

Early Years: Professional Design Practice



IBM SANTA TERESA LABORATORY IN CALIFORNIA, BY McCUE BOONE TOMSICK
RECYCLING OLD BUILDINGS FOR NEW USES: BY HARDY HOLZMAN PFEIFFER ASSOCIATES
TWO LIBRARIES BY MITCHELL/GIURGOLA ARCHITECTS
SMALL BUILDINGS BY MARCEL BREUER AND ASSOCIATES
BUILDING TYPES STUDY: HOSPITALS
FULL CONTENTS ON PAGES 10 AND 11

ARCHITECTURAL RECORD

AUGUST 1977 **8** A MCGRAW-HILL PUBLICATION FIVE DOLLARS PER COPY

Honor Awards/1978

By Mary E. Osman

Two juries selected 15 projects of "exceptional excellence in architecture" as winners of AIA's 1978 honor awards. The winning designs vary from Louis Kahn's Yale Center to a modest community services center in a low-income area to the sophisticated rehabilitation of a six-acre landmark marketplace in a large, preservation-conscious city. The winners underscore a respect for past architectural achievements—this is the first time since AIA started three years ago to distinguish projects for rehabilitation, restoration or adaptive use that designs in this "extended use" category outnumber those to win awards in the "current use" category of recently built structures. For the second year, energy-conscious issues were very much in the minds of all jurors, reports Herbert E. Duncan Jr., FAIA, adviser to both juries on energy matters. "None of the winning projects appears to have been designed without a reasonable concern for energy considerations," he says, and at least one entry of "superior architectural design" did not receive an award because of its "disregard" of energy conservation.

The jury for extended use, chaired by George M. Notter Jr., FAIA, said that foremost in its deliberations was "design excellence" rather than "preciseness of restoration." To achieve quality in adaptive use, the jury said, "commitment of the owner" must be united with the "dedication of the architect." Serving with Notter were Donn Emmons, FAIA; A. Quincy Jones Jr., FAIA; Charles W. Moore, FAIA; Terry Morton (National Trust for Historic Preservation), and student William Michael Comer.

The jury for contemporary use, chaired by William C. Muchow, FAIA, conceded that another jury at another time might very well select other than the seven projects that won recognition. This, the jury said, "substantiates the premise that architecture is an art" and that we are all "subjective in our evaluations of it." Among the foremost considerations were how well the architect satisfied the program requirements and how well the solutions responded to social, environmental and energy issues. Serving with Muchow were Fred Bassetti, FAIA; Joseph Esherick, FAIA; Patrick Quinn, AIA; William Warner, AIA, and student Robert M. McAnulty III.

Right, the IBM Santa Teresa Laboratory (see following pages

IBM SANTA TERESA LABORATORY, San Jose, California. Architects: McCue Boone Tomsick (now MBT Associates)—principals-in-charge: David C. Boone and Alan R. Williams; design team: Gerald M. McCue in charge; Philip Copland, Kyle Cumbus, John Damonte, Gerald Dommer, Linda Groat, Charles Jennings, Ron Jewett, Tully Shelly.



IBM Santa Teresa Laboratory

The use of color-coding at the architectural scale is perhaps nowhere more dramatically exhibited than in this complex of buildings in the Santa Teresa, California, foothills, where whole exterior walls are identified in glowing shades of magenta, red, red-orange, orange, yellow, green, teal and blue.

The building complex, a computer programming center for some 2000 employees, has been planned as a kind of campus of eight cruciform structures and a separate food services building, all surrounding a central plaza, and all interconnected at the level below the plaza. Although this cruciform configuration is intended to minimize the institutional scale of this very large complex, the architects recognized that something more was needed to establish the individual identity of the separate buildings and the departments they house, and enliven the machine esthetic of the aluminum and glass walls. Each building is thus color-coded inside and out, and the exterior wall joining each to its neighbor vividly rendered in that color. Neighboring colors are chosen to harmonize well together, and to create a brilliant reflective backdrop to the individual building entry courts.

Major circulation within each building is organized around a central core, whose walls are also painted in the identifying building color. A large wall graphic representing schematic relationships among buildings and color systems, and smaller "you are here" maps orient the visitor or staff member to

his exact location within the complex. A strong graphic element is thus created at the junction of major vertical and horizontal access paths.

Within the offices, doors, window shades and even tackboards take up the color-coding. But here, color gradations are somewhat extended so that three tackboard colors (the building color and two adjacent shades) can be used to give greater variety to the interior scene. Fabric colors for desk chairs are selected by the users from the full eight-color palette.

All eight colors are dramatically brought together in a lobby wall tapestry, designed in collaboration with a local weaver, and in the dining hall where the coffered ceiling effectively reintroduces the full color range.

Verbal signing is by contrast low-key and small-scale. Natural-colored aluminum complements the main building exteriors, and the IBM corporate graphic standards are discreetly applied throughout as a counterpoint to the flamboyant use of color.

The jury was impressed with the daring and successful use of color from the largest to the smallest scale in an orientation and directional system that they felt worked extremely well. From the air, the vivid courtyard walls strongly identify the building complex in the midst of a wild landscape.

