecture / public relationship contrasts with the architect's urgent desire to explain architecture to the public. To ignore or resist the reality of Benjamin's proposal of "distracted reception", would be to deny a simple fact of human nature. However, to dismiss the idealism of the architect, who has been trained to be conscious of the same "distracting" environment, is to deny a tremendous source of optimism.

#### *The Individual Architect*

If architecture, as a social discipline, is characterised by value conflicts, the architect has two possible responses. On the one hand, conflict can be viewed as a source of frustration, which can lead to discomfort. On the other, it can be seen as a challenge as well as a source of inspiration. Somewhere in between the extremes of futility and inspiration lies a balance which encompasses both. In architecture, this balance must be struck in many areas; the client's values vs. the architect's values, art vs. science, theory vs. practice, as well as visual representation vs. discourse. While these 'negotiations' may be seen as a compromise of position, they also represent an opportunity for architects to express the values and beliefs which they hold. Vitruvius puts forth a very clear notion of balance in his first book of architecture,

#### Postscript

The new renovation project is currently proceeding with a strong sense of optimism and passion. Individual A has assumed the position of a cheerleading bystander, while Individuals F and G appear to be consumed in the process of a messy democracy with their designated architect.

architects who have aimed at acquiring manual skill without scholarship have never been able to reach a position of authority to correspond to their pains, while those who relied only upon theories and scholarship were obviously hunting the shadow, not the substance. But those who have a thorough knowledge of both, like men armed at all points, have the sooner attained their object and carried authority with them.<sup>65</sup>

Bringing this balance of knowledge, values, and convictions to others is a difficult but worthwhile pursuit for the architect. As Hubbard suggests, it is the source of fulfillment for the architect; "architects could do for others, in practice, what they so naturally do in life for themselves. Life and practice conducted to the same set of principles. The very definition of the good life for an architect."<sup>66</sup>

Michael Ignatieff writes eloquently on human need, and points clearly to the fact that 'the good life' is an individual, if not elusive enterprise,

"It seems a fact of life that individuals have different needs. Some people need religious consolation, while others do not; some need citizenship, while others seem content with a purely private existence; some pursue riches, while others pursue knowledge, power, sex, even danger. Who is to say which is the truer path to human fulfillment?"<sup>67</sup>

This brings us to an ambiguous conclusion. It is not possible to prescribe a unique,

### Case Study Three

The Case Study Three conversation was unique in that Individuals A and H were bystanders to the architectural topic. The value positions plotted in the two models indicated disagreements between the two Individuals, and the topic has not come up again. In terms of how the store is actually functioning, the following excerpt from the Field Notes may be an indicator:

"[The store manager] had little interest in the historic aspect of the project in comparison to his job as store manager... He proceeded to tell me how poorly the renovation had gone. Everything from flooded basements, to fires in the compactor. He said that at least twice a week something major went wrong. He suggested that this was the result of [the corporation's] project manager going through a difficult personal matter (his daughter apparently had cancer). As a result, [the store manager] ended up having to make important decisions which he didn't feel particularly comfortable in making.

"He too identified parking as a major issue with the public, as an already tight parking lot lost an additional 10 spaces because of the renovation. He also cited the new curb system as something contentious for customers - especially those with large cars. On the other hand, he personally felt that the resultant product of the renovation was very positive. They expanded several departments, gained some spaciousness, improved their entry vestibules, made room for indoor cart storage, and got a great deal of new furniture.

or certain method for explaining architecture to the public. While it is difficult to predict (without the benefit of intuition) the public's reception to architecture, architects can adopt a passionate approach which inspires through example, and always keeps the needs of others in mind. The most appropriate strategy for the architect in their quest for self worth is, in fact, to tailor the relationship between themselves and the public as an individual endeavor. They can approach their public with respect, voice their values when necessary, and be willing to yield at the right moment. Therefore, it is important that architects take the first step by bringing architecture to the public through the many diverse forums they have at their disposal. The goal of any effective leader, or mentor, would be to provoke, teach, and foster a healthy sense of self worth among their students.

In establishing a mentor / student relationship, the student should also accept the responsibilities of this relationship. While the attitudes of optimism and passion, tolerance and respect, are not only essential to the mentor, they are necessary attitudes for the student to assume in the learning process as well. It would be naive to expect the public to take the initiative to foster their understanding of architecture. However, if fostered by the architectural community in this manner, it is possible to reveal the positive potential of architecture to a much broader audience. The task of bridging value disparities between architect and public therefore, requires an engaged and bi-directional desire for architecture on behalf of both parties.

He also noted that just as the renovation began, he received about a dozen responses to the issue of historic preservation, not only in terms of suggestions in the suggestions box, but via people coming in to the store to see about who to write to. As far as the facade goes, he didn't specifically comment on it other than to say that he felt that they had a very good location in terms of visibility. He said that in terms of spatial quality, his store received far more praise than the new 'big box' stores which are perceived by the public to be, 'cold and sterile.' He felt that because they decided to preserve the interior gull wing ceiling, and only expanded marginally, his store has a much more intimate feel to it than the others. Of interest, he noted that upper management decided to preserve the old signage at the corner of the lot, claiming that it in fact is a significant 'landmark', and is easily recognised by the public."<sup>10</sup>

#### Postscript

It should be noted that Individual A's place of residence is equal distance between two Safeway stores - one recently built, and the other original. While Individual A appreciates the virtues of the prototypical Safeway, and prefers to shop there, it is substantially less expensive to shop at a larger bulk food chain.

Individual C has since left the city of Winnipeg, procuring employment in the smaller city of Thunder Bay, Ontario. Individual C now shops at a local Safeway store, not for its appearance or prices, but for its proximity to his residence.

## **Appendix A**

### **Case Study One**

**Raw Data For Case Study One**  
*RRS Questions 10, 11*

### **Case Study Two**

**Raw Data For Case Study Two**  
*RRS Questions 12, 13*

### **Case Study Three**

**Raw Data For Case Study Three**  
*RRS Questions 14, 15*

The information provided in the sidebars refers to the numerical data used in the Case Study Analyses. Where transcript comments have been underlined, the corresponding information identifies the following:

1. whether the comment responds in a positive, negative, or neutral manner, and whether the bias of the comment is oriented towards aesthetic, economic, or ethical value qualifiers; and
2. a reference indicating the number of similarly oriented comments made by that individual.

A summary of the raw data will be provided at the end of each transcript.

Transcript: Case Study One

Sunday, February 1, 1998

Transcribed: Wednesday, February 4 - Saturday, February 7, 1998

Individual A: "Yah, they were uh, like I said uh, the uh, engineer came to inspect it and before he got out of the classroom they were up on it."

Individual B: "And what did he say?"

A: "Nothing. He gave it his approval and uh, there was about half a dozen kids on it before he got out of the classroom door."

B: "Well is this here ... What was its purpose?"

A: "Well, the teacher wanted to have a space where, like if a kid was out of control, you know, and having some problems they could just go up and get away from the rest of the classroom."

B: "Right on."

A: "That was the idea. Whether it gets used that way, that's sort of up to the teacher, right?"

B: "Right, right, right, right."

Individual C: "Let's see those [Individual B]."

A: "But the kind of a ..."

B: "Oh sorry. Yah I was going to let you have a look back at these later, but I ..."

A: "There you can see the window ..."

C: "This kind of a, basically, a pentagonary."

A: "... that's, that's the end panel. That's the window for them to see out of its got some cushions in there you can ..."

B: "What's this here telepost that's on the angle? This here one ..."

A: "The only concern we had was if they could lift the whole thing. Then because it's pinned right, it could fall down."

B: "Is this the room that it went in?"

A: "No, no. That's the classroom we were painting in. There's the principal of the school. Unfortunately all of the photos are when we were sitting there eating pizza."

B: "Yah, this here, is that the teacher?"

A: "Yah."

B: "Was the teacher excited?"

A: "Oh yeah, she loves it."

B: "That's good."

A: "Yah, the kids were really excited about it. She was pretty good about it. Cause what she did was she

RRS Part II

Question 10

Will the project function

according to the

educational vision put

forth by the

classroom teacher?

(-) Ethical Response

1 of 17

(N) Ethical Response

2 of 17

(-) Ethical Response

3 of 17

(-) Aesthetic Response

1 of 3

RRS Part II

Question 11

Can money be made on

projects like this?

talked to the kids about it before they got it and sort of explained its purpose and you know want through it all with them and tried to get them...

(+) Ethical Response  
4 of 17

individual D What is it, a playhouse?

(-) Aesthetic Response  
2 of 3

C Playhouse/pentitentiary.

(N) Ethical Response  
5 of 17

A No, it was just meant to be a little, a little, uh, isolation...

(N) Ethical Response  
1 of 26

C A time out space.

(+) Ethical Response  
6 of 17

A Yeh, time out space (individual C) Yeh, that's it.

D So this is detention.

(N) Aesthetic Response  
3 of 3

C An isolation booth. But it looks happy.

D What day care... is this a day care or a school?

A Sister MacNamara School on Belmoral and Sargent

(-) Ethical Response  
2 of 26

C Oh yeh, you could see a need for this.

D The kids will love it. They'll create trouble to get into it

B They'll do everything just to get into it

C Yeh.

A I don't know, I think after...

(-) Ethical Response  
3 of 26

C Put on some shackles that are inside there...

(N) Aesthetic Response  
1 of 7

A I suspect that after a while the uh, you know, the novelty will wear off and it will just be another thing in the classroom.

C Yeh, I guess so.

D You should suggest that to day cares

C It could be a good business for you (individual A) You could hook those things in schools and day cares right across Canada.

(+) Economic Response  
1 of 7

A Well we're supposed to be getting some publicity out of it. The principal is supposed to be setting up a...

(+) Economic Response  
1 of 8

C What are you calling it?

A Well they titled the project uh, Magic for the Heart

(N) Ethical Response  
1 of 6

C What are you calling the actual product?

A The uh... we actually haven't actually called it anything, I don't think

B That's cool.

A Well the reason... like our code name for it was the rubber room.

(-) Ethical Response  
7 of 17

- (-) Ethical Response  
4 of 26
- C That's in essence what it is, but I think if you're going to market it you might as well give it a softer touch.
- (-) Ethical Response  
8 of 17
- A Yah. No, we didn't exactly use 'rubber room' around anyone else.
- C I'm telling you this will really fly. I can guarantee you.
- A Well like I say, we're supposed to be getting both publicity in the newspaper... like we're supposed to be getting an article in the newspaper, and then the school's promote on... like the School Division has a newsletter or something that they're going to do it in, and they also have a web site they were thinking of putting it in.
- C What are they saying it is?
- A Just a... well, like a time out space like you said
- C So you'll probably end up with some bleeding heart somewhere whining about how long their going to be in there for. I think its an excellent idea. There's gotta be money to be made there.
- A Well, there's not money to be made the way we made it.
- C Well, the first one no. The first one costs nothing but money, but after that you break it. You put a telepost in there eh?
- A There's four. That's what it stands on.
- C Oh that's right, OK.
- A Its just hard to see them actually, it's kind of funny the way it works. You don't see much because of the stairs... Yah, it was a fun project. I don't know if I'd want to do the same one again though. It's no fun doing the same thing over. Actually what they call it, what the teacher calls it with the kids is their special place... or that's what the kids called it themselves - their special place.
- C Yah, you know that adds something to its appeal.
- A Oh yah.
- C That's why I was asking how you were going to market it or promote it.
- D Yah, if your treating it as a special place, then that's not, that's not that bad...
- C They also call the hole at the correctional institute a special isolation room too.
- A Yah.
- C You know how it's portrayed is something quite...
- A Well the thing is, you know, its not its not very penitentiary like. Its not the bean bag chair and its got... like you can see in the I don't know in some of the photos its got the sliding... its got the panels that slide back and forth that have shapes cut out so that they can play with
- C ...I think it should have the ball and chain...
- A Oh its not that bad.
- D It depends...
- C I think its an absolutely excellent concept.
- (+) Aesthetic Response  
2 of 7
- (+) Ethical Response  
5 of 26
- (+) Aesthetic Response  
3 of 7
- (-) Ethical Response  
8 of 26
- (+) Ethical Response  
2 of 6
- (-) Ethical Response  
4 of 6
- (+) Ethical Response  
3 of 6
- (+) Economic Response  
4 of 7
- (-) Ethical Response  
4 of 6
- (+) Economic Response  
5 of 6
- (-) Ethical Response  
4 of 6
- (+) Economic Response  
5 of 7

- D ... if they're using it for detention or for time cuts ...
- C I think its fantastic.
- D ... then the idea of it being used as a special place where the kids go when they need ... like they've got to associate I don't know how you can associate with them
- A What's that?
- D A detention and a special place or time out space and a special place.
- A Well, like the teachers idea is that kids don't get sent there. They go there on their own when they know they need time to themselves I don't know it.
- C I don't know if that's going to go.
- A That's her philosophy.
- D What grade are these kids?
- A These are grade one .. so they're pretty young
- C I doubt this, I'd have to see that proved before
- A Well that depends ..
- C a kid that's all caught up in what's going on is going to want wind and wind and wind, he's not suddenly going to, all the age .. all the age and a hall .. ok hang on stop. I've got to go calm down.
- A Well that's the idea, I mean maybe ..
- C I realize that's the idea, but I think these kids are a little bit too small.
- A But if she was able to accomplish that with these little kids, that would be a, you know a really .. it would be good.
- D Yeah if she could suggest it to them, then they start thinking that way. Yeah, that would be good, but I don't think that .. that would require a lot of work
- B Well in some cases in fact, the earlier of it all she would have to direct them there, say, "hey you guys are out of it, get up in that little room ok."
- A ... or say like ..
- C I'd really have to see this to believe it.
- A It would depend on how she said it. If she sees a kid out of control, if she could say, well you know, "how are you feeling?" "the kid says, "well, I'm angry," and then she'd say, "well what do you do when you're angry, well I'd go to the special place." I don't know.
- B Right.
- D Yeah.
- B Oh yah, like I mean, yeah, ... like the people that are dealing with those kids certainly can handle that.
- D I know the day care kits that I was dealing with ...

(N) Ethical Response  
10 of 17

(-) Ethical Response  
11 of 28

(+) Ethical Response  
8 of 17

(-) Ethical Response  
10 of 28

(-) Ethical Response  
9 of 28

(-) Ethical Response  
8 of 28

(-) Ethical Response  
7 of 28

- C No way
- D ... wouldn't begin... are not capable...
- (N) Ethical Response 11 of 17
- A Yah, I don't know. Its hard to say. But at any rate, even if it's not used in that way, it's a place that they can get away. They can go up there and read and whatever. I mean, in some ways its not anything particularly earth shattering. Its just another space. A little bit more isolated.
- pause
- Individual E enters room
- A What do you think [Individual E]? Are kids capable of, of kind of knowing on their own to go into a space like this?
- Individual E What do you mean?
- A Well if they're all up tight and angry, would they go up on their own if they new that that was where they were supposed to go when they were angry? Or would the teacher have to sort of coerce them into going up there.
- E I think at first the teacher would have to coerce them. But eventually it will be probably second nature.
- C Define eventually.
- B It won't take a kid long either.
- E It's like teaching a kid anything. It's like [a toddler] with his 'no thank you'
- (-) Ethical Response 12 of 26
- C Yah but that I'd personally have to see work before I'd believe that one.
- E It's like teaching a kid where the time out spot is...
- (-) Ethical Response 13 of 26
- C Maybe one or two kids you might get fluky on, but you're not going to get a whole class to fall in line like that. You're not even close - maybe two, three kids. The reason [the toddler] does that is because you spend all the time with him. When that kid is at school, the only person who spends any time with that kid is probably the teacher.
- (+) Ethical Response 12 of 17
- A Right. Well, so therefore the teacher has the influence.
- (-) Ethical Response 14 of 26
- C Therefore, you're only maintaining control for five, a portion of five and a half hours a day.
- B Containing control in the classroom...
- C If you started that maybe with the kids in kindergarten, by grade three you might have one or two. But there's no way that you're going to have kids six years old falling into line having the concept that, "I'm too excited to be standing here. I should take myself away from all this fun and screaming and laughter and wranginess, and go sit in a box." I don't think you're going to see that. But, what the hell do I know. I'd have to see that one.
- Individual E leaves room
- (N) Ethical Response 15 of 26
- C It's an interesting concept. It would be interesting to see what would actually happen.
- A Yah, well, we'll go back. We're planning on going back just to make sure that the whole thing is standing up to the test of...

D Still standing .

C yah probably .. either that or you'll find the teacher in there with the door locked.

A Well actually, that was the funny thing The teacher and the principal .. when we went back after we were finally done putting it up, she says, "I think I need a time out!" With the bean bag chair up, I could just see her sittin' up there, "AAAAhhhh." Kids just zooey in the classroom ..

B You'll find her there at noon hour.

C Kid's hangin' off the light fixtures, teacher's up there You'd be safe .. and close the door and ..

D That's what they should do in regular workplaces To have a safe area like that And if you feel ..

C They do, it's called a

D .. that you're just being overwhelmed or over-stressed ..

C .. it's called the john ..

D No, no, you're over-stressed ..

A What? There you go It's true

D .. Ah, it stinks in the john Nobody wants to go sit in there It's all dirty and gross - ew.

A Yah, but its a quiet place

C I close my office door - employees bang on the window and look at me...

D Yah but you look at a place like my ..

(-) Ethical Response  
16 of 26

C To me, speaking of you're trying to train six year olds... these are forty year olds They don't get the concept that once a week my door is closed that means go away. You know, bang ,bang, bang on the glass.

(+) Ethical Response  
13 of 17

A Yah, well maybe that's because when they were kids they didn't have a special place to go.

C I've learned a form of sign language that makes them leave ..

D ... Well, you look at places ..

C ... without having to get up and yell at them

B Yah, like this.

C No, just one finger off the phone. You don't have to No effort, nothing But, like I say, you're trained I work with six year olds every day, and I'm telling you .. I guarantee there's not one of those guys that's intelligent enough to walk away from a problem without escalating it

B Yah, but that's because they're trained by their union to go for the problem

(-) Ethical Response  
17 of 26

D Uh huh

(N) Ethical Response  
14 of 17

C They're not any different than six year olds

A Yah well, we're all conditioned to certain ways. I guess, if anything this is an experiment to see if we

- can condition people to think certain...
- (N) Ethical Response  
18 of 26
- C I think that will be a very interesting experiment. No doubt about it.
- B It probably will work. I mean, I can't see a kid going up there on his own right away, right bang-smack. But if you lay out the ground rules, explain to the kids what's going to happen, uh, well what should happen or what, and have a couple of kids exercise their rights to go up there, before you know it, kids will ...
- (-) Ethical Response  
19 of 26
- C Well, when we were in elementary school our teacher always had a thing that if you, if you didn't want to be around you could always go to the cloakroom and hide there - right around the corner. And I never in my life recall anyone going there on their own.
- B Yah, but there's a difference. There's a difference. There's a difference. Like if you're suggesting if you didn't want to be here, or you didn't want this or that, you could do it on your own, there's more fun where the action is than hidin' in a cloakroom.
- (-) Ethical Response  
20 of 26
- C Yah, but the problem is you're going to have kids who don't want to do anything, right? Whether they're going to quickly volunteer to jump up on this thing, well, whatever.
- (-) Aesthetic Response  
4 of 7
- A Yah I think there's probably the downfall of this one, is that it may be a little too nice actually.
- C It could, yah
- (N) Aesthetic Response  
5 of 7
- A Right? Kids might want to go on there. Which maybe is okay too. You know, if they're up there reading. Fine...
- (+) Ethical Response  
21 of 26
- C More than likely you'll get two or three of them up there...
- A ...I mean, I think what's going to happen is that it's not going to be just for a kid who gets out of control, and sort of...
- B It's for the kid.... It's going to be a reward
- (+) Ethical Response  
15 of 17
- A ...She's going to have... You know, whatever, I don't know how she structures her day, but she'll have a period where kids have to choose an activity and one of the activities may be reading a book in this special place.
- B Yah, it could be a reward. Something like that could be a reward as well as it could cure. Sure, you never know. It might be, maybe instead, maybe because its there, if you're doing things right instead of wrong, now you may, if you're doing everything right, you've had a real good day, I would say an obnoxious kid or one of the troubled kids, you've done everything right. Now you can go up in that special room and you've got five minutes to read or ten minutes to read and you can go up there and you can read whatever books you want up there. Other than play wildly
- (+) Ethical Response  
16 of 17
- A I guess in some ways it's an attempt to approach discipline in a positive way instead of a negative way.
- (-) Ethical Response  
22 of 26
- C I can see what you're saying as a reward etc. and everything else, but I still can't grasp your concept of a kid six years old and being able to grasp the whole concept that he's going too far. There is no too far. For an eighteen year old there's still no too far in most cases
- (-) Ethical Response  
17 of 17
- A Well you know, and especially in this case, where you've got a lot of kids who are F A S [Fetal Alcohol Syndrome] and they're in abusive situations and really tough family...
- (-) Ethical Response  
23 of 26
- C Yes, that's why I was saying ... [Individual E] trying to teach [a toddler]... that's not, that not even no you can't. cause that's not comparing apples to apples. A kid that gets all kinds of attention to one who has absolutely no attention and F A S. on top of it thrown into the mix? You're not going to get

the maturity levels...

B The real problem, because a lot of those kids they seek the attention just by being the problem.

C Well sure.

A Without a doubt

D They don't know how to verbalize it so they exhibit it through their actions.

C They scream, yell, and ..

D They throw a temper tantrum. That's the way you know there's something wrong.

pause

A Well what was it like at [Child Care Centre 1]?

D I didn't go to [Child Care Centre 1].

A What was... on Main Street. What was that place?

D It was [Child Care Centre 2]. Quite a while ago.

A [Child Care Centre 2]. But you had younger kids though.

D *We had five and under. But if they threw a temper tantrum, I mean you took them to the spot that was ... you had to take them... literally take them, kicking, screaming, biting, pulling hair, whatever...*

C Did you ever...

D And we had...they had, like they've got it divided so there's four different areas and you can pull a divider across and you take that kid into that area where no other kids were and just let them go ...

C So these kids were used to this happening as soon as they got out of control, correct? That's what happened if they got out of control. They went to this place right? Did you ever in your entire time there see a kid volunteer a kid to go there?

D Not volunteer.

C Never right?

D No, not volunteer. I've seen kids that go and hide in there, and then you go looking for them, which means they decided they needed to be away, I mean I don't know if that's a conscious decision or not.

A Well...

C Because in that case they are getting hit over the head with a block

A Well, how do you know? How do you know? How do you know... If a kid... if a kid is sort of feeling stressed out he goes and hides, how do you know? Because if he does ..

D Because there was one kid who did that all the time. All the time he went in there and then you would have to go and look for him.

C Well then you've got another problem. You've got a kid that runs away from everything

- D Well, there's still a lot of problems
- C Well then if you've got a kid that runs away from everything, giving him this special place is counterproductive.
- D No
- C Because you want to be bringing him back to social life to figure out what's causing it, not making him run away from everything.
- A I don't know.
- C I don't know. But I'd love... I'd like to see this... I'd sure like to know what happens.
- C I guess they would be in a good place for soft discipline.
- B Well I'll tell you, I think it depends on the approach, but I think it's a nice little deal.
- C It's an excellent idea.
- A The thing that I find interesting, like from my point of view is that, like there's two things going on from my point of view. One is... is this whole discussion about you know, how is it going to work. You know, how does it get implemented by the teacher, and what's the idea behind it. And then there's, you know the architectural point of view where...
  - C Boy it looks good
  - A Well no...
  - C The function... if they turn around and figure out how to use it, then it's going to be functional
  - A Yeah, it's how do you sort of make this thing work spatially. How do you make an idea like this work spatially.
  - B I think it would be an excellent place for rewarding kids. Where you've given the kid... they had a pretty good day... especially if...
  - C Well they hope to apply the sciences of the project to the... to the um, science of the concept.
  - A Well that's the thing. That's what an architect's supposed to do. They're supposed to sort of size up the situation and try to make the space...
    - C Try to find what to apply there...
    - A... try to make the space work to the idea right? Well I mean, that's what our approach was, so you know, I don't know what, you know...
  - C A standard contracting firm may not be quite as caring as to what happens. You guys probably were. You were worried more about the concept instead of sitting there, "well, oh what do we build? Well let's do this, this, and this, bang, slam it up, give me my cheque, see you later." You guys, you know, made more of an effort that I'm sure a company would have.
  - A Yeah, but you know it would be interesting to see if this would work as opposed to some other configuration. As opposed to some other configuration...
    - C Oh I'm sure.

(N) Aesthetic Response  
7 of 7

(+) Aesthetic Response  
6 of 7

(+) Ethical Response  
25 of 26

(+) Ethical Response  
24 of 26

(N) Ethical Response  
6 of 6

A Yeh, its a great programme So they advertised it. Said, "look we've got this project that's worth

C They have some fiscal responsibility

A But we went into it knowing what we were going to be paid. Like, it was run through a programme we have at the University. And what they do, is they find projects for students. And so they're sort of a link between industry and the practitioners and the clients

(-) Economic Response  
7 of 8

B Two epindles. She brought me a dowel. I turned them down on my metal lathe. Its nice and easy. You get a nice smooth job when its all done.

A No. You can't do it for...

B Well that's like the lady the other day... came to my classroom. She said, "could I do a couple of epindles for a chair." Okay? She said, "nobody wants to do it for me."

A Well you know and it depends on what you want to do too. I mean it would be hard to find someone who would be willing to spend the time to create something the way we did it. Like, there was a lot of time spent on details and...

(-) Aesthetic Response  
1 of 1

B No. I know, but...no

A Yeh, Well yeh, I mean I love doing the stuff myself, but its not very efficient.

(-) Ethical Response  
6 of 6

B In a different situation, you would probably want to farm a lot of it out

(-) Ethical Response  
5 of 6

A Yeh, we just sort of grunted it all out ourselves, but...

B Mind you, that wasn't what you guys went through.

(-) Economic Response  
6 of 6

A Yeh, oh yeh. By the time... Well, yeh, its about right, materials and labour and our design time. Yeh, its a lot of money.

C Is that right eh?

(-) Economic Response  
5 of 6

A Oh, it would have to be about \$10,000.00 dollars.

(N) Economic Response  
7 of 7

C Well, what would that cost to build?

(N) Economic Response  
4 of 6

A Like what did we charge..?

(N) Economic Response  
6 of 6

C What did it cost?

(-) Ethical Response  
4 of 6

A So that was kind of a nice thing. I don't know, like she was saying that some of the other teachers in the school were thinking, "oh yeh, we want one of these things." All she did was she applied for a grant from the [Educational Fund], or something like that. She got some funding for it. I mean, we didn't get paid nearly enough for what we put into it, but now we know what it would cost to do one. Even if we were to redesign it completely we know basically what it would cost. So...

(+) Ethical Response  
3 of 6

C Yeh.

A Well we've made more because she uses the space underneath for reading too right? So now she's got even more room in her class. I mean that was a plus that she didn't really even expect, right?

C Well, you have it elevated so you haven't waste any floor space.

A In some ways that would be, like...

\$1200.00 to whoever gets the job. All the materials will be donated. All the labour will be... well, it didn't say anything about labour. The materials would be donated. We would have to construct it, and that's what happened. I mean we had a lot of hassles getting stuff donated because we used [x: Building Material Supply] [y: Building Material Supply]...

C All in all it's kind of a neat project. I'd like to see what actually turns out with the whole plan though. Just for my personal database

A Yeah, it should be interesting

Individual A			Individual C		
	Responses (R)	Index (R/T#)		Responses (R)	Index (R/T#)
Aesthetic	7	0.29	Aesthetic	3	0.10
Economic	0	0.00	Economic	0	0.00
Ethical	17	0.71	Ethical	26	0.90
Totals	24	1.00	Totals	29	1.00

**What's My Position**

	Individual A					Individual C									
	R (-)	Index	R (N)	Index	R (+)	Index	Average	R (-)	Index	R (N)	Index	R (+)	Index	Average	
Aesthetic	1	-0.14	3	0.43	3	0.43	0.14	Aesthetic	2	-0.67	1	0.33	0	0.00	-0.33
Economic	-	?	-	?	-	?	0.00	Economic	-	?	-	?	-	?	0.00
Ethical	5	-0.29	5	0.29	7	0.41	0.06	Ethical	19	-0.73	4	0.15	3	0.12	-0.31
Totals	6		8		10			Totals	21		5		3		

**Yes, No, I Don't Know (or Maybe)**

**Raw Data for Case Study 1**

*Rhetorical Readers' Survey Question 10.*  
 Will the children go to the 'special place' to remove themselves from an emotionally difficult situation?

	Individual A		Individual C		
	Responses (R)	Index (R/TU)	Responses (R)	Index (R/TU)	
Aesthetic	1	0.07	Aesthetic	0	0.00
Economic	8	0.53	Economic	7	0.54
Ethical	6	0.40	Ethical	6	0.46
Totals	15	1.00	Totals	13	1.00

**What's My Position**

	Individual A				Individual C										
	R (-)	Index	R (N)	Index	R (+)	Index	Index Average	R (-)	Index	R (N)	Index	R (+)	Index	Index Average	
Aesthetic	1	-1.00	0	0.00	0	0.00	-0.50	Aesthetic	0	?	0	?	0	?	0.00
Economic	5	-0.63	1	0.13	2	0.25	-0.19	Economic	0	0.00	2	0.29	5	0.71	0.36
Ethical	4	-0.67	0	0.00	2	0.33	-0.17	Ethical	0	0.00	5	0.83	1	0.17	0.08
Totals	10		1		4			Totals	0		7		6		

**Yes, No, I Don't Know (or Maybe)**

**Raw Data for Case Study 1**

*Rhetorical Readers' Survey Question 11.*  
Can money be made on projects like this?

RRS Part II  
Question 12  
Is the house worth  
renovating?

(-) Ethical Response  
1 of 8

(+) Economic Response  
1 of 4

(N) Economic Response  
2 of 4

(+) Economic Response  
1 of 2

(+) Economic Response  
3 of 4

(-) Aesthetic Response  
1 of 6

### Transcript: Case Study Two

Thursday, March 5, 1998

Transcribed: Thursday, March 5 - Saturday, March 7, 1998

Individual F ...It's huge, and it's fairly nice, but it didn't really grab me at all. And you know, it made me think that there are lots of features about my house that I already like, but there are problems with my house. But there are lots of things I like. So buying a house like that in Wolseley. To get a bigger house, we're going to probably have to spend between ninety and a hundred. So what I'm trying to decide is, can you do something with our place instead. Because we're talking about like a huge, a huge... That house there, say we could have got it at a bargain basement price of ninety five.

Individual A Right.

F I didn't like the kitchen. So the kitchen was a little bit older than ours, so within a few years I would want to remodel... At least take the front, the door fronts and get new ones.

A Yah, but what didn't you like about it.

F Um.

A Size, or just the look of it?

F That kitchen there?

A Yah.

F The look of it. See, and I'm not a very visual person. So, um, I didn't like... See in that house, I didn't like... I didn't like the colour of the floor, I didn't like the colour of the counter tops, and those are all things that, minor things that need to be changed. But still, like a thousand dollars for a counter top. So the chances of us going out and finding a house that doesn't need anything, probably is very slim.

A Right

F So then, like what I'm trying to do is, since our house cost fifty five thousand dollars, we put in another, about another seven say... So we're in like low sixties... Do we want to spend like fifteen thousand to twenty thousand and renovate it to...

A ...bring it up to the standard of something else?

F ...bring it up to something else that I'd want, or we'd move up to a bigger house. But then that's what I mean, a forty thousand dollar difference?

A Yah, there's a lot of advantage to re-doing your own house because first of all you'd have to suffer the expense of moving. Right?

F Right. Which is quite substantial.

A And then also whatever legal fees and permits you require.

F Yah.

A So... But of course then...

F But I don't want I don't know how much. Like I don't I feel like its too small. Like our bedroom is too small, the guest bedroom is um, too big. Ok.

A Right.

RRS Part II  
Question 13  
Individuals F and G  
have previously done all  
the renovation work in  
the house. Now, as  
potential project  
architect, is Individual A  
'in charge' of this  
project?

F It doesn't need to be that big.

pause to order lunch.

F Um, like so I ...

A You need to sort of, you need to sit down and identify the problems, identify possible solutions and then decide what to do.

F Right, and, like I, I know... Like one option that I said to [Individual G], is uh... Like we can, we can build up the... Like the one story that's on the kitchen, we can build that up into a separate story. Right, how it was before even without a permit. You know. And all that means, it's sunk a bit so, you know, it just would need to be levelled and then um... You know, so that's always one option to give you another ten by twelve room. But then it's accessible through the bathroom, which we never liked. So I don't, I don't know... I don't know if even that is something that we could end up using. So if we did that, all I can think about using it for is essentially storage. So then its like a five thousand dollar cost.

(-) Economic Response  
4 of 4

A For storage.

F For a storage room.

A What uh... In terms of an overall scheme though, is it just, just focussing on renovating the second floor for your own space needs, or is it about doing the main floor as well... or part of the main floor that you don't like?

F Well, like, and then this is where I haven't talked to [Individual G] yet because she would, she would like to do stuff on the main floor too right? Like she's, she's often said that we could just... "Maybe we should just dump that front hallway" Get that front, front uh, closet out of there and open up the space because we feel like its cluttered.

A Right, but she has some ideas as to what she'd want to do?

(-) Aesthetic Response  
1 of 6

F Right.

A She hasn't talked about the second floor or anything. Or, you, have you talked about, to her about it? Or?

F Well, I'm not sure what I, what you mean. We've talked about all kinds of things.

A Yah, I'm sure you have

F We've talked about... We've talked about putting a bathroom... Putting a toilet on the main floor. We've talked about getting rid of that closet and changing it into a toilet. We've talked about renovating the basement and we don't think it's worth it. We talked about gutting the whole main floor and how do we, you know, and, and changing things around a bit... but... you know, and making a pass-thru into the kitchen and stuff like that. But I don't know where all the vents are and... We've talked about going up into the attic and making a master bedroom, but I don't know how the stairs would fit. We've talked about blowing out the wall between the bedroom and the study, to just turn it into a huge honkin' closet, but I have concerns about switching a three bedroom house into a two bedroom, like for eventual resale. Like we always talk about all these kinds of ideas, but then the only goal is to give ourselves a better organised space.

(N) Aesthetic Response  
2 of 6

A So it's about organisation too. So, what uh, what does [Individual G] think. What does she want to do on the second floor. Is she involved in your idea of putting some money into it?

(-) Economic Response  
1 of 2

F Yah.

A I suspect they are. I think the one between the kitchen and dining room is, and... Yeah, it's hard to say. Like I know our house has load bearing walls all over the place. But, I mean I think they all bear weight. It's not really... It wasn't well planned out so that you know, this wall is, and this wall isn't. They all sort of carry some weight due to the fact that they're all tied in structurally. So that's probably the same in your case. Although I think in yours you've got one, the one wall that splits the living

F So the, the interior wall, I thought that... I thought the structure was all on the outside. I didn't think anything was on any of the interior walls.

A Well, I mean they're all... all the old houses are not really that easy to do much because they're, you know, well, I mean a lot of the interior partition walls are load bearing, so any time you try to do something to the wall, it's structural and that has to be considered and... I don't know.

F Not in our house.

A You know, built in storage. Those are, you know there's not really a lot you can do.

F Yeah.

A You know, some of the thoughts that I have are... You know, you might... Because you don't use your spare bedroom much, you might look at some way of having that as a flexible space. Maybe a new wall, or some sort of partition wall that can be moved so that you can open it up when you don't have company, and then yet if you need it, you know, accommodate someone as a guest, you could close it off again, so that you have an open, more open space most of the time, and then the few times that you need to, close it off. And then the other thing that could probably save you in terms of space is built in cabinets.

F Yeah.

A But basically you'd need a staircase up.

F It was a play... It was a... I stored boxes up there, but, lets see what... I can't... It's been a long time since I've been up there.

A Has it ever been used before? Does it have a floor, or is it just rafters?

F It's got a little play room up there right now, but I haven't been up since whenever, and I can't remember how high it is. Like potentially, maybe just potentially we could use the space.

A Which is difficult probably in your house.

F And this is... Well, well... We'll talk about it because she'll want to make sure that I have what I get what I need. But, like I don't know what we could... what might do what would work to make it feel better or look better. What would be the direction to go. Whether, you know, to make the third, a third story.

A And this is how I'm doing it.

F Well I said to her today, "All right, I've decided I want to stay in the house and we have about two thousand dollars to put into it. Just for, you know, whatever," then essentially I'll ask her where my responsibility ends. And she'll say, "Okay, this is what I want to do."

A So this, this is sort of your baby, but not really?

F Yeah.

A Yeah.

(N) Ethical Response  
1 of 6

(-) Aesthetic Response  
3 of 6

(-) Ethical Response  
1 of 8

(-) Economic Response  
1 of 7

(-) Ethical Response  
1 of 12



(N) Aesthetic Response  
5 of 8

A It's a storage problem.

F It's, its a storage room. We have a storage room, and I have to try to make a decision... can we do something with that space to stop that problem. At the same time we are going to try to make the space look aesthetically better.

A Yah, instead of having a storage room with the door closed all the time.

F Yah, and then is it limited to just that room? No, like if it would be worth it to gut the inside of the, of all the floors, of both floors and redesign it. If that was something that you know, we'd ..

A It probably wouldn't be to your advantage because the cost involved would be so high. I mean, I think that what you want to do is pick and choose really specifically what the problem is and then, like do insertions that will resolve that, or sort of make gestures towards resolving it.

F And if we're going to start doing reno's and we're also going to look at, do we want to get rid of the plaster and lath, which means gutting, like bashing it all down...

A . Huge, huge, huge work.

(-) Ethical Response  
3 of 8

F it's a huge amount of work. Do we want to do that? You know, we've painted and we've you know, patched, we've done this and that, so you know, if that's what we decide to do, can we do that with our mouldings because ..

A They're dry and they'll crack.

(-) Ethical Response  
4 of 8

F ..they're dry and we don't want them to crack. So a lot of it is... It's what am I looking for, and trying to move to somehow make a decision about, is there something that we can do to our house to solve our problem, or should we just say, 'Screw it. We need a new house because we have too much stuff.' And then spend the energy looking instead.

A Yah, the whole process of buying a new house.

F You know, like, some of the ideas we've had were going up into the attic and making the master bedroom up there.

A Right.

F And...

A Does you're only.. I mean part of this would involve me. If you were to hire me to do it... me to come in and really take a close look at the conditions that are there. Like what is that attic space? What opportunities are there for moving walls, um, you know... putting new cabinets in, or whatever? Um... is the storage problem only sort of limited to the bedrooms, or is it also in the kitchen and the dining room and the living room. Like is there a storage problem throughout, or... Like what's the priority of the storage problems?

F Its um... It's mostly upstairs. Um... The way our living room is, we can only have our furniture in certain places. We can only have... We have talked about... Because um, because of the tapes sometimes being all over the place, we have talked about a built in, potentially a built in unit for the stereo and tv. Um, but then we don't know where to put our couch to have enough space, so I don't know if there's anything there that we can do. Uh, unless we went really radical as I said to [individual], and um, checked out whether or not our, our porch could be, go into our porch with the living room like our next door neighbors did. You know which would involve, you know I'd... We'd have to find out...

A You see, it's all very interesting to me, because from a, from someone who's been in your house a lot as a guest, you know... The guests never see the, the storage problems upstairs.

F Yeh, that's because its all hidden in the closets

A And and you know the thing that's sort of... Yeh, but well, that's where its supposed to be, but the thing that's sort of

F No, but not stacked up and...

A Yeh but the thing that is evident though is that you guys are always trying to accommodate different groups of people right? Sometimes you'll have the table extending into the living room. Sometimes its just a couple of people, but in each case you're never sort of, well you have to adapt your, your environment

F Yeh

A Like if you were to build a built in cabinet for your stereo and TV, like you say, where would it go? Because so many times when I've been over you've had to move the stereo over a little bit to get a few extra chairs in at the table. Like it is a tight space, but do you really need any more? I mean its a matter of really scrutinizing your use of the space and trying to see if it can be resolved within the confines of what you've got? I think it probably can. Maybe not a hundred percent, but you'll never be a hundred percent happy with what you've got

F Not with that size.

A No. In any house really. You'll always. I mean our house is huge but we have storage problems too. We don't have any... We have no closet space. None. All my clothes are in my office. So...

F But I don't see how it really... Like another thing we talked about was just um, we have one closet, one tiny little closet into the guest room and one tiny little closet into ours. So we could close off that closet in the guest room and double, like open it all up. We could get some shelves in there. But even so it's not, I mean we'd have to buy like another storage unit or something for the guest room.

A Well, here's what we could do. I could come take a look at it and get you guys to do a walk through with me. Maybe go up into the attic and look at all the possibilities that you guys have already identified. Give me a week or something to go away and sketch up some ideas, and then uh, I could meet with you again and see if there's something I can't propose that would be of interest, or that you think might work. We could try it, I'm chere.

F But like you're gut feel? Do you think like, I don't want to waste your time.

A I love this project. This, this is my kind of project. Totally. I would, I

F But do you even think that there is anything that can be done?

A Yeh, I'm pretty certain that some creativity through out storage, or built in storage units would make a world of difference. And I think you can... I don't know, again, I don't, I only have my sort of view of your house. I don't know what you guys feel. Like, I have a very different opinion about what, what housing and living should be about. Like I'm never... for example, I've never seen the bedroom as a particularly useful space. You sleep in it, you spend a few minutes getting dressed in it, and then the rest of the time you're in the living room, or dining room, or kitchen. For me the kitchen is the most important space, because that's where I spend most of my time when I'm home. So for me I wouldn't, I wouldn't, like, I would have a smaller bedroom if I could. Basically just a place to sleep with good, with good, efficient storage where I could keep all my clothes and the room can be as small as possible and it doesn't need to be more than that. But you guys might have a very different perception of that.

F Well, because we like to lounge... We like to lounge, we like to... Like we'll spend four hours Saturday morning in bed, reading.

(+) Ethical Response  
2 of 6

(+) Aesthetic Response  
1 of 2

(+) Ethical Response  
8 of 12

(+) Ethical Response  
3 of 8

A Um hmmm.

F So we just wanted to ? So right now we've got big furniture, with the thought that in a year or two we would probably move. So we're a little stuffed in there right now. However, we still like it a whole lot more than we used to with just our, you know, misplaced furniture

A Did the furniture make a difference in terms of storage?

F Oh yah. There's like twice, three times as much storage.

A That's another question. Is it, is it a situation where...

F It's a good thing we bought that new furniture?

A Well is it a case where the more storage you've got the more you fill it, or is it, like you said, that you've weeded it as much out as possible, but is that really true?

F Well let me put it this way, we don't have a linen closet. Like you have that one in your bathroom. So we have like three quilts with linen, and we have like five other pillows or whatever, which we need. But we don't have anywhere to put them.

A Yah, I've never really taken a really close look at your storage upstairs, so I don't... Like I know what these old houses are like. They're all the same. You've got, you know, closets this wide and you know, this deep, and that's it. And I don't know why that is, like what did people not have clothes back then or what?

F It is true that there is um, you know like in the kitchen there's a couple of cupboards full of, full of bottles, you know.

A Well your kitchen is huge. Like if there's any one place that you guys can get a little more space for the rest of the house, it's in the kitchen. Like of... the kitchen in your house is really interesting to me, because you know how I was saying how individual G doesn't really think of herself as living in a contemporary house. Well your kitchen is totally, totally contemporary, right? And that was her choice. And yet it's...

(-) Aesthetic Response  
5 of 6

F No.

A Like I've always... No?

F No. No, Like if you mean for cupboards?

A Styling?

F The... the... the...

A The look of it.

F No. Um mostly tied to the budget. She only... I only gave her so much money to spend on it, so can't have...

A But at, at any rate, the other thing that's kind of interesting to me is that I think it's a really inefficient kitchen. Like, it is huge. Like it's, it's three times the size of our kitchen. Easily

F Um-hmmm.

A And, and...

F But you know what. Sometimes she has six people cooking in there. Honest to God. Like maybe there are some ways that maybe we can hang the..

A Well I'm just talking in terms of like...

F ...the microwave that we already have, right?

A Um-hmmm, Well traditionally, like in a kitchen you try to work out a work triangle. In your kitchen, your work triangle is really spread out between your, your, your stove, your fridge and your sink, and you don't have adequate counter space in between them. Not to mention your fridge door opens the wrong way, so.

F Right, right.

A I mean...

F But that's...

A To me it's, its just. I don't know. Just it's just not a very well organised kitchen. You probably could have made it half the size and still accommodated six people. Maybe, Maybe not. I mean, it, it would have to be looked at closer.

F But think of all the.. Look at all the openings and everything. Like, to the basement, and then you've got a little... and then you've got the soil sack, and you've got the window, and then you've got the stove that was, like its harder...

A I mean there may not have been a lot of...again, I haven't looked at it closely, but it just, just my impression of it when I'm there is that it's, it's bigger than it needs to be. You know, and maybe, and maybe that would have been a place where you could have accommodated some of the, the entry way storage rather than, you know some, like you say, bottles or whatever, filling in a cupboard. I don't know. I mean that could be something that could be looked at too, is, is just.. If there are things upstairs that could be... I mean its, maybe an issue of looking at what things could be shuffled around to where.

F But..

A The only thing that I can really offer you... like since you guys already have been through a lot of this stuff yourself, the only thing I can offer you is a totally different perspective on it right? Then maybe something that I see is different from what you see and it clicks all of a sudden when I tell you. In some ways, that's my job. Because I think it's totally doable. I mean for two people how big of a house does one need?

(+) Ethical Response  
7 of 12

pause for tea refills.

F I don't know. Like sometimes, like those things... Like I've... We've just talked about just adding storage, but you know, like I don't know, I don't know what there is that, that's out there that will look nice. Like I always just totally dismiss that. You know, like...

A Yah, it's kind of crazy that way.

F I mean if we're going to stay, we have to.

(+) Aesthetic Response  
2 of 2

A Especially if you're considering just moving to a new house in Wolsley because you're probably going to encounter the same problems unless its been totally redone. Which is something that I don't think, well, from what individual G says, she doesn't really want. I don't know.

F She, Like sometimes she does. Sometimes she says, sometimes she says she does, but . She also likes all the features.

(+) Ethical Response 3 of 6

A Well, that's another advantage to staying in the house is that you already know it. Like you know the laws, and it's, you know, what it's electrical capabilities are. You know

F Oh, like there's only two things I don't like about the house. Well, besides the space. Like there's two things about it for me. One is definitely fixable, and that is the back of the house, the back is sag. Has the part we built is, has sunk down, so it needs to be jack. Someone needs to come in and jack it.

A Jack it up. Put some blocking underneath.

F Plus we want to rip off all of the outside shingles on the back, and, and

A And redo it.

F I do it. And um, and uh the whole thing before, that we had before about the walk-off porch. I don't like that. So at the same time we decide to knock that. We're not going to build it up, we decide we're not going to do that? Then get rid of what's there if we can, but I don't know if we can or not. I don't know what we can do to. Because right now all that happens is that snow goes in there. So I hate the back addition. Another thing I don't like is that it's sunk. We didn't level it off. We didn't, we didn't level it before we renovated the kitchen, so now I don't know if we can level it. Like you could, you could jack up the floors right, but all of our cupboards have now been shaved, and. So then, then we have level issues. Like we can't put the like everything. Like we can't put the lamp, we've got we have to put a shim under the lamp, and you know like the furniture sits at a slant close to the wall, so, so those are the two physical things about the house that I don't like.

A And those are things that you might have to just live with.

F Yeh.

A Like you say they may not be fixable, without a lot of expense.

F Well, and if we ever decide, you know, well we're, we'll do the kitchen again, but it again, you know? Then, that's not for five years. Like I don't know if individual G has plans I don't know about.

A She does. Everybody has plans. So, when, when do you kind of want to get going on this?

F Well, I have, it depends if I just say, "Okay, individual G, I've decided to stay in the house, because I think there's some things that we could do, and these are all the things I want, and I've already talked to individual A. Here's the phone number." Then, I have no time until April 30th, at all. I have no time. I say to her, "Let's do this," she's probably going to start tomorrow. Now you asked a question earlier, yes it's true that individual G usually does everything herself, and it's usually her, I say, "We have a thousand dollars to do what ever you want in the house," and it's usually two hundred dollars too little. So she had no choice, probably at this point in time, what would she want me to do if it was going to be something major that was being done? Stay in the hotel and give me the keys and say, "Here give me a call." So we'll have to talk about that, and also talk about what that's going to cost us to do. Because I have no idea what you would charge to work the project. And then everything is more expensive, if we decide as part of this that we're going to dump the plaster and lathe and just convert it to drywall. That'd be pretty expensive to get someone else to do that. Rather than us doing it. So, I mean, it would have to be a considerable process until we figured out what we would want you to do. What do we want to do, and what are we able to afford to do?

(-) Ethical Response 4 of 6

(-) Economic Response 3, 4, 5 of 7

(-) Ethical Response 5 of 8

A Yeh, sure.

F Yeh, that's what I mean, between the three of us.

A Yeh, and that's, that's of course where I would have to be involved too, right?

(-) Economic Response 8 of 7

F Because, I, you know, I'm not able to say, "well you know what I want you to do the design it and work on it if you're interested, and I don't care what the budget is." I can't do that.

A Yeh.

(N) Ethical Response 8 of 8

F And I don't even know if that's part of what you want to do, or if you just want to do the design, I don't...

A Well I mean ultimately it's up to you because...

(N) Ethical Response 7 of 8

F I don't know, what does an architect do?

(+) Ethical Response 8 of 12

A ... because you're the one with the money. Well I mean you're the one with the money so you ultimately set the budget, and it's scheduled for that matter. And I either agree to it or I don't. I can't, but I might... [It's probably your wish to, for me to look at the problem at maybe do a little bit of brainstorming and then make some suggestions and suggest, or start to look at what it would cost to do rather than getting into a real detail. You know, try to establish some sort of, you know, overall game plan in terms of both, what you're getting for your dollar. You see I'm, I'm not great at costing either because I'm not that experienced. But I do know from the projects that I've worked on, I have a sense of how much can be done for a small amount of money. You know, on this last school project we finished, you know, we got paid six hundred dollars, and you know, ultimately the project should have cost about twelve thousand. So there's a huge discrepancy there.

(-) Economic Response 2 of 2

F Yeh.

(+) Ethical Response 9 of 12

A But doing that, you know, I also know that... I know what you can get for twelve thousand dollars right. So, I'm sure something could be worked out. And like I say, I think it makes way more sense to stay in that house, I mean, the other thing too, is you develop memories tied to your house. You know, it's your house, right?

(+) Ethical Response 4 of 6

F Um-hmm.

A I know you guys started to... but that's why I find it kind of ironic that [individual] interest in traditional housing because I think you guys are probably the most... Well, two of the more dynamic people I know of, in terms of energy and these kinds of things. You know, you may not see yourself in this way, but I do.

(+) Aesthetic Response 6 of 6

F It's because of, it's because of the features right, it's because of the stained glass windows...

A Yeh, but...

F ... you know, and the because of moldings, and it's, like... She would love to have crisp, clean sharp corner drywall, but...

A But you lose the character.

F ... but she wants the moldings attached.

(-) Aesthetic Response 6 of 6

A You'd actually find if you drywalled your house that you'd lose the feel of it, I've seen drywalled those old houses drywalled and they don't look nearly as good as the old plaster with sort of a bumpy surface and... That's just the way it is. That's part of the, the look, right? So in that respect, I would suggest don't touch the plaster and let it, because it's not worth it. But that's my opinion, right? That's a subjective opinion that you guys either agree or disagree with.

F The other thing is I have to go up into the attic eventually, because uh, of that stain on the ceiling. For the longest time we just thought it was just condensation from the bathroom because we don't have a fan. But now it's starting to peel more.

A You should uh, take a look, take a look the next time it's really melting.

F So if it's leaking, I'm going to have a panic attack, and um fix that.

A And that could be expensive.

(+) Ethical Response 5 of 8 F Yah. Well, it's true what you said like... Like, there's a lot of things we can do because we are able to use our space for so many different things. Like the downstairs. Like twenty four people for Christmas dinner. We had twenty four people over for Christmas dinner!

(+) Ethical Response 5 of 8 A And you did it. And part of the fun is that you had to squeeze everybody in. If you had a huge space, then would it be as fun. I don't know.

F And I think a lot of it, like, [ Individual G] said to me that a lot of... You walk into [Individual and Individual's] house and it's absolutely beautiful, right. And it feels huge. Their bedroom is... Like they took um... They knocked out the wall between the bedroom and the study. Like where my study is, they knocked out that wall. The previous owners did. And so their bedroom is huge and they have a sitting area, and it's, you know...

A Do they have another bedroom?

F Yah, so it was a three bedroom and now it's a two bedroom.

A Do they use it as an office, or an actual spare bedroom?

F They have a spare bedroom. Their basement is finished, and they... and that's where their office is.

A Yah [Individual] must spend a fair bit of time working down there.

F He's got... You know, it's kind of a nice space. They both have offices, like, back to back.

A Hmm.

(-) Ethical Response 6 of 8 F So I guess it's not too major that the back of the house is falling?

A I think you're... No. Yah, no, I don't think so.

F Yah. Just have someone come in and level it. See and that's the whole thing that... That's, that has to be a thing too. Like, what the hell do we do now. Now that we've built...

A The kitchen cabinets...

F No, no, no. Like now that we've built this stupid structure, what the hell... What do we... how do we... What do we do? You know.

A Yah.

F Like it only cost, it only cost... I don't know. Part of me wants to build, do it to a second... Do the second... Go to a second storey on it and then have a walk-through in the bathroom, just like our neighbors next door have. But I haven't seen it. But...

A Well we have it...

F ...I don't know how stupid that would look.

A Well, we have it.

F Yah.

A It's kind of a useless space. To be honest, it just collects crap. Really.

F But if, but... Like, the idea we have was to, you know, have... Build... Like, have storage, and like cupboards in there, like similar to what we have with the stairs. And then, I mean, you know, so, well what about like a built in ironing board like individual G wanted.

A But you know what? It still doesn't resolve the, the tightness of your bedroom and the storage problem and everything. You're still going to have a small closet, and you're still going to have a cramped bedroom.

F Well I know, but...

A I would, you know... I would try to focus, what... Maybe what you should do is go, go home and make a list of all the things you guys have considered and then prioritise which ones you think are the most important. Make sense? Because, because my sense is that, you know, on the one hand storage is the main concern, but then you've got this second floor above you, you know, there's all that could be built on, but it's a big project, but you know, it could work. Um, you know, there's all these different things that float in and out of priority. So which one is... Which one is important to you?

F Well, see, for me, I don't know what would work the best. That's my main thing. And I don't know... If ... If I have to...

A Well no, but, I guess what I'm saying is, prioritise... just, just, you know, what your instinct is as to what's the important. It may not be... It may be that the item number three is really at the, at the heart of the issue and that it should be number one, but... I mean, at least be writing them down and prioritising them, you know you... Well, I think just in doing it you would see that it helps you understand what can be done. Or what's more be logical. I mean, the other thing you might want to do with it is try to associate what you perceive as a cost. You know, what's it going to cost to build the second story on that space, as compared to building some, ah, you know, cabinets or something for your bedroom. You may not have a good sense of that but just by taking a wild guess...

F No, I don't. I don't. Like I'd have to... If I do it would be just be a guess.

A Anyway, I think it's a good idea to do work on your house.

F Yeah?

A You know, I'm not just saying that because I want to do it. I just think it's a better option than moving. I think it's a big enough house. It's just not meeting your needs right now.

F But there is something about it. I have to admit it.

A Well you guys can snap that house into shape in a hurry if you have to right?

F Well yeah, but it's just moving, moving mess around from... We make piles.

A Yeah, That's like, that's like [individual and individual]. They had what, like an eight hundred square foot apartment and they moved into an eighteen hundred square foot house. It's the same, the same problem. They still don't have space. It's just piles everywhere. Everywhere.

F At least we've... You see, we got rid of the piles everywhere just by buying the bedroom furniture. Um, we wouldn't have any piles if, like... I've got a huge pile of laundry. The only piles we have is the, the bed...

A Maybe you need a laundry chute. And then all your dirty clothes are pshh down in the basement.

(+) Ethical Response  
5 of 8

(+) Ethical Response  
5 of 8

(M) Ethical Response  
7 of 8

where they're going to be washed. Why not? It's not that... Probably not that difficult really. I don't know.

F Any idea what it would cost to go up into like, the third floor. Like if you just... if you just even put dormers in, like... Like if it was enough space. Like ten thousand or more?

A I don't know. Because it, you know, it depends on so many factors. Like, are you just going to really cheap and, and just get like, you know, basic two by four construction in terms of a slab? And then, I don't know, it depends on what the finish is up there too. Maybe you've just got enough space up there that you don't need to put dormers in or anything like that. You just... is there... Are there windows in the end gables?

F No.  
A So then there's, you know, the cost of windows to get some light in there, or a skylight maybe. It would be expensive I think. I would say...

F Like more than...

A ...you're probably...

F Greater than ten thousand?

A I, I would guess probably between ten and twenty.

F Yeah, so...

A And that's, that's sort of...

F I probably wouldn't be willing to spend that. Because...

A Yeah.

F So as part of the process, what I can do is get individual G... If we decide we're going to do this, then maybe one thing that we might need to do is get more information about cost. So I'll get 'Yeah, I would get someone to give us some estimates, and okay, like just Joe Blow Mr. carpenter for the costs to uh, just build a third storey addition. Just to have a rough idea.

A When do you want to, like... Since you're not really involving individual G in our discussion, when would you... If you wanted to do this...

F I'm going to talk to her on Saturday about this. Just, like my thoughts, and see what she wants to do. So I don't know, I don't know, I don't know if I...

A Do you want to do that or is it a situation where if you say that, like you said before, you're going to get into trouble where she's going to want to get right on it and do it tomorrow.

F Yeah but I don't care if she does. Like as long as she takes on, on her work. Like... But aren't you busy these days? Like aren't you... You have lots of other stuff...

A Yeah I'm... That's, well, I'm busy too. I'm busy till at least the end of April as well. But, we, we come over to your place and visit often enough on weekends or whatever, that if I were...

F And combine your visits with... I'll see this little critical eye going out, and saying...

A Well it already has. I've already... I mean I already have ideas for your house, but I'm not sure how they fit into your plans...

(-) Economic Response  
7 of 7

(+) Ethical Response  
10 of 12

(+) Ethical Response  
11 of 12

(-) Ethical Response  
8 of 8

(-) Ethical Response  
12 of 12



Individual A		Individual F	
Responses (R)	Index (R/TU)	Responses (R)	Index (R/TU)
Aesthetic	6 0.30	Aesthetic	1 0.06
Economic	2 0.10	Economic	7 0.44
Ethical	12 0.60	Ethical	8 0.50
Totals	20 1.00	Totals	16 1.00

What's My Position

Individual A		Individual F		Index Average	
R (-) Index	R (N) Index	R (+) Index	R (N) Index	R (+) Index	Index Average
Aesthetic	6 -1.00	0 0.00	0 0.00	1 1.00	0.50
Economic	2 -1.00	0 0.00	1 0.14	3 0.43	0.00
Ethical	2 -0.17	3 0.25	3 0.38	1 0.13	-0.19
Totals	10	3	4	5	

Yes, No, I Don't Know (or Maybe)

Raw Data for Case Study 2

Rhetorical Readers' Survey Question 13.  
 Individuals F and G have previously done all the renovation work on the house. Now, as potential project architect, is Individual A 'in charge' of this project?

RRS Part II  
Question 14  
Are prototypical commercial buildings  
worth preserving for their symbolic /  
social value?

(+) Aesthetic Response  
1 of 3

### Transcript: Case Study Three

Monday, March 9, 1998

Transcribed Tuesday, March 10, 1998

Individual A I was having a discussion quite some time ago now actually. Do you remember the Safeway on McGillivray and, or do you know of the Pembina the Safeway on McGillivray and Pembina.

Individual H ... and Pembina. The one that's been revamped.

A They just renovated it right? Okay. What do you think. What do you think of the renovation?

H I don't know.

A Or better yet, what do you think of the, what did you think of the original Safeway?

H Just like any Safeway. I mean, just you're basic storefront and. From what I recall anyway.

A It's interesting because a friend of, a friend of mine. Well, you know [Individual X] and [Individual Y] right.

H Right.

A And [Individual X] is interested in architectural history right, or is an architectural historian right?

H Right.

A And at the time that they started doing renovation work on it, there were some people who uh, who were protesting the uh, renovation because they wanted to try and designate the standard Safeway storefront as a historical landmark.

H No kidding.

A Yah. And actually, there's one in Vancouver that has been recognised as a historical building. It hasn't been designated but it has been recognised. I don't know what, what that means but. What do you think of that?

H That's interesting. So what would that, what would that do? Like where would it take it? So it gets recognised, it gets uh.

A Well if, if it were designated as a historical landmark.

H It would be...

A ... it, it couldn't be uh. There's different, different. As far as I know there are different designations. Like a class one historic building can't be altered at all, a class two, some alterations can be made uh, pending you know, approval or something.

H Approval of a board or something like that.

A Yah, it all, it's all uh, on a rated system or something. But basically I think what it means is they couldn't alter the basic uh, basic appearance of it.

H Um-hmmm.

A I don't know. So what do you think?

H That's interesting. I guess I really never saw it as that. They all used to look the same.

A Well, the argument is that they're historically associated with the 50's and the 60's right?

Right

A So, if they continue to renovate them all, as they seem to be doing, you know, what, what uh, memories will we have of that era? Is that far enough back to be considered our his... historical past?

H Well, I think it'll get to that point. You know what I mean? It'll get to that point in the future, you know, where it will be far enough back. And if we take the steps now to save some buildings and save some... typical... stereotypical kind of... You know, I mean the Sateway was an icon in essence. And like you said, it was representative of that era. Maybe right now in the nineties it's not, but it will be in the year 2020 or later, you know what I mean?

A So it may be worth saving?

H I think it's an interesting idea. I never thought of it that way. I think the store could really play with that. And they could enhance, you know, the whole nostalgic aspect.

A So you think it's about nostalgic though?

H Most definitely.

A Well, that's interesting. I actually talked to the district manager of Sateway, and he, he said to me that they've actually done different types of renovations with different Sateways. In different styles, and um... I don't know, I'm not sure where I sit on the position. I don't know if I agree or if I don't agree. I don't know, I don't know what I ever really liked the way the old ones looked. Personally...

H I don't even know if that's the point.

A Well, yeh it is and it isn't. Because of course, they're renovating them because they don't think the image is any longer appropriate, right? So, why wouldn't they renovate them? If they're saving the image of an outdated style?

H Well, and I know, but the... I guess the question for me, is that is there anything significant about that style that makes it Canada Sateway... that makes it the 50's/60's era that has not been duplicated? Do you know what I mean? That they... Again, I see from a more of a nostalgic kind of a point of view, which is... I mean, if it was like every other building of that era, why don't we save something else. Do you know what I mean? But is there something more specific that made it Canada Sateway?

A Well, my thesis, thesis advisor wrote an article for the Free Press a couple of months... oh probably a year ago now, on historic landmark buildings from the 50's and 60's, and she was talking about, you know, starting campaigns to save buildings such as the apartment buildings on Forthage Avenue. The old, you know, the old eh, Silver Heights.

H The Silver Heights apartments and stuff? (laughs)

A... apartments and, you know, and she also made claims for some of the old, old 50's and 60's signs like, remember the Capri Motel. That, and that really funky little office building they had with the funny little, little roof on it?

H Yeh, yeh.

A Um, and she talked about all of these really quaint little old 50/60 buildings that have really... I mean, where's... where have the A & W's gone? All the drive-ins are gone. Like there's none. There's not

(N) Aesthetic Response  
2 of 8

(-) Economic Response  
1 of 3

(-) Aesthetic Response  
2 of 3

(+) Economic Response  
1 of 2

(+) Aesthetic Response  
1 of 8

- even... I don't even think there's remnants of one anymore is there?
- H No. No. Because they built that new A & W right across from the uh, Polo Park there. That used to be the drive, the drive-in there.
- A Well, they all had 'em. I remember the one out on Henderson used to have it. The one on uh... Where else did... The one out in Lockport used to have it even!
- H No Kidding.
- A Yah.
- (N) Ethical Response 1 of 11 H Well, but if you look... If people had done this years ago, maybe a lot of the older buildings would be better preserved. And then we would spend less time restoring them. But again, is that what you want? Do you know what I mean? Is that... you know, do we start saving buildings from each decade?
- (+) Aesthetic Response 3 of 3 A I think the other argument that, at least people in my sort of circles talk about, is how the new renovations are really tacky. They've just thrown stucco on and cheap materials. And it's, it's all just a false facade, right? Sort of like a Disney... Disneyfication of Safeway. And I think to them, that's a strong argument for the historical aspect of it because, you know, in, in the case of Safeway, the structure was revealed. Like it was a heavy laminated beam that was spanning the ceiling, so it was... Like they didn't have anything tacked on to it. It wasn't... you know it was just an honest use of the...
- H Building
- A ...material. You know, and now they're tacking on these huge bulky facades. And um...
- H That's very true. That's very true.
- A I mean the other... I guess the other question is, does the new, does the new Safeway represent our society. Like does it represent this period of time, and will that be worth saving in the future.
- (N) Ethical Response 2 of 11 H Well, oh yah, I think it will. I think it does (represent our society). Whether it's worth saving is probably a totally different story.
- A Well what would make it worth saving? I guess that's the question.
- (N) Ethical Response 3 of 11 H Exactly, I mean if you're going to start that kind of... You know, you've got to start some sort of criteria, and start doing it for each year, you know what I mean? You know, that's... But then you have a city of no renovations, or sporadic renovations. You've got all pieces of old sections, or whatever kind of thing. But... Hmmm
- A I mean would this even be an issue of public interest? Or is this just a little architectural historian debate, held, held behind closed doors?
- (-) Ethical Response 4 of 11 H Well, I was not even aware that it was an issue.
- (+) Ethical Response 1 of 3 A Oh, of course not. I don't think many people were. But its interesting because when the store did the renovation, they actually posted a display that was created by an architect describing what they were doing and why they were doing it. So obviously, there's some, some concern or interest on the store's behalf, of what they're doing. And again, when I talked to the district manager, he seemed quite interested in what I, what I was talking about...
- (+) Ethical Response 2 of 3 H Right
- A Uh, and was well aware of the one that's been preserved in Vancouver, right? So I mean, I guess

H Right! Whether I'll grab widespread public interest will depend on whether or not it goes on [television]. It's funny, it's interesting, I'd never thought of that.

A Yah, what's the value of it like uh, when, when the uh, issue was first sort of brought to my attention, uh [individual Y] and... Actually it was getting... I can kind of remember, I was getting a ride home from [individual Y] and [individual X] one night from the University and we drove past it, and you know [individual X] has a pretty strong opinion on the matter and I think she even, may have even written a letter to the editor of the Free Press or something, I'm not sure.

H Really.

A I could be wrong on that. And I said, "well, you know, it doesn't make sense to have the old legends, why preserve it. Like why, it means that they're losing businesses because they don't have the fresh image, or they're not able to compete with Superstore because they're not the same size, or they're not like, you know, they're not doing what the latest...

H I don't think, I don't think that, size is... I mean, or at least my understanding anyway, is the the slogan respect but, isn't that what they want to preserve is the whole image aspect? Are they talking the entire building?

A Well, that particular Saleway is interesting too, because just as they did... finished up their renovations, Price Chopper opened up down the street, right?

H Right.

A So, you have to wonder I mean there's some corporate strategy going on there, or I would think anyway. And...

H Well they knew Price Choppers was going in there. They would have had to.

A Obviously. And for sure they're having to compete with uh, with the big box stores like Wal-Mart and Superstore. So is this a situation where they, they feel the image that their old buildings isn't capable of...

H Well, well at the same time though, Superstore's big green brick building is what they've become known for, and it's not anything, it's just a big green brick building.

A Just like the Saleway building used to be. But now actually Saleways have different images all over the place, because they've never... They've, they've...

H They adapt to the neighborhood I find. Some of the more middle class Saleways are really, really, kind of classy looking Saleways. It's like, "I shop at Saleway!" You know, kind of stuff. And then you get the Saleways down on Sargent and Maryland.

A You see this is where it gets interesting in my opinion, because what you're saying is that it's reflecting a social position, right?

H Oh yah.

A The uh, the look of it.

H Oh most definitely. Because you can't have an old Saleway sitting in, you know, in that, in that area.

A So it, so then maybe what you're saying is if Saleway could market their products...

H Yah, well that's what I'm saying!

(N) Ethical Response  
5 of 11

(-) Economic Response  
2 of 3

(N) Aesthetic Response  
3 of 6

(N) Economic Response  
3 of 3

(N) Aesthetic Response  
4 of 6

(N) Ethical Response  
6 of 11

(-) Ethical Response  
3 of 3

(-) Ethical Response  
7 of 11

A ... it would be, it would be cool

H Yeh, oh yeh, I mean cause if you, if you, if, one of the stores that was preserved... And because people are moving back towards revival, you know what I mean? That whole, the whole... At least there is a part of the culture that wants to go back to the way things were. You know, there's that constant desire to move back into the past. And so if Safeway moves back into that where the baker's were the, you know, those pointed hats kind of thing? You know what I mean? It's sort of built on that whole nostalgia kind of thing, where you could smell the bread when you'd walk in. And just, you know, really work it a way through that and played the whole... I think that it would work. I'm not saying do it in all Safeways because you probably couldn't, but...

A Hmm. So in a sense it becomes a theme park?

H Yeh. Exactly! That's exactly what it is.

A For shopping. That's really interesting.

H Like that would be the only reason I could see... Like, I could see it working for Safeway. You know, I don't know if the... I think the renovations to make themselves bigger is important. I think they need, they need to be bigger if they're going to compete. But do they need to change? Like if this is the Safeway corner store that Safeway used to be, then let's keep that, and let's not...

A Well I guess at one time Safeway was the big boy on the block, right? Before Superstore and...

H Yeh, they were, they were fighting with Dominion

A Dominion, and Toblaws, and...

H But Dominion was the, was the... I remember right at the corner of my Grandpa's place, that used to be Dominion. That's were my Grandpa used to work.

A Hmm.

H Before it was even a mall out there I think it was just a Dominion store. Because my Grandpa used to work there.

A Hmm.

H But Dominion went under. I think Safeway bought them out or whatever...

A Hmm.

H But, it depends on what you're preserving it for. I guess my attitude is if you're just saying it for the sake of saying it, then there's no point. It's like saying it just in case we might have a use for it some day. I don't see a point in that. I don't do that in my own house. I mean I try not to anyway, so, why would we do that in our city. You know, if there are old buildings, like old houses and stuff like that, they're not being used then they're... Don't just keep them up just because they're old buildings. You know, if there's basically a better use, then let's use it.

A Hmm.

H But, if you're going to keep it there, then do something with it. Then restore it. Preserve it.

A I guess, I guess if you have a vested interest in something, then, of course, you're going to try to make your opinions known, right? So, over, in the overall scheme of things, do you think this is, this is a worthwhile public debate? Or is it sort of... in honesty, like what do you think? Is it sort of, whatever to you? Or...?

(+) Aesthetic Response  
5 of 6

(N) Economic Response  
2 of 2

(+) Ethical Response  
8 of 11

(N) Ethical Response  
8 of 11

(+) Ethical Response  
10 of 11

(-) Ethical Response  
11 of 11

H I, I mean, I'd never thought of it before. It's not anything that I'd ever thought about. I mean, cause I don't... I mean, preserving buildings is not something I think about anyway. Preserving Safeways was even further out. Now, whether I'm representative of the people, it's hard to say.

A Anyway, Sorry to get down to business like that.

H No. I thought it was very interesting. I'd never thought of that. I've never really... You know, I mean if... If Safeway is known, I mean, would we get the same response from... if they tried to renovate Superstore? To pull away from that great big green, brick building.

(N) Aesthetic Response  
6 of 8

A I don't think we would

H Why not?

A Not... At least not at this point in time. Maybe ten, twenty, thirty years down the road...

H Maybe.

A I don't know.

Individual A		Individual H	
Responses (R)	Index (R/TU)	Responses (R)	Index (R/TU)
Aesthetic	3 0.33	Aesthetic	6 0.32
Economic	3 0.33	Economic	2 0.11
Ethical	3 0.33	Ethical	11 0.58
Totals	9 1.00	Totals	19 1.00

What's My Position

Individual A		Individual H	
R (-) Index	R (N) Index	R (+) Index	Index Average
Aesthetic	1 -0.33	2 0.67	0.17
Economic	2 -0.67	0 0.00	-0.33
Ethical	0 0.00	3 1.00	0.50
Totals	3 1	5	

Individual A		Individual H	
R (-) Index	R (N) Index	R (+) Index	Index Average
Aesthetic	0 0.00	4 0.67	0.33
Economic	1 0.33	1 0.50	0.25
Ethical	0 0.00	6 0.55	0.05
Totals	1 2	11 6	

Yes, No, I Don't Know (or Maybe)

Raw Data for Case Study 3

Rhetorical Readers' Survey Question 14.  
Are prototypical commercial buildings worth preserving for their symbolic / social value?

## **Appendix B Case Study Participant Profiles**

# Individual Profiles

adapted from *Tad Friend's "Middlebrow Comes out of the Cultural Closet."*

	Individual A	Individual B	Individual C	Individual D	Individual E	Individual F	Individual H
Age	21 - 30	60 and over	21 - 30	31 - 41	21 - 30	31 - 40	21 - 30
Gender	Male	Male	Male	Female	Female	Female	Male
Marital Status	Married	Married	Married	Married	Married	Same Sex Couple	Married
Occupational Status	Self Employed Student	Employed Full Time	Employed Full Time	Employed Full Time	Employed Part Time	Self Employed	Employed Full Time
Household Income	Under \$20,000	\$40,000 - \$60,000	\$60,000 +	\$60,000 +		\$60,000 +	\$20,000 - \$39,999
Dwelling Type	House	House	House	House	House	House	House
Occupancy Status	Owner	Owner	Owner	Owner	Owner	Owner	Other
Dwelling Location	Urban	Rural	Urban	Urban	Urban	Urban	Urban
Education	Bachelor Degree	Bachelor Degree	Grade 12	Post Graduate Degree	Bachelor Degree	Professional Certification	Bachelor Degree
Politician		None	Gary Filmon	Gary Filmon	Clinton	Pierre Trudeau	Dan Quayle
Band/Musian	Bruce Cockburn	Louis Armstrong	Bruce Springstein	Alan Jackson	Fred Penner	Rankin Family	
Hockey Player	Guy Lafleur	Wayne Gretzky	Eric Lindros	Wayne Gretzky	I hate hockey	Sheldon Kennedy	Pavel Bure
Author	Walter Benjamin		Jack Olson	Tony Hayden	many no one particular	John Gritsham	John MacArthur Jr.
Filmmaker		Spielberg		Rogers and Hammerstein			Speilburg
Herofine	Ghandi				Supeman	Jeanette Quaila	
Scholar/Great Thinker	Hume	Leonardo Da Vinci		Freud	Socrates		Martin Luther
Comedian		Red Skelton	Eddie Murphy	Don Ferguson	not Seinfeld	Lee Delaria	
TV Show	This Hour Has 22 Minutes	David	Royal Canadian Air Force	Jeopardy	E R	Ellen	Chicago Hope
City	Chicago	Winnipeg	Brandon	Winnipeg	not Winnipeg	Winnipeg	Sievers Point, Wisconsin
Spectator Sport	Hockey	Football	Hockey	Hockey	doesn't watch sports	CFL Football	Hockey
Participation Sport	Baseball	Cross Country Running		Aerobics	Soccer	Basketball	Baseball
National Symbol	Maple Leaf	Beaver	Canadian Flag	Canadian Flag	Snowshoes	Maple Leaf (flag)	Eagle (U.S.)
Shoes	Simple faced loafers	Loafers	Brooks Runners	Running	Comfy ones	Brooks runners	none - bare feet
Brand of Watch	Timex	Cheep		Lorus	Seiko		Timex
Bicycle	Mountain	Mountain	Mountain	Mountain	2 Wheeler		Mountain Bike
Game	Pit	Monopoly	Trivial Pursuit	Scrabble	Cards	Monopoly	Phase 10
Lettuce	Iceberg	Crisp	Romaine	Iceberg	Romaine	Romaine	Romaine

**Appendix C Case Study One Documents**

**Project Brief**

**Follow-up Questionnaire**

**THE WINNIPEG SCHOOL DIVISION NO.1**  
**Superintendent's Department**  
**CHILDREN'S HERITAGE FUND**  
**APPLICATION FORM**

**SCHOOL:** Sister Mac Namara

**DATE:** December 9, 1996

**TITLE OF PROJECT:** Magic for the Heart

**RATIONALE FOR THE PROJECT :** Many of the children at Sister MacNamara School come from unsettled backgrounds and experience widely differing expectations between home and school.

A number of grade 1 students have been identified as low achieving "at risk" students. Many of the children are very angry and have never learned positive ways to solve problems and manage anger. The teachers are very committed to teach children anger management and to provide the children with skills necessary to solve problems that children experience on a daily basis. One of many strategies given children is to remove themselves from conflict situations and to find a place of solitude when things break down for them. Although children may internalize the "just walk away" strategy and fully understand what they are to do when things break down for them, it is impossible for them to find a spot in the classroom where they can "cool down" and put into practice what they know they should do. Given the size of the classes (27-30 Grade 1 Students) and the relative small space of the classroom, it is most difficult for children to find a quiet space in the classroom where they can in fact "practice" this skill. As such, children are often removed from the classroom for periods of time which interferes with their learning. This results in placing the children more at risk because of their lack of a sense of belonging and the effects removal from the classroom has on their self esteem. Our solution to this growing problem is to construct a space inside the classroom for children to gain positive experiences. A quiet space connected with reading would not only provide a space of solitude for these children to calm down and collect themselves but would also connect literacy in a very positive manner.

**DESCRIPTION OF THE PROJECT:**

**Background:** Sister MacNamara School recognized a need for a quiet space in which troubled children could retreat. Coupled with this is the idea of building a business partnership where leadership in co-operation from individuals with diverse talents results in superior design and practicality. The idea of the partnership was to involve a student group operating as a consulting firm to Sister MacNamara School as a professional organization whereby the teachers would help define a project that meets their needs while also satisfying academic requirements of the Faculty of Architecture.

**Project:** Students from the Faculty of Architecture at the University of Manitoba would respond to the "at risk children's need for a "magical space" (quiet space/reading loft

concept) by coming to the school and talking to the teachers and the children to fully understand the needs of the children. They would design and then construct a "calming/reading" loft.

The architecture students would benefit by working on this exercise that is reflective of current practice and would in fact be implemented. Further, the school would provide, through a Children's Heritage Grant, some financial assistance to the student group to have the project developed.

The school would benefit by receiving a product that meets their need at a relatively low cost. The children would benefit because they would have a space wherein they could retreat without being physically removed from the classroom putting into practice strategies that they have learned to help them become life long learners.

**GRADE LEVEL OF STUDENTS INVOLVED:** Grade 1

**NUMBER OF STUDENTS INVOLVED:** 126 students in total

**TIME FRAME OF PROJECT:** Design and Construction would begin in January of 1997 and hopefully complete by March 24, 1997.

**DETAILED BREAKDOWN OF COSTS:**

**FEE FOR SERVICES:** Architecture students hourly salary for construction only  
4 students x 20 hours x \$5.40 \$532.00

**SUPPLIES:** Materials (wood, nails, etc.) \$450.00  
Materials (fabric for cushions,  
curtains etc.) \$100.00  
Paint \$ 60.00

**OTHER:** Stuffed Animals \$100.00  
Tape Recorder with head phones \$100.00  
Books about feelings, anger \$100.00

**TOTAL COST OF PROJECT:** \$1442.00

**FUNDS AVAILABLE FROM OTHER SOURCES:**  
Parent Council \$ 500.00

**AMOUNT BEING REQUESTED FROM CHILDREN'S HERITAGE FUND:**  
\$ 942.00



## Sister MacNamara - Subjective/Objective Rationale

Saturday, February 28, 1998

I developed the following list of criterion which Ryan and myself attempted to resolve the Magic for the Heart project. Please comment on this list in the space provided in terms of how well each of the criteria were accomplished. Additional comments or observations with regards to how the project works in the classroom would also be appreciated. Comments could include problematic features of the project, unsuspected benefits which the project provided, and general observations as to how the project acts as an element in the classroom.

text in grey indicates supplementary information as provided by Ryan.

Project features:

1. We tried to design a special place [I am not sure it was intended to be special or rather different, challenging, or a place which would have an identity I suppose that makes it special.] for kids to go to remove themselves from an emotionally difficult situation - a life skills educational device.

*As the structure develops (the surface of it) the children bring about the special qualities. They go on their own at sometimes in pairs!*

2. We tried to design a special place which encouraged educational activities: reading, playing, listening.

*Both levels are being used for sharing, reading, role playing. The "Special place" has been used for problem solving - reading - talking - listening to each other - etc. etc. etc.*

3. We tried to involve the children in the design process; brainstorming, sketching, painting.

*The involvement last spring (1997) was a very important part of the process. The children who are now in Grade 2 have come back to see it and do feel some ownership.*

4. Because the project needed to be easily buildable, and made use of donated materials, we tried to use only common supplies found at any hardware store.

*There was some delay, however, in the end supplies were provided and Alex and Ryan worked incredibly hard to make it happen as soon as possible.*

5. We tried to make the object visually dynamic and stimulating, [why? I would say this has to do with the nature of its identity and our belief that it should be identifiable] through the use of colour, repetition, cantilevers, and sliding educational panels. [and allowing the children the opportunity to challenge their perception of the classroom by raising them up at a second storey level.]

*The structure is unique. The lines are so interesting - everyone comments on the "slanted" post - is it a mistake!! The children love to stand on the second level and look out over the classroom. They seem to take more ownership of*

seems to give them a better understanding and/or closeness to their room. Do they want to take care of it because of the structure?

6. We tried to make the interior retreat space as comfortable and enjoyable as possible by providing cushions, privacy screens (which were both educational and adjustable), physical separation from other spaces, and the opportunity to view outside through an existing window. [as well as back into the room in a covert or non threatening manner.]

They do love the space. It provides a quiet safe space but the window also opens the outside to them. I sometimes see a child in thought looking out the window.

7. We tried to make the space as safe as possible by providing visual access to the interior space, as well as by working within guidelines as set out by the Canadian Standards Association.

I like the space on the second level where a bookshelf or table could be put - it also could have a pillow or could become an interest well.

8. We tried to make use of simple construction techniques given that we had to construct the project ourselves.

[I would say that you have the majority of the elements down pat. I would add the element of removal from the standard classroom and the perspective from the second storey which is, I feel, a very important aspect of their altered perception of the classroom.]

The structure is large, however, it gives the room a wonderful quality - it actually makes the room appear larger - yet it adds warmth to the room - it is no longer a sterile box. (the room that is!)

additional comments:

It is a little difficult to put into words the gratitude I feel for the work Glen and Ryan have put into this project. Their contribution (work), sensitivity and concern for the needs of the children were paramount in the success of this project. As I watch the children use their special place and develop new and exciting vocabulary, routines - - - in relation to this space I continue to be in awe of what they have created. I cannot thank-you enough for making one of my dreams

## **Appendix D Forms**

**Participant Consent Form**

**Participant Profile Questionnaire**

The University of Manitoba  
Faculty of Architecture  
Department of Architecture

prepared by Glen Frederick Gross  
March 12, 1998

## **Explaining Architecture to the Public**

Consent for Participation in Glen Gross' Masters of Architecture Thesis Research in Architecture and Communication.

### **Abstract**

Numerous times throughout the course of my education in architecture I have heard a statistic recited which states that architects are responsible for only 5% of all construction in the built environment. Nearing the midpoint of my Master's of Architecture degree in the spring of 1996, it seemed curious to me that a discipline as philanthropic in nature could be so poorly represented in the public realm. I felt that there was a *need* to advocate architecture to the public, and so I decided to explore this issue as my thesis topic. After many attempts to clarify my objectives, I concluded that the scope of my inquiry was beyond a manageable task. First of all, what was I trying to advocate (essentially, what is architecture), and to whom was I trying to advocate (who is the public)?

Months later, I began to pay attention to a recurring thought which had been troubling me since the beginning of my research. This thought was exposed in my thesis proposal document (fall 1997) as follows.

*"Architecture is not complete without consideration of a broad range of issues categorized within the domains of theory and practice. From the art of architecture, to common building procedures, public interest in, and awareness of such issues is low. Personally, the most profound indication of this, is the difficulty I have in discussing architecture with my closest friends and family."*

Taking notice of this, I became interested in the reasons for the frustrations I experience when talking about architecture with my personal community. I reformulated my thesis proposal as follows; If I have difficulty talking about architecture with my personal community of friends and family, can an exploration of this personal problem reveal the issues of, and possible strategies for, advocating architecture?

The process for this inquiry is qualitative in nature, but does not make use of existing qualitative research methodologies. Being so close to the subject of inquiry, I have decided to allow my methodology to evolve in order to respond to my changing understanding of the problem. While this lack of procedural structure makes mapping the research a challenge, the inquiry is always guided by two specific goals which I hope to accomplish in undertaking this exploratory process. The first is to reveal the reasons for the personal struggle I have in explaining architecture to my public, such that others may be able to associate with, and learn from my experiences. My second goal is to develop strategies for overcoming these communication impediments. Hopefully others will be inspired to creatively look at their own communication deficiencies, so that they may bring their passion for architecture to their own publics.

### **Participant Consent**

Throughout my research, I have made use of both my personal community as well as other individuals through numerous informal conversations. In certain instances I have made use of audio recordings and notations to document these conversations. While the nature of my inquiry is not intended to be threatening in any way, ultimately my research involves human subjects, and as such I am obligated by University regulations to seek the approval of the Faculty of Architecture Ethics Committee. The research will be conducted to the following ethical guidelines:

1. Where transcriptions and or other responses are included in the thesis document, substitution of coded designations or pseudonyms for individual names will ensure confidentiality. The researcher, Glen Gross, will ensure protection of participant identities by agreeing to undertake the following:
  - removal of all names from documentation





The University of Manitoba  
Faculty of Architecture  
Department of Architecture

prepared by Glen Gross  
March 23, 1998

## Explaining Architecture to the Public Individual Profile Questionnaire

This questionnaire is to provide both objective and subjective profiles of the individual participants in Glen Gross' thesis research paper titled *Explaining Architecture to the Public*. Part One is a series of questions requesting basic statistical background information. Part two is an adapted version of an article published in the *Globe and Mail*, April 25, 1992 (Salem Alaton, pp. D1, D5) titled, *Middlebrow Comes Out of the Cultural Close*, and is used here to provide a socio-cultural sketch of the participating individuals. All completed forms will be held in confidence by the researcher, Glen Gross, and are subject to the ethical considerations as described in the document: Consent for Participation in Glen Gross' Masters of Architecture Thesis Research in Architecture and Communication.

Please answer the following questions to the best of your ability. If there are questions which you do not have an answer for, please leave the space provided blank. If there are questions you feel to be inappropriate, please mark N/A in the space provided.

Name (for compilation use only)

Individual No.

### Part One

Age

- under 20     21-30     31-40     41-50     51-60     60 and over

Gender

- Male     Female

Marital Status

- Single     Married     Same Sex Couple     Divorced/Separated     Common Law     Other \_\_\_\_\_

Occupational Status

- Employed (full time)     Self Employed  
 Employed (part time)     Retired  
 Student

Household Income

- under \$19,999     \$20,000 - \$39,999     \$40,000 - \$59,999     \$60,000 and over

Dwelling Type

- Single Family Detached Dwelling     Duplex/Row House     Other  
 Apartment     Condominium \_\_\_\_\_

Occupancy Status

- rent     own

Dwelling Location

- urban     suburban     rural     other \_\_\_\_\_

Education

- grade 12     graduate degree (bachelor)     post graduate degree (masters/phD)     community college certificate     other \_\_\_\_\_

**Who is your Favourite?**

---

- politician?** \_\_\_\_\_
- band/musician?** \_\_\_\_\_
- hockey player?** \_\_\_\_\_
- author?** \_\_\_\_\_
- filmmaker?** \_\_\_\_\_
- hero/ine?** \_\_\_\_\_
- scholar/great thinker?** \_\_\_\_\_
- comedian?** \_\_\_\_\_

**What is your Favourite?**

---

- tv show?** \_\_\_\_\_
- city?** \_\_\_\_\_
- spectator sport?** \_\_\_\_\_
- participation sport?** \_\_\_\_\_
- national symbol?** \_\_\_\_\_
- type of shoes?** \_\_\_\_\_
- brand of watch?** \_\_\_\_\_
- type of bicycle?** \_\_\_\_\_
- favourite game?** \_\_\_\_\_
- type of lettuce?** \_\_\_\_\_

## End Notes

### Chapter I. Domains

1. Jackson, Anthony. *Reconstructing Architecture for the 21st Century*. Toronto: University of Toronto Press, 1995, p.5.
2. *Ibid.*, p. 20.  
Vitruvius claims in the opening chapter in the Ten Books on Architecture that, "The architect should be equipped with knowledge of many branches of study and varied kinds of learning, for it is by his judgement that all work done by the other arts is put to test."
3. Koolhaas, Rem. *Rem Koolhaas: Conversations with Students*. New York: Princeton Architectural Press, 1996, p. 59.
4. Benedikt, Michael. *Value*. Austin: The Center for Architecture and Design in America, 1997, p.ii  
See Benedikt's Introduction in which he addresses the need to engage in an ongoing discussion of values.

### Chapter II. Indicators

5. Hubbard, Bill. *A Theory for Practice*. Cambridge: The MIT Press, 1995, pp. 2, 10.
6. 'Do It Yourself' (DIY) is a popular attitude in North America. Public Broadcasting Networks have picked up on this theme and have benefitted from the tremendous popularity of home improvement shows, such as *This Old House* (PBS), which has continuously boasted extremely high ratings.
7. For an extensive review of the Canadian Public Education system as it relates to arts programming, see Haughton, E. *The State of the Art: Arts Literacy in Canada*. Victoria: Beach Holme Publisher Limited, 1993. It is interesting to note that this report does not include any discussion on architecture as a necessary educational programme.
8. Everett-Green, Robert. "Arts Boost Scores Grades." *The Globe and Mail*, November 6, 1997.

## End Notes

### Preface

1. Bogdan, Robert. and Sari Knopp Biklen. *Qualitative Research for Education*. Boston: Allyn and Bacon, Inc., 1982, p. 74.
2. I say initially, because originally a matrix was established which would have required sixteen conversations altogether. This matrix was abandoned however after just six recordings. It became apparent that with each successive conversation, my understanding of the topic changed, thus affecting my 'natural' tendencies in explaining architecture to my public. Also, as additional conversations were conducted, the themes became redundant. At this point, focus was directed upon three of the six recordings already conducted as three distinct case studies.
3. Friend, Tad. "Middlebrow Comes out of the Cultural Closet." as documented in *The State of the Art: Arts Literacy in Canada*. Victoria: Beach Holme Publisher Limited, 1993, pp. 107-112.
4. Counselling sessions were arranged through the University of Manitoba Counselling Service, and were conducted weekly and / or bi-weekly over the course of three months.

### Chapter .I The Value of Reflection

5. Mooney, Ross. "The Researcher Himself." *Curriculum Theorizing The Reconceptualists*. Berkeley: McCutchan Publishing Corporation, 1975, p. 190.
6. Marcus, Clare Cooper. *House as a Mirror of Self Exploring the Deeper Meaning of Home*. Berkeley: Conari Press, 1995, p.10
7. Covey, Stephen. *The Seven Habits of Highly Effective People*. New York: Simon and Schuster, 1989, pp. 81 - 92  
Covey's Circle of Influence, and Circle of Concern models clearly describe the various positions people assume in their social lives. He suggests that an individual's effectiveness is maximised when a proactive focus is taken on the things which something can be (personally) done about.

9. Everett-Green, Robert. "Art, Not IBM, Makes Kids Smarter." *The Globe and Mail*, November 17, 1997.
10. Reuters News Wire "Mozart Makes Babies Smarter." *The Globe and Mail*, January 31, 1998.
11. Anselvicus, George. "Architecture/Arts/Aesthetics." *Arts and Aesthetics: An Agenda for the Future*. St. Louis: Cemrel Inc., 1977, pp. 359-361.
12. Schon, Donald. *The Reflective Practitioner How Professionals Think in Action*. New York: Basic Books Inc., Publishers, 1983, p.vii.
13. Polo, Marco. "Survey Ten Schools." *Canadian Architect*. May, 1998, p. 24.
14. Boyer, Ernest L. and Lee Mitgang *Building Community A New Future for Architecture Education and Practice*. Princeton: Carnegie Foundation for the Advancement of Teaching, 1996, p. 13.
15. Segrest, Robert. "The Architecture of Architectural Education." *Assemblage* 33, 1997, p. 76.
16. Bunch, Michael. *Core Curriculum in Architectural Education*. San Francisco: Mellen Research University Press, 1993, p. 76.
17. *Ibid.*, p. 68.  
Bunch claims that student competency as received from architectural education is an ongoing concern of the NAAB. He notes that this issue is primarily discussed in terms of professional practice courses offered in the curriculum.
18. Press, Joseph. "Soul Searching: Reflections from the Ivory Tower." *Journal of Architectural Education*, May 1998, p. 233.
19. Kroll, Lucien. "The Architecture of Complexity." *The Invisible in Architecture*.
20. Gusevich, Miniam. "Architecture and Its Dis-Contexts." *Architecture and Legitimacy*. Rotterdam: NAI Publishers, 1995, pp. 50 - 52.
21. Larson, Magali Safati. *Behind the Postmodern Facade*. Berkeley: University of California Press, 1993, p. 181
22. I am referring here to the Alberta Association of Architecture Advocacy campaign undertaken in 1993, and Michael Graves advertisement for
- Chapter .III Analysis / RRS Part II
8. Unfortunately, these panels were destroyed following completion of the renovations. I personally did not have the opportunity to see them.
9. Paraphrased from a meeting with the Pembina / McGillivray Saleyway Store Manager. Documented in the Field Notes, Tuesday, March 17, 1998.
- Chapter .IV Epilogue: Revisiting the Problems
10. *Ibid.*

Dexter shoes (see Gutman, Robert. *Architectural Practice A Critical View*. New York: Princeton Architectural Press, 1988, p. 93.)

23. Kapusta, Beth. "Basking in the Bilbao Effect." *The Globe and Mail*, July 4, 1998.
24. Allsopp, Bruce. *Social Responsibility and the Responsible Society*. Stocksfield: Oriel Press, 1984.
25. Polo, Marco. "Master of Mudpies." *Canadian Architect*, May, 1998, p. 58.
26. Charles, Prince of Wales. *A Vision of Britain*. London: Doubleday, 1989. p. 7.
27. Goldberger, Paul. "A Royal Defeat." *The New Yorker*, July 13, 1998, pp. 52-59.
28. Thomas, Bruce. "Culture, Merchandise, or Just Light Entertainment? New Architecture at the Millennium." *Journal of Architectural Education*, May 1997, p. 254.  
Thomas' article provides an excellent criticism of the Avant-garde in architectural practice and theory at present.
29. Benedikt, Michael. "Perspectives: Architecture's Public." *Progressive Architecture*, April 1993, pp.104-106.
30. Gutman, Robert. *Architectural Practice A Critical View*. New York: Princeton Architectural Press, 1988, p. 95.  
Gutman is widely acclaimed in the architectural community as a key authority on architectural practice as it relates to the public domain. In this capacity, *Professional Practice A Critical View* is an invaluable resource, discussing the problem from a socio-economic perspective.
31. While 5% of the total built environment is a common number used to indicate architects' contribution to the built environment, I have not been able to verify this statistic. Gutman provides some economic evidence of architects' activity in the public domain in *Architectural Practice A Critical View*. New York: Princeton Architectural Press, 1988 (see chapters 1-3), but does not compare this data to non-architectural related building projects.
32. Larson, Magali Sarfati. *Behind the Postmodern Facade*. Berkeley: University of California Press, 1993, p. 261.
33. Marcus, Clare Cooper. *House as a Mirror of Self Exploring the Deeper*

*Meaning of Home*. Berkeley: Conari Press, California, 1995.

34. Eisenman, Peter. in response to a question from the floor; panel discussion on the Virtual House Competition, *ANY Magazine*, No. 19/20, 1998, pp. 20.37.
35. Lewis, Roger K. *Architect? A Candid Guide to the Profession*. Cambridge: The MIT Press, 1985, pp. 61, 62.
36. Boyer, Ernest L. and Lee Mitgang. *Building Community A New Future for Architecture Education and Practice*. Princeton: Carnegie Foundation for the Advancement of Teaching, 1996, p. 3.
37. Paraphrased from a lecture by Dr. Carl Mathieson, University of Manitoba, Thursday, March 12, 1998.
38. Hubbard, Bill. *A Theory for Practice*. Cambridge: The MIT Press, 1995, p. 20.
39. Lewis, Roger K. *Architect? A Candid Guide to the Profession*. Cambridge: The MIT Press, 1985, p. 63
40. Soeters, Sjoerd. As quoted by Hans van Dijk in *Architecture and Legitimacy*. NAI Publishers, Rotterdam, 1995, p. 14.
41. Schulze, Franz. As quoted by Trevor Boddy in "Complements to Mies, or Emoluments to Philip?" *Canadian Architect*, June 1998, p. 12.
42. For a description of the American architecture patron, see Robert Gutman, *Architectural Practice A Critical View*. New York: Princeton Architectural Press. 1988, pp. 94, 95.
43. Thomas, Bruce. "Culture, Merchandise, or Just Light Entertainment? New Architecture at the Millennium." *Journal of Architectural Education*, May 1997, p. 256.

### Chapter III. Values and Communication

44. Kerman, Joseph. as quoted by Miriam Gusevich in "The Architecture of Criticism: A Question of Autonomy." *Drawing Building Text*. New York: Princeton Architectural Press, 1991, p. 8.
45. Gusevich, Miriam. "Architecture and Its Dis-Contexts." *Architecture and Legitimacy*. Rotterdam: NAI Publishers, 1995, p. 63.

Gusevich goes on to discuss the difficulty associated with this democratic process, which I have translated to the term *messy democracy*.

46. *Webster's Ninth New Collegiate Dictionary*. Markham: Thomas Allen & Son Limited, 1983, p. 338.
47. Kapusta, Beth. "Basking in the Bilbao Effect." *The Globe and Mail*, July 4, 1998.
48. Benedikt, Michael. "Value and Psychological Economic: An Outline." *Value*. Austin: The Center for Architecture and Design in America, 1997, p. 54.
49. O'Hare, Michael. "Attention, Value, and Exchange." *Value*. Austin: The Center for Architecture and Design in America, 1997, p. 87.
50. Gusevich, Miriam. "Architecture and Its Dis-Contexts." *Architecture and Legitimacy*. Rotterdam: NAI Publishers, 1995, p. 63.
51. *Growth Strategy Qualitative Research Presentation Results for the American Institute of Architects*. Fairfield: Dialogue Resource, Inc., 1997, p. 3.
52. Gusevich, Miriam. "The Architecture of Criticism." *Drawing/building/Text*. New York: Princeton Architectural Press, 1991, p. 8.
53. Hubbard, Bill. *A Theory for Practice*. Cambridge: The MIT Press, 1995, p. 6.
54. Gusevich, Miriam. "Architecture and Its Dis-Contexts." *Architecture and Legitimacy*. Rotterdam: NAI Publishers, 1995, p. 50.
55. Charles, Prince of Wales. *A Vision of Britain*. London: Doubleday, 1989.
56. Marcus, Clare Cooper. *House as a Mirror of Self Exploring the Deeper Meaning of Home*. Berkeley: Conari Press, California, 1995.
57. Gusevich, Miriam. "The Architecture of Criticism." *Drawing Building Text*. New York: Princeton Architectural Press, 1991.
58. Jung, Carl G. *Memories, Dreams, Reflections*. New York: Pantheon Books, 1963, p. 3.

#### Chapter IV. Epilogue: Revisiting the Problems

59. Gutman dedicates an entire chapter to this discussion. See "The Public's Relation to Architecture," in *Architectural Practice A Critical View*. New York: Princeton Architectural Press, 1988, p. 86 - 96.
60. Gusevich, Miriam. "Architecture and Its Dis-Contexts," from *Architecture and Legitimacy*. NAI Publishers, Rotterdam, 1995, pp. 65, 66.
61. *Ibid.*, p. 66.  
Rem Koolhaas provides a counterpoint to Gusevich's claims. He observes, "One of the difficulties of being an American is that the substance of Europe can be interpreted to serve almost any theory with impunity, with immediate and practical verification. Europe is still a kind of myth, and the authority of European architecture as an idyllic Eden before the fall is still deeply ingrained in the minds of American teachers and students. Of course, we all need models and ideals, but this idealized vision of Europe is not as strong in Europe, because in Europe everybody knows the lack of culture, the lack of history, as an everyday effect." From *Rem Koolhaas: Conversations with Students*. New York: Princeton Architectural Press, 1996, p. 58.
62. van Dijk, Hans. *Architecture and Legitimacy*. NAI Publishers, Rotterdam, 1995, p. 10.
63. Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction." *Illuminations*. New York: Harcourt, Brace & World, 1968, pp. 239, 240.
64. *Ibid.*, p. 240.
65. Vitruvius. *The Ten Books on Architecture*. New York: Dover Publications, Inc., 1960, p. 5.
66. Hubbard, Bill. *A Theory for Practice*. Cambridge: The MIT Press, 1995, p. 166.
67. Ignatieff, Michael. *The Needs of Strangers*. New York: Penguin Books, 1984, p. 135.

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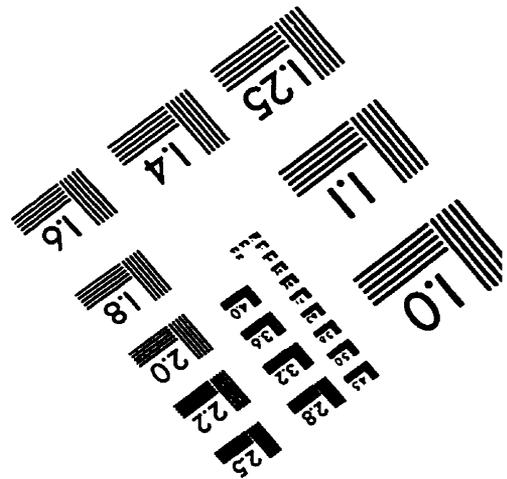
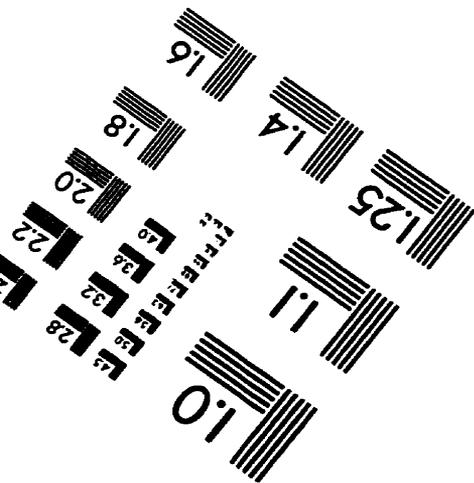
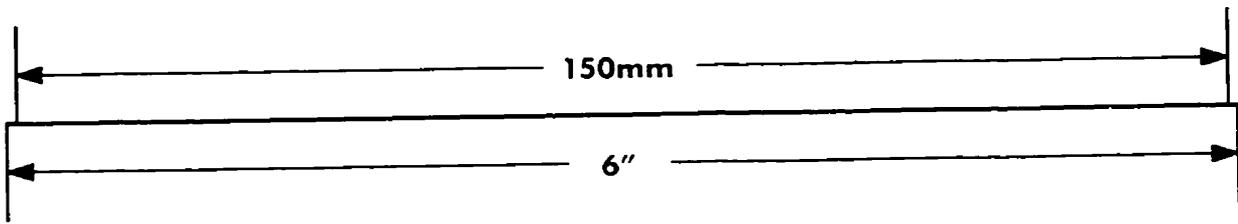
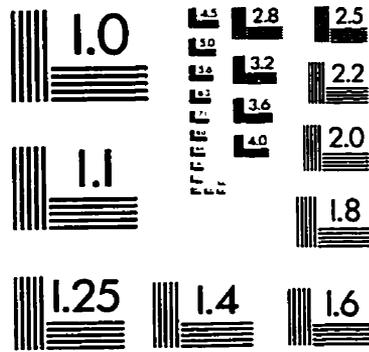
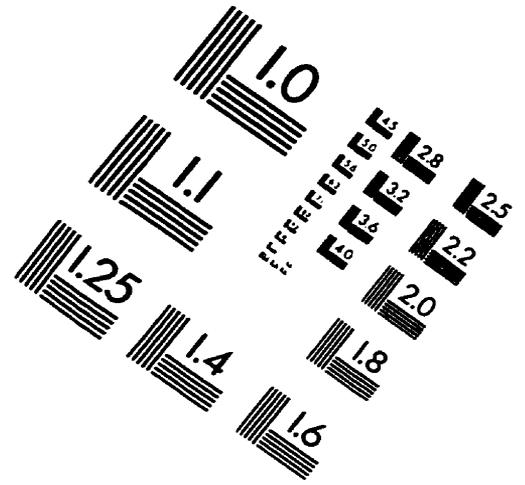
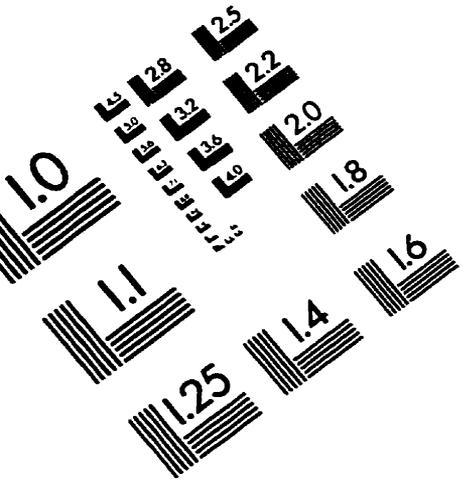
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