

ABSTRACT

RENNER, MAX MICHAEL. Building Architects, Inventing Publics: Re-mapping the Lifespan of Public Places. (Under the direction of Dr. Victoria J. Gallagher).

This dissertation merges interests in architectural practice and urban design with a rhetorical perspective to consider the lifespan of public places. Really the animating question of this project is how *do public places come to be constructed (come into being), in particular ways and for particular bodies?* And, ultimately, *how do public places live?* This study takes up this animating concern through a series of case studies that consider 1) how designing places implicates publics, 2) how architects are trained to understand and develop their projects, and 3) best practices for architects to engage publics. In order to attend to these considerations, I present three case studies: a monument designed to engage publics, the pedagogical practices within a graduate level architecture studio, and the engagement process at play within a large-scale public park project. Ultimately, this dissertation seeks to present productive interventions into understandings of place, placemaking, and inventional practices within architectural practice and rhetorical scholarship.

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Building Architects, Inventing Publics: Re-mapping the Lifespan of Public Places.

by
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CHAPTER 1: Introduction

This is the ethical problem in cities today. Should urbanism represent society as it is, or seek to change it?

Richard Sennett (2018, pp. 3-4)

I was there looking at the largest scale of buildings, and finding that the buildings that were around me and that were being designed and that were there in the publications I was seeing felt soulless and cold.

Thomas Heatherwick (2011)

Space and place are terms that we use in colloquial discussions quite freely. In fact, the terms space and place often become, conversationally, interchangeable. Although this casual engagement may seem to have low stakes, these terms have significant implications for our daily lives, particularly in the complex interweaving of materiality and social imagination within urban environments.

The spaces and places we collaboratively create have histories: histories of inclusion and exclusivity, of privileging some ideas, bodies, and practices while obfuscating and hindering others. The need to consider these terms and the less than innocuous tensions echoing within, is particularly important given the staggering rate of growth within cities worldwide¹. Attending to spatial and placemaking practices within the chaotic, even kaleidoscopic, structuring of urban life affords exciting opportunities to consider how public environments are shaped by and in turn shape lives.

¹ According to the United Nations in 2018, 55 percent of the world population lived in urban centers, with that proportion expected to increase to 60 percent by 2030.

Yet thinking about “public” or “built” environments intimates an important intention to the process of creating/designing/crafting spaces. Our urban spaces are undoubtedly crafted with intention and rigor, yet our experiences with cities often feel more akin to chaotic processes. Richard Sennett (2018) articulates this “experience in a city” as being like the experience “in the bedroom or on the battlefield... rarely seamless, it is much more often full of contradiction and jagged edges” (p. 2). These contradictions and edges may be rendered visible, in the hotly contested debates regarding gentrification between city officials and long term denizens. At other times these jagged edges remain visible only for those who are most vulnerable to claims regarding space.

Our experiences of space, of the design, control and implementation of space, govern our lives and wellbeing (emotional and physical) in ways that are oftentimes un- or under considered by designers and/because they only become apparent through living. Those trained to design buildings are often under trained to think through buildings as more than “isolated facts” or to consider how “urban forms have their own inner dynamics, as in how buildings relate to one another, or to open spaces, or to infrastructure below ground, or to nature”(Sennet, 2018, p. 2). Sometimes this disconnection can be intentional. As Sennett (2018) notes,

It is sometimes right that there be a mis-fit between the builder’s own values and those of the public. This mis-fit ought to occur if people reject living with neighbors unlike themselves.... The urbanist should go against the will of the people, refusing to build gated communities; prejudice should be denied in the name of justice. But there is no straightforward way to translate justice into physical form... The jaggedness between lived and built cannot be resolved simply by the planner displaying ethical uprightness” (p. 3)

Sennett’s illustration of “mis-fit” between values of builder and public, highlights the critical tension between intentionality and lived experience. Certainly, xenophobia, racism, and bigotry may be challenged through deliberative, ethical forms of design, yet it would be incredibly naive

to suppose the values of builders (designers, stakeholders, developers, etc) are inherently just; or that, because they themselves are ethical, their designs will bring about or engender ethical consequences. In the same way that building may challenge xenophobia, racism, and bigotry, the built environment may also exacerbate or stoke these attitudes.

The crux of our concerns should lie with the connection, or perhaps more apt disconnection, between intention and lived experience. These are two sides of the same coin; they are both frames for thinking about buildings and urban environments, just temporally and epistemologically flipped. Cities and conflicts are manifestations of our understandings of space and place; they materially express these individual, community, and ideological struggles about the right to and imaginations of space. This concern about the relationship between intention and lived experience lies at the core of this project, specifically in relation to architecture.

For much of its history, architects have deployed, shaped, and constructed buildings and lived environments with a strong emphasis on function and form. Architects have, in most cases, been primarily concerned with creating ideally functional, perhaps beautiful, structures for clients; they have been concerned with buildings and structures through the intentional process of creating and designing, with less focus on the life of the building after the construction. This focus on intentional creation and design extends from economic and professional constraints, as well as from the training architects receive which encourages them to create buildings for imagined users². Some contemporary architects have argued for a conceptual shift from thinking about designing objects to designing experience(s). Sarah Robinson (2018) articulates this shift in focus, noting that architects “draw boundaries, lay down lines, define paths along which our

² See chapter four, for a more in depth discussion of imagined users and architectural pedagogy.

daily lives unfold. The grooves of habit are deepened along the routes suggested by the material world, and it is we who arrange, organize, and transform that physical domain” (p. viii).

As Harry Malgrave (2018) argues In *From Object to Experience*, “the role of the architect, it needs to be highlighted, is not to theorize the ‘making’ but to construct or give life to the places in which we dwell.” Malgrave imagines that architects can design experiences that animate and “give life” to places in which people dwell and while experience is undoubtedly important when conceptualizing any kind of approach to place, there are two critical issues with this approach. First, this articulation is in part pushing back against architects’ preoccupation with construction and form. Rejecting this preoccupation, one that has invigorated much of architectural history particularly in construction and practice, represents a radical shift in how architects may conceptualize their projects. However, this shift to experience or place without a clear methodological and pedagogical foundation, leaves architects in much the same position; putting the cart before the horse. Without clear approaches for engaging and understanding what implications designing experiences or “giving life to place” will have for those living and dwelling in these places, architects are still left with imagined users. Malgrave’s attempt reveals how intentional practices of place making/invention, continue to assume architects design places in which people live/dwell/interact, rather than considering how places also manifest visceral, unconscious, socio-historical processes. Second, Malgrave’s focus on place is critically isolated; discussing place cannot be removed from an understanding of how “making” informs the interconnectivity between these dwelling places--i.e. it is more than making and giving life to dwelling places (in no small part because this view focuses on places as things that are created for users). For Malgrave, places are buildings/sites that are crafted by designers for people to be

immersed in (for people to experience the designed place), and places are not processes given meaning/life through practice.

This move toward designing experiences rather than objects signals a continued preoccupation with intention, while simultaneously highlighting how architecture, as a profession, crafts unveiling pathways or experiences. Acknowledging these crafted experiences matters for thinking through/engaging in the world and considering how architects become guides (through their manipulation of space). Indeed, architects are given reign to shape our cities, guide our perception, constrain movement and flow, ask (even dare) us to confront different realities and scapes, etc. This project examines these manipulations and implications of space, not as discrete enactments or categories, but rather as connected exemplars of the legacy of architecture, attending to questions regarding the lifespan of public places. The project addresses the questions: *How do public places come to be constructed (come into being), in particular ways and for particular bodies? And how do public places live?*

Purpose and Topic Overview

It is important to note that architecture has a bit of an identity crisis. Scholars have suggested that architecture as a discipline has a problem of definition. Elizabeth Grosz (2001) observes that one of the most interesting things about architecture is, in fact, this lack of clarity; that architecture “has always been unsure as to where to position itself and its own identity as a discipline... it is itself internally divided about whether it is a science, a technological discipline, or a mode of art or aesthetic production” (p. 3). This definitional challenge is indicative of the divisive understanding of what architects *do* through their practice (Abendroth & Bell, 2016). Is architecture, as a discipline, about understanding and being capable of working through

mechanistic processes of design? Is it an artistic practice that allows trained practitioners to manipulate spaces and demonstrate their ingenuity for clients? Or is it something else entirely?

One prominent debate within architecture demonstrates this definitional problem quite clearly. Recent essays within the relevant literature on architecture urge practitioners to expand and reconceptualize the relationship of an architect to a project. The resulting school of thought, also called Public Interest Design or (PID), urges architects to design for communities rather than designing for clients (Abendroth & Bell, 2016). If architects endeavor to design for communities rather than specifically for clients, this necessitates a reconsideration of not only the process of working on a project, but also the definition of what a project is. Rather than designing for clients (a person or an organization), designing for a community entails engaging people well beyond those an architect may be able to easily access; it also brings to the fore the issue of defining/determining who this community may be. This call for an expansion in the conceptualization of audience (as rhetorical and communication scholars would refer to it) recognizes that the work of architects does far more and impacts more lives than simply the lives of those who may fund projects.

Integrally linked to this definitional problem, is how architecture has understood its relationship to history. Grosz (2001) argued that futurity is important for architecture to take up, in no small part because as generally practiced and considered, architecture has had a strong conceptualization of past history but no equivalent attention to the future. Certainly architects do understand that their structures/projects have a future, but their futures are conceptualized in relation to the futures of structures. Metabolism architecture that emerged in post war Japan is a prime example of this focus on the future of structure and form (Lin, 2010) but not on the lived experience for people or society. To put it another way, Grosz argues that without a notion of

“the dimension of time or duration” that has an impact on “the ways in which architecture is theorized and practiced” architecture will be doing a disservice to its potential (Grosz, xxi). This present/past orientation towards projects makes sense because architects have traditionally engaged in work that is both finite and funded. A relationship with futurity would necessitate something more akin to an iterative process or understanding how projects live after a ribbon cutting.

This dissertation addresses calls from both public interest design advocates as well as scholars advocating for a different relationship to history, by presenting a rhetorically informed understanding of public(s) as a potentially fruitful path for expanding the purview of architects, architecture and rhetoric. Specifically, this project offers a rhetorical sensibility and rhetorical perspectives on publics as a resource for architecture; arguing that architects are always designing for publics, as opposed to clients or even communities, because they are designing places that live in public space. Even when architects design for private residential projects, they are rearticulating and reimagining the material landscapes citizens encounter--these landscapes become a part of what publics experience by their very material presence/existence. In designing public places, architects are creating landscapes of experience and interaction, but, more precisely, they are creating our built environments. Publics are constructed, in part, through these built environments, through the materiality experienced and circulated in, through, and between them. This project, in part, serves as a call for developing more nuanced understandings of architecture as a practice that contributes to the production of publics via material constructions of place. Considering that architectural projects represent engagements with publics, conceptualizing design simply as a practice for clients or even communities, belies this connection between architecture and publics. Understanding and unpacking these connective

tissues, necessitates an engagement with how these projects live after their typically “finite and funded” inventional process.

If architecture centers the inventional process of a project, then rhetoric represents the other half of the coin; a rhetorical perspective demands attention to audience/consequence, and in this case, to how a project lives, is experienced, and made meaningful. Essentially, rhetorical criticism illuminates architecture’s “future” problem. Rhetorical criticism is attuned to the life of an artifact, the future history that Grosz articulates as being particularly critical for architects. Rhetoric is conceptualized in this study as "the study of discourses, events, objects, and practices that attends to their character as meaningful, legible, partisan, and consequential. .. it organizes itself around the relationship of discourses, events, objects, and practices to ideas about what it means to be public" (Dickinson, Blair, & Ott’s, 2010, pp. 2-3). The notion of rhetoric itself is bound up in the concerns of publics. One of the clearest ways in which rhetorical scholarship may contribute to architecture is not through iterating or recomposing architectural practices, but rather through offering insight into what it means to have and enact material consequences on publics through an architect’s work.

This project looks at three cases of architectural practice in relation to publics: the Swords to Plowshares Belltower monument, a graduate architecture studio on Affordable University Microhousing (specifically focusing on pedagogical process) and the Dorothea Dix Park project. The Swords to Plowshares Belltower is a traveling monument that works to engage the public in discussions of the legacy of war. This monument represents a unique and self-aware engagement with publics through a designed/built structure. Although this project is not designed by a professional architect, it is an interesting illustration of how the creation/invention of place implicates and works to constitute publics through their material enactments/creations and

therefore provides a good case study for exploring definitions, conceptualizations and inventional processes related to publics.

The second case study represents a rhetorical ethnographic engagement with a graduate architecture studio to gain understanding and insight into the ways in which projects and practices in architecture are being articulated to students. In particular, this case study attends to the pedagogical discussions that illustrate relationships between architects and their projects regarding publics.

The third case involves examination of the Dorothea Dix Park redesign, a large-scale public project centered on the redevelopment of a large tract of land (that was for many years the location of the state mental hospital) into a public park near downtown Raleigh. This project is a collaboration between the Dorothea Dix Conservancy, the city of Raleigh, and the architects hired for the project. This case is an example of a large scale project that is both iterative and deeply embedded in a sense of publics and futurity.

Contribution to Scholarship and to Current/Future Practice

Ethical practice in architecture is deeply tied to the question of what architecture is. Speaking into this murky question, Elizabeth Grosz (2001) notes that architecture has tended to conceptualize itself as either “an art, a science, or a mechanics for the manipulation of space, indeed probably the largest, most systematic and most powerful mode of spatial organization and modification” (110). This dancing or shifting between disciplinary lines has in some ways led to a separation of architectural practice from community stakeholders. In fact, as an artistic practice, architecture has been condemned for a lack of interest in social justice. In 1968, American civil rights leader Whitney Young issued a challenge to attendees of the American Institute of Architects (AIA) national convention

" . . . you are not a profession that has distinguished itself by your social and civic contributions to the cause of civil rights, and I am sure this does not come to you as any shock. You are most distinguished by your thunderous silence and your complete irrelevance."

Although Whitney Young could be perceived