Client: IBM Corp. — IBM West Coast Programming Development Center (San José, CA)

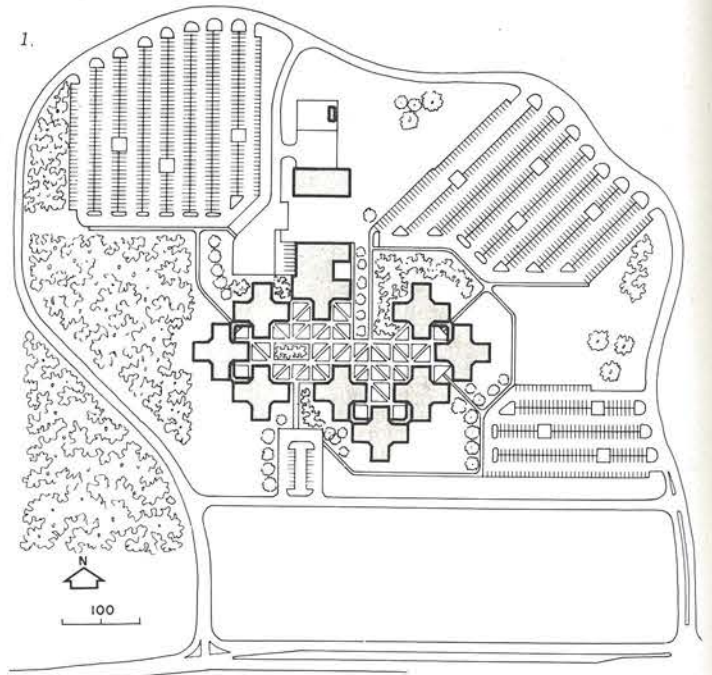
Design firm: MBT Associates, San Francisco

Designers: M. Kyle Cumbus, Project Director; Linda Groat, Graphics Project Manager; Gerald McCue, Design Principal

Architect: MBT Associates

1. Eight cruciform structures and separate food services building surround a central plaza.

2-4. Color coding starts at the building exterior where whole walls are painted in eight identifying shades of magenta, red, red-orange, orange, yellow, green, teal and blue—continues to wall graphics at circulation cores and even the coffered ceiling of the dining hall.



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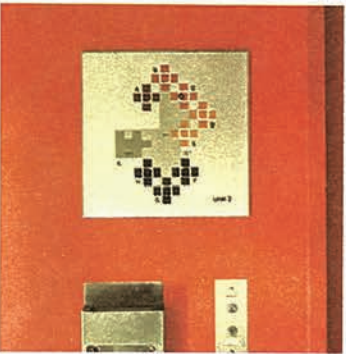


5.

- 5. Low-key aluminum exterior signing contrasts with flamboyant color-coding and complements major architectural theme.
- 6, 7. Wall graphics repeat colors to represent schematic building relationships and orient visitors to exact location within complex.
- 8. Lobby wall tapestry employs all eight colors to dramatic effect.
- 9. Adjoining courtyard wall colors are chosen to harmonize together. Buildings are connected below plaza level.



6.

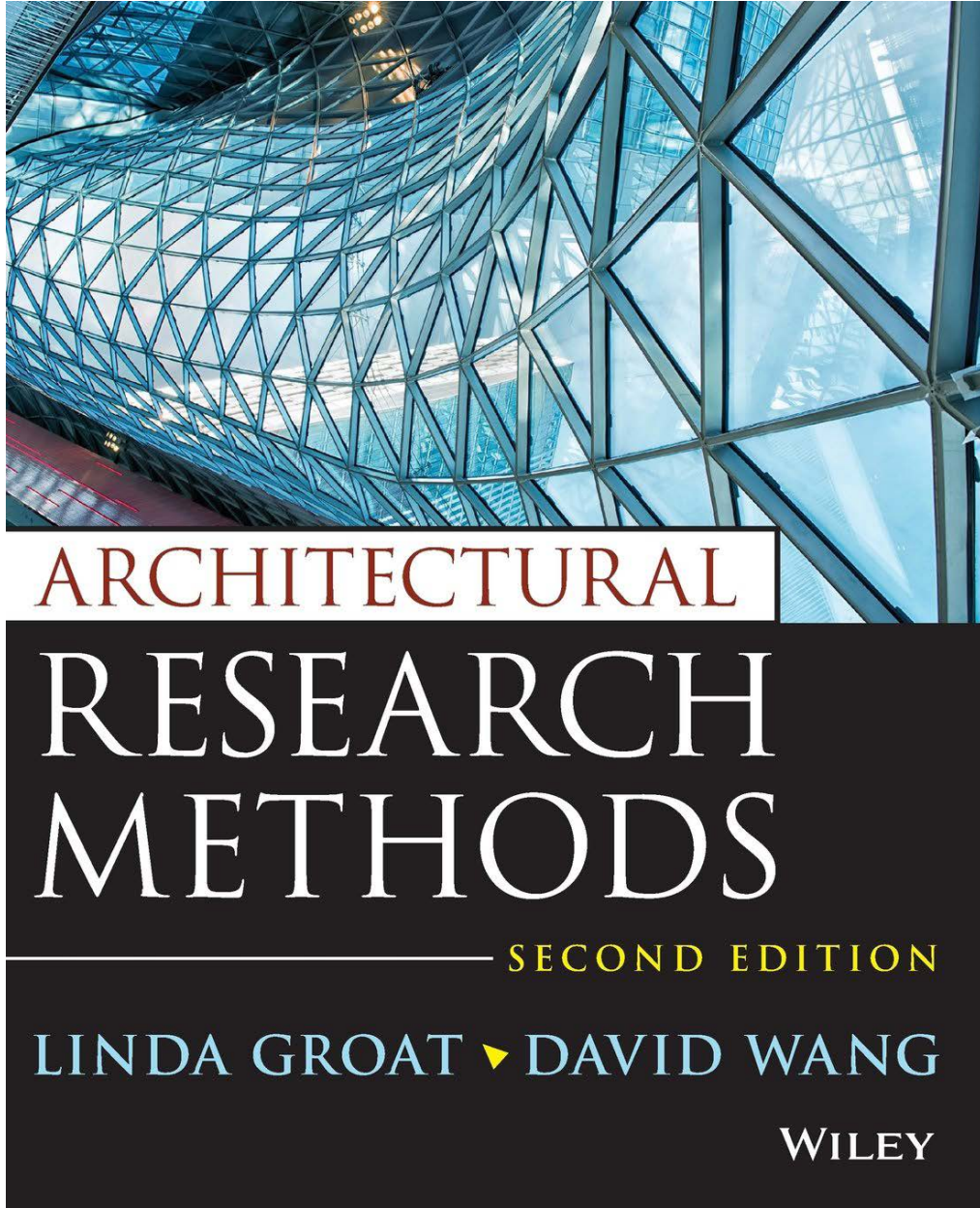


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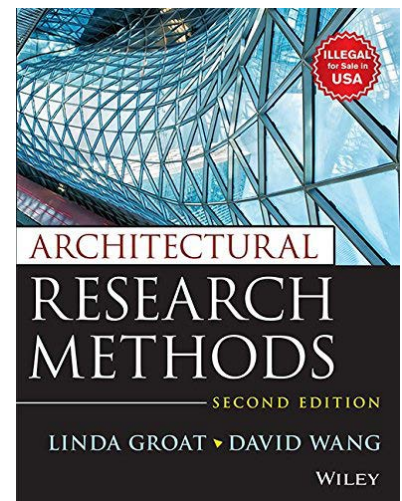


8.

Research Design and Methods



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Games and Participatory Processes



The Routledge Companion to Games in Architecture and Urban Planning



Edited by Marta Brkovic Dodig and Linda N. Groat

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letter from BERKELEY

by Linda Groat

"A question was posed to the radical candidate: if the landlord cannot be assured of a profitable rate of return, won't he abandon Berkeley?"

Berkeley, California, is unique in America as the home of burgeoning community activities. To mention the free clinic, the food conspiracies, the free university, and the numerous neighborhood associations is only to scratch the surface. And so, it seems only appropriate that Berkeley's radical movement would have originated a housing and land use program participatory both in process and design.

Even as a newcomer to Berkeley it was quite easy to feel caught up in the movement's enthusiasm for the planning program, partly because it seemed so entirely feasible, but also because its implementation would produce such tangible results. Among other things, the proposal would allow for neighborhoods to be substantially involved in planning their own development, for substandard housing to be rehabilitated, and for apartment buildings to be converted to cooperatives at minimal expense to the tenants. In effect, these measures would encourage those people who have always been at the mercy of landlords, developers, and the federal government to take control of their own housing. And this, finally, was a vision of the future I wanted and expected to be part of.

But now, months later, that sense of optimism and confidence has been severely eroded. Indeed, it has been a very painful process to discover that Berkeley, the one city which seemed so open to the participatory process and fundamental change, has spurned the radical efforts. In retrospect, I realize that the setbacks which the radicals encountered were, in fact, inevitable; but to clarify this point I must describe my experience as it happened.

Shortly after I moved to Berkeley in the fall of 1972, I discovered that a close friend had recently joined a small group of advocacy planners and architects called People's Architecture. It was one of the most enduring organizations in Berkeley's counter culture, and as such it seemed to offer an appropriate opportunity to learn about

the alternative community and to find a way in which I might become involved.

In its early days People's Architecture had promoted a number of community-based planning schemes as alternatives to those of the city's Planning Department and Redevelopment Agency; it had been both a design team and an organizing tool. But since then, many of the members had become disillusioned with the group's role as an alternative design team. They had come to believe that, without a sufficiently supportive political or economic framework, none of their proposals could ever be meaningfully implemented. And so, gradually the focus of the group had shifted; by the time I entered the group it had become largely a forum for analysis and discussion of the politics of planning in Berkeley.

Ostensibly, the purpose of the weekly meetings was to discuss the means by which People's Architecture could initiate or lend its support to specific planning proposals, but for a newcomer to the city the digressions from the intended topics often offered the best insights into current issues. On many occasions, various members of the group would trade colorful anecdotes and vignettes from Berkeley's recent history. Gradually I realized that for the veterans of the group, in particular, events such as the Free Speech Movement and especially People's Park were not merely the vague political symbols that they were for me; rather they were crises which had directly influenced the group's political attitudes. In fact, the struggle for People's Park had marked the beginning of a political trend which eventually culminated in the group's (and the movement's) current emphasis on housing and land use issues. For that reason, the details of the People's Park incident are important to note here.

In the years prior to People's Park, the University and the City had jointly made a number of decisions which significantly altered the density and land use patterns of the areas adjacent to the campus. For its part, the University embarked on a plan to expand both its enrollment and its physical plant, and this required the acquisition of several city blocks comprised primarily of older homes subdivided for low-income student apartments. The City, in turn, rezoned the south campus area to allow for high density apartment buildings. At the same time, however, a substantial non-student (hippy, if you will) population had begun to settle in the south campus area. The re-

Linda Groat recently received an MFA in Design from California Institute of the Arts. She is a free-lance writer and designer living in Berkeley, California.

This is the first in a series of "Letters" from correspondents in different parts of the world, that will appear regularly in Architecture Plus. The next issue will contain Senior Editor Jim Morgan's "Letter from Capetown."—ED.

Place Experience and Meaning

SERIES EDITOR : DAVID CANTER

**READINGS in ENVIRONMENTAL
PSYCHOLOGY**

Giving Places Meaning



EDITED BY LINDA GROAT

Academic Press

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Does Post-Modernism communicate?

Linda Groat and David Canter

In a research study, 20 architects and 20 accountants of similar backgrounds were tested on what the images of Modern and “Post-Modern” architecture meant to them—with intriguing results.

Times of radical change tend to be promising and invigorating—but also treacherous. So it is, too, with architecture at the threshold of the 1980s. Some of the most promising work in design—and the riskiest—is being done by those architects who are making a conscious attempt to manipulate not only form but also the meanings evoked by that form. Any number of architects and critics have already put forward numerous arguments for considering the role of meaning in architecture. And although the key words in their arguments—semiotics, the language of architecture, architectural or visual meaning—may vary, the general principle is the same: an essential aspect of people’s interaction with buildings is the meanings they associate with those buildings; therefore, good design should encompass a conscious manipulation of intended meanings.

This is a necessary and significant contribution to the theory of architecture, but it is not an easy one to put into practice. Do we really know, for instance, that combined references to Palladio and Art Deco will not be perceived as a confusing, jum-

Authors: Linda Groat is a designer working in the San Francisco Bay Area. She holds an M.S. degree in environmental psychology. David Canter is director of the post-graduate program in environmental psychology at the University of Surrey, England. He is the author of numerous articles and books on the subject. The authors are now at work on a book entitled *Giving Places Meaning*.

bled eyesore? The assumption that historical allusions will be understood and appreciated may be little different from the Modernist faith that purity of form would be appreciated as such. Serious mistakes are inevitable if the assumptions made about meanings conveyed by particular formal elements are wrong. We could end up in 10 or 20 years with a lot of white elephants, in much the same way that we have now inherited some much-disparaged relics of the Modern Movement.

This set of concerns led us to undertake in 1978 an empirical study of the meanings perceived in Modern and Post-Modern buildings. The specific intent of our study was to test two salient points of the Post-Modernist argument: 1, that architects and laypeople have different sensibilities toward architecture, and 2, that Post-Modern buildings, having been designed to appeal to these two sensibilities, do in fact manipulate meanings successfully. These two issues, which ultimately set the structure of our research procedures, were identified through a careful review of the relevant literature, particularly the work of Charles Jencks, who has written the most extensively on the subject.

To put this research study into proper perspective, we should mention that it is the first reported study to investigate assumptions of perceived meanings in specific architecturally “significant” buildings. It is also the first architectural research to test the responses of practicing professionals—in this case, a group of 20 architects and a group of 20 accountants—rather than students.

Sorting for meaning

Since we wanted to test the Post-Modernist argument that different meanings might be important to different groups of people, we tried to find a way to discover which concepts or ideas were important to each participant. Rather than

develop a questionnaire or checklist based on concepts of importance to us, we devised what we call a multiple sorting task, which allowed each respondent to sort a set of building photos into groups according to any criterion. There was no restriction as to the number of groups formed, the number of buildings in a group, or how many times the set of photos could be sorted. After each sort, the participant was asked to label both the criterion by which the buildings had been sorted and the categories that had been formed. Thus the criterion given was taken to be a concept of importance for that individual; and the category labels were taken to be the meanings associated with all the buildings in that group.

One advantage of the sorting technique is that the resulting data can be analyzed at various levels of sophistication. On a very basic level, the task provides an effective way of structuring participant interviews. People who normally find it difficult to articulate their ideas on architecture often find it helpful, even revealing, to be asked to categorize buildings. Usually even their casual comments provide insights of great potential value to the architect. And, in addition, more sophisticated statistical analyses can help to reveal less obvious, but equally significant issues of relevance to design.

Our results, as it turns out, provide a potentially stimulating challenge for the practice of a truly non-Modern architecture. The major findings can be summarized as follows: The argument for designing buildings to appeal to different architectural sensibilities is a valid one, but only a small proportion of Post-Modern buildings manage to do that successfully. Both aspects of these results—the existence of both professional and popular codes and the failure of certain Post-Modern buildings to manipulate them well—have significant ramifications for architectural practice and

Public Opinions Of Contextual Fit

In interviews a group of laymen tell what they like and don't like about some notable efforts. By Linda Groat

Contextualism has been an increasingly important topic of architectural discourse in recent years. But it has been discussed primarily from the architect's or critic's point of view and rarely, if ever, from the public's point of view.

What makes a layperson say of a new building placed among older ones that it is "a good fit"—or alternatively, "totally out of place?" In other words, what specific design features influence people's perceptions of how well a building fits its context?

In search of answers to these and related questions I undertook a two-year research study, interviewing 73 nonarchitects about the contextual compatibility of 25 buildings, some of them well known for their efforts to achieve it. The interviews took place in three cities in the upper Midwest, each containing one of the subject buildings. The interviewees were shown color photos of the other buildings. The following are several examples of the results.

Of the 25 contextual relationships represented in the study, the East Cambridge Savings Bank addition was by far the most well liked. Indeed, many of the respondents were quite enthusiastic about the project. Comments such as "it all looks like it belongs together" and "it's a continuous flow" were typical of the reactions elicited.

When asked to be specific about the features they felt linked the two building segments together, most people mentioned several specific aspects of the facade design, the most frequently

Ms. Groat is an assistant professor in the architecture department at the University of Wisconsin-Milwaukee. The research study described in this article is partially funded from a grant from the National Endowment for the Arts.

mentioned features being: the arched-form windows, the use of a consistent stonework, the decorative frieze, and the similarity of overall style.

These reactions to the East Cambridge bank are in many ways typical of the respondents' reactions to other buildings in the study as well. They illustrate two of the most important findings (verified by complex statistical procedures): (1) that the physical features that seem to contribute most significantly to the perception of compatibility have to do with facade design, as opposed to either site organization or massing; and (2) that the most preferred contextual relationships are those that embody a relatively high degree of replication.

This latter point is not meant to imply that *complete* replication is necessary for the perception of contextual compatibility. Fortunately for the designer, most people seem to appreciate, and in fact prefer, a mixture of traditional and contemporary qualities, so long as some significant design elements, particularly facade design features, have been replicated.

The example of the East Cambridge bank illustrates this point well. The respondents' comments clearly indicated that they appreciated not only the replicative features of the recycled wall segment but also the contemporary qualities of the glass link. For example, one respondent observed that the link helps to emphasize the two different eras of the building while simultaneously bringing them together.

Another contextual relationship that also illustrates the respondents' overall preference for a moderately high degree of replication is the alumni center at University of Michigan in Ann Arbor. The Michigan campus was one of the three case study sites at which interviews were conducted with building users and nearby neighbors.

In general, the comments from the respondents, both in Ann Arbor and the other two case study sites, suggest that the alumni center is seen as blending successfully with the adjacent campus buildings. Moreover, the Ann Arbor respondents were particularly enthusiastic about the building, and their comments reflected their evaluation of the center in its larger campus context:

"It is both its own building and of the campus."

"It looks as if it belongs on a campus."

"It looks like it has been here forever."

"It's the best unifying building on the whole campus."

In fact, the alumni center is considered so well-suited to the campus as a whole that when asked to name specific buildings with which the center is particularly compatible, the local respondents cited a total of 11 different campus buildings. Some

Patricia Gill



MEANING IN POST-MODERN ARCHITECTURE: AN EXAMINATION USING THE MULTIPLE SORTING TASK

LINDA GROAT

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Abstract

The relevance of the multiple sorting task as a research tactic for the empirical study of environmental meaning is illustrated in the context of a specific study of Modern and Post-Modern architecture. The assumption of architectural critics that Post-Modern buildings are more meaningful to the general public than Modern buildings forms the basis for the research hypotheses of this study. Twenty-four buildings, ranging from Modern to Post-Modern are evaluated by 20 architects and 20 accountants whose responses are structured through a multiple sorting task. The sorting data are interpreted in terms of regional analyses of multi-dimensional scaling structures, following the general principles of Facet Theory. These results suggest that (1) architects and accountants do employ different sets of criteria (different codes, in effect) for evaluating buildings, and yet (2) Post-Modern buildings (despite their architects' intentions of relating their designs to a popular code) are not perceived by the accountants as distinct from Modern buildings. The particular strengths of the multiple sorting task as a research tactic for this and other studies of environmental meaning are discussed and summarized.

Introduction

Two themes are interwoven throughout this paper. The first theme is embodied in the description of an empirical study which tests the notion held by certain influential architectural critics (Jencks, 1977*a, b*, 1978; Davis, 1978; Hughes, 1979), that Post-Modern buildings are more meaningful to the general public than Modern buildings because they have been designed by their architects with the intention of conveying meanings consistent with popular values (Groat, 1979; Groat and Canter, 1979). The second theme argues that the multiple sorting task when used as a verbal technique for eliciting people's conceptions of places, can be an especially appropriate device for revealing the meaning that buildings—and other environmental elements as well—have for people (Groat and Canter, 1981).

Theoretical Background

(1) *Environmental psychology*

This study takes as a starting point the argument that the study of meaning must be articulated within the more general model of place (Canter, 1977, 1978). And, as a consequence, this study's methodological basis is loosely derived from a Facet Theory approach (Shye, 1978; Lingo, 1979; Borg, 1981; Canter, 1981) which proposes procedures that permit a multivariate analysis of relational data in other than purely dimensional terms. This is all in contrast to the studies of semantic

Diversity in Architectural Education

Architecture's Resistance to Diversity: A Matter of Theory as Much as Practice

LINDA N. GROAT, *University of Michigan*

It would appear that the recent seesaw of opposing theoretical perspectives is quite distinct from the lack of ethnic and gender diversity within architecture. However, in this article I argue that these trends are actually symptomatic of the same theoretical dead end in which architecture now finds itself. Specifically, women and minorities are not likely to see the two dominant models of the architect—the architect-as-artist and the architect-as-technician—as offering viable roles that will enable them to have a significant impact or to effect broader changes. In this light, the characteristics and advantages of a culturalist theoretical perspective offer the possibility of a different model: the architect-as-cultivator.

ON THE SURFACE, IT WOULD SEEM THAT THE RAPID RISE AND FALL OF OPPOSING and often arcane theoretical perspectives, as chronicled by various critics and journals, is almost entirely unrelated to the architectural field's relatively poor track record in attracting and nurturing the professional development of women and minorities. Indeed, the reader may be startled to find references to these two issues coexisting in the same sentence. It is my contention, however, that these two trends are actually symptomatic of the very same theoretical cul-de-sac that has plagued architecture throughout this century.

In a recent issue of *JAE*, I argued that the two primary, opposing theoretical perspectives in architecture are essentially exhausted; this dead end may best be overcome by embracing a "culturalist" perspective.¹ This article makes the comparable argument that architecture will not fundamentally embrace the principles of diversity and multiculturalism until it breaks out of that same theoretical cul-de-sac and adopts a fundamentally culturalist perspective.

The Basis of Architecture's Theoretical and Practical Dilemmas

To demonstrate the relevance of such theoretical debates to the issue of diversity in the profession, it is first necessary to describe briefly some of the epistemological assumptions inherent in the dominant theoretical perspectives in architecture.² To this end, recent philosophical analyses by such authors as Eugene Rochberg-Halton, Lawrence Cahoon, and Stephen Toulmin are instructive³; they suggest that modern (post-Renaissance) thought has failed to sustain a viable "conceptualization of cultural phenomena in general, and architecture in particular."⁴ The common theme in these various critiques is that a fundamental premise of modernity is the "Cartesian dichotomy," with its distinction between, on the one hand, the *mental* "outcomes of reasoning" inherent in human actions and experiences and, on the other hand, physical phenomena and natural processes that are *material*.⁵ Emphasis on the former is associated with

what has been called the rationalist position, while an emphasis on the latter is associated with the empiricist perspective.

Although these two philosophical traditions are typically understood in oppositional terms, Cahoon argues that both are essentially "subjectivist" in nature. Both rationalism and empiricism, he maintains, "begin with an analysis of the contents of the individual human mind or consciousness...." Moreover, because inquiry into both human existence and the knowable world is based on human consciousness, "neither subject nor object-world is characterized by independent existence, existential integrity, substantiality, or reality."⁷ This, in turn, leads both rationalism and empiricism to an inherently anticulturalist ethos. According to Cahoon, this is evidenced by a contemporary culture that is fundamentally "hostile to itself" in that it denies the intrinsic value of artifacts, including architecture.⁸

The oppositional tension between rationalism and empiricism has had an important impact on a variety of fields and disciplines, particularly those that, like architecture, are not considered hard sciences. For example, in a recent analysis of the history of literary criticism, Art Berman has suggested that the need both to establish credibility in the strongly empiricist Anglo-American culture and simultaneously to account for the autonomous and creative self-expression of the artist has led to a perpetual seesaw between the two poles of this philosophical dichotomy.⁹ In architecture, the empiricist perspective has led to such trends as the pseudoscientism of modern functionalism and the linguistic model of structuralist analysis. On the other hand, the need to account for the creative spirit of the architect has led the rationalist perspective to reify the romantic ideal through such theoretical trends as phenomenology and certain aspects of deconstructionism.

Moreover, these theoretical perspectives potentially have a profound impact on the understanding we have of the architectural field as a whole, including its professional and educational domains. The rationalist perspective tends to promote a view whereby architecture is conceived of as subjective expression and therefore irrelevant to broader and more pressing societal concerns. The empiricist perspective, on the other hand, tends to conceive of architecture as an instrumental consequence of other more powerful physical, social, or economic forces. These two views of architecture might be termed the "architect-as-artist" model and the "architect-as-technician" model. In their most extreme manifestations, the former suggests the notion of the isolated artist working in creative isolation from and above the hubbub of society, while the latter suggests a more passive technician navigating the confluence of external social, political, and economic forces.

Reconceptualizing Architectural Education for a More Diverse Future: Perceptions and Visions of Architectural Students

LINDA N. GROAT, *University of Michigan*
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This article argues that the field of architecture must engage diversity in two senses of the word simultaneously: both in terms of its demographic composition and in terms of the substantive domain of architecture. Increasing the participation of women and minorities in the field should also mean increasing the substantive domain of the profession, and vice versa. We substantiate this argument within the realm of architectural education through a research study involving nearly 650 students at six different architecture schools. The purpose of the study was to investigate the ways in which both the content and the form of architectural education might impede or support the progress of women and minority students. In particular, we focus on three aspects of the “hidden curriculum”: studio pedagogy; social dynamics; and ideals and expectations. We find that women and members of some ethnic groups (particularly African-Americans and Latinos) do tend to experience the social dynamics and pedagogical practices of their educational milieu differently, often more negatively, than their male or majority counterparts. Our findings also reveal that many women and minorities feel that their career goals may be mismatched with the profession as it is currently defined. To the extent that our school programs ignore the dynamics of the hidden curriculum, not only might we be turning away potentially talented students, but we might be crippling a profession that must operate in a rapidly changing cultural and economic context. In that regard, we believe that all students will benefit from a collective reassessment of architecture’s pedagogical conventions and of the definitional scope of the field.

Can this profession be saved? . . . The profession in the future will be more diverse and more fragmented than in the past.

—Thomas Fisher¹

Ultimately, only a profession that embraces diversity can be relevant to an increasingly diverse American society.

—John Morris Dixon²

IN THE FACE OF SIGNIFICANT SHIFTS IN THE GLOBAL ECONOMIC AND business climate, the architectural profession has increasingly been forced to confront the shape of its future. Thomas Fisher’s title article, “Can This Profession Be Saved?” in the February, 1994 issue of *Progressive Architecture* simply gave prominent voice to the questions many in the profession—and in architecture schools—had already been asking. Fisher’s own answer is that the profession will become more diverse in the manner and form of its practice.

Ostensibly, the second quotation—from John Dixon’s article, “A White Gentleman’s Profession?”—addresses quite a different aspect of architecture’s professional character, namely its lack of demographic diversity. His conclusion is that the profession’s membership must inevitably reflect the diversity of its client base.

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We contend that these two uses of the word diversity—one about the *substance demographic* of the professional role, the other about *demographic* composition—are in fact the two faces of the same coin. In other words, the two senses of diversity should not be conceived of as two distinct topics of conversation. Increasing the participation of women and minorities in the field should mean increasing the substantive domain of the profession and vice versa. More importantly, we believe that the future of the profession may well depend on its ability to embrace both of these aspects of diversity. In the end, diversity may mean survival for the field.

The argument that substantive and demographic diversity are inherently linked is neither new to architectural discourse nor unique to this field. For example, a report on the recent conference, “Women in the Public Sphere,” at the University of Pennsylvania, concludes that significant shifts in architectural education may prod the profession “to diversify its role and become more broadly relevant.”³ Similarly, in science and engineering, author Vivian Gornick concludes that “increasing diversity would not only create an environment where women would prosper, it would also stimulate creativity in science and engineering overall.”⁴

In this article, we intend to demonstrate the extent to which such an argument is substantiated within the realm of architectural education. The primary source of our analysis is a research study, funded by the National Endowment for the Arts, involving nearly 650 students at six different architecture schools across the United States. The purpose of the study was to investigate the ways in which both the content and form of architectural education might impede or support the progress of female and minority students. Central to this investigation is the concept of the hidden curriculum: “those unstated values, attitudes, and norms which stem tacitly from social relations of the school and classroom as well as the content of the course.”⁵ In particular, we focused on three aspects of the hidden curriculum:

1. Studio pedagogy. Virtually all architecture programs organize their curricula in terms of a “design studio as centerpoint” model, with a constellation of support courses required and/or available to augment the integrative activities assumed to take place in studio. Because of the predominating impact of studio, student experience of studio pedagogy is central to understanding their interpretations of architectural education. Given the studio tradition’s historical link to the master-apprentice model, this pedagogical format has been characterized as the “mystery-mastery” approach.⁶ The instructor has mastered the craft of architecture, yet the process by which the instructor arrives at this mastery remains a mystery. Unfortunately, this mode of teaching/learning may have a

Voices for Change in Architectural Education: Seven Facets of Transformation from the Perspectives of Faculty Women

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In the face of massive cultural, technological, and economic changes, the profession of architecture, not unlike many other professions, will be forced to reconceptualize and transform itself. Architectural education, as the entry point for future generations of architects, will of necessity have to be at the forefront of such a transformation. The thesis of this article is that faculty women in architecture occupy a special position to advance this agenda for change, both in terms of the substantive scope of the field and in terms of the pedagogical principles by which it is taught. Evidence to support these arguments is drawn primarily from our in-depth interviews with a sample of more than forty faculty women, a previously unpublished study funded by the Graham Foundation. Seven specific facets of transformation are discussed with reference both to the recently released Carnegie study and to other work on the implications of global change on higher education. The seven facets of transformation are the ideals of a liberal education; interdisciplinary connections; the integration of different modes of thought; connections to other disciplines through beginning studios; the reformation of pedagogical practices; collaboration; and caring for students.

IN THE FACE OF MASSIVE CULTURAL, TECHNOLOGICAL, AND ECONOMIC changes, the profession of architecture, not unlike many other professions, will be forced to reconceptualize and transform itself.¹ To accomplish this, architectural education will have to be at the forefront of such a transformation. This, we believe, will necessitate responding to and anticipating pressures for change coming from at least two sources: (1) fundamental changes both within the architectural profession and in its societal context and (2) the role of professional education within the university milieu, which is itself being challenged by broader questions about its role in society.

It is the thesis of this article that faculty women in architecture are in a special position to advance the fundamental and necessary transformation of architectural education—for at least two reasons. First, women in architecture are frequently characterized as operating on the margins of the field.² Yet, as in other male-dominated fields like science and engineering, the argument can be made that creative advances in the field may depend on the substantive contributions of nontraditional academics who can challenge and explore the boundaries of the discipline.³ Indeed, some have even taken this argument a step farther to claim that the most significant work in a field can be uncovered “simply by walking along its boundaries.”⁴

Second, recent analyses of higher education and professional education in general and of architectural education in particular suggest that a substantial rethinking of pedagogical practices is also in order. Recent research has suggested that whereas both male and female faculty may be equally committed to their responsibilities for advancing the knowledge base or the creative horizons of their fields,

women tend to be relatively more committed both to their teaching and service roles and to changes in pedagogical practices.⁵ If this is indeed so, then faculty women should play an increasingly pivotal role in reconceptualizing the pedagogical practices of their departments.

Evidence to support these arguments, as they pertain to the discipline of architecture, is drawn from our ongoing research on women in architectural education, primarily from a previously unpublished study based on in-depth interviews with a sample of forty faculty women in architecture.⁶ Before advancing the details of this argument, however, it is important to summarize briefly the current state of architecture in general and women’s role in architectural education, in particular.

The Present and Future in Architectural Education

Any number of authors have recently called for reassessments of the fundamental principles of the profession. For example, in a recent lead article in *Progressive Architecture*, editor Tom Fisher posed the question, “Can this profession be saved?”⁷ He then identified three key trends that threaten the traditional base of architectural practice: an eroding client base; the loss of professional turf to allied fields like interior design, construction management, and engineering; and the waning of professionalism in general. Other authors have identified other broader trends that have affected the role of traditionally organized architectural firms, including the flattening of management pyramids, the rise of an electronically based rather than a place-based economy, and the role of knowledge workers in the global economy.⁸

These significant changes are also forcing the formal reassessment of the nature of professional education in architecture. In the United States, the American Institute of Architects (AIA) and the Association of Collegiate Schools of Architecture (ACSA) joined with the accrediting and registration boards and the student association to sponsor a major study of architectural education and practice; this study was conducted by the Carnegie Foundation, and its report was released in May 1996.⁹ Meanwhile in Britain, the architectural profession barely survived the effort to strip it of its legal exclusivity—that is, its status as a licensed profession.¹⁰ In response to such challenges, the Royal Institute of British Architects recently published its *Strategic Study of the Profession*, which includes a segment titled “Expectation versus Reality in Architectural Education.”¹¹ Clearly, although many, or most, architecture schools have not yet radically reformed themselves, there will be significant changes in the near future.

**STATUS OF FACULTY WOMEN
IN ARCHITECTURE SCHOOLS
SURVEY RESULTS AND RECOMMENDATIONS**

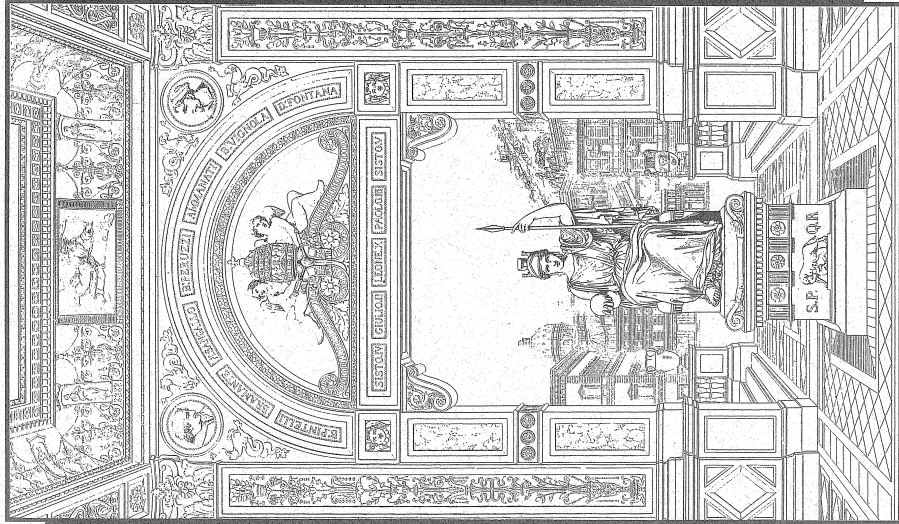
**Developed and Completed by the
ACSA Task Force on the Status of Women in Architecture Schools**



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CODE OF CONDUCT FOR DIVERSITY IN

ARCHITECTURAL EDUCATION



Frontispiece, Paul Letarouilly's *Edifices de Rome Moderne*

ASSOCIATION OF COLLEGIATE
SCHOOLS OF ARCHITECTURE

FOREWORD

The Code of Conduct for Diversity, printed in its entirety in this booklet, is the outcome of two years of work by the Code of Conduct Task Force established by the Association of Collegiate Schools of Architecture (ACSA) Board through the initiative of former President John Meunier.

The Task Force was established in the fall of 1990, with the charge to develop "an explicit and open set of recommendations [to] reduce tensions, misunderstandings and frustrations" among the various participants in architectural education who come from increasingly diverse backgrounds.

In setting this agenda for the task force, the Board hoped that many of the issues and concerns raised by the earlier work of the African American Task Force and the Women's Issues Task Force would be carried forward and addressed in a comprehensive and integrative way. To that end, several members of the previous task force groups were appointed as members of the Code of Conduct Task Force.

The Code of Conduct for Diversity presented here is intended as both an affirmation of and a set of guidelines for the promotion of diversity in ACSA schools of architecture. The document includes:

- 1) a statement of the principles which underlie the rationale for fostering diversity; and
- 2) a catalogue of specific programmatic objectives, including suggested operational tactics for achieving these objectives.

Although many of the suggested programmatic objectives may be best realized as institutional or departmental policies, their spirit must be carried out by caring individuals. It is the task force's hope that each individual faculty member will take on these objectives as his/her personal responsibility. To underscore the interpersonal and individual nature of the concerns these guidelines address, the code includes first-person accounts from women and minority faculty and students.

With these intentions in mind, we hope that this Code of Conduct for Diversity will serve as an initial, constructive step in the process of fostering diversity within all ACSA schools of architecture.

ACSA Code of Conduct Task Force:

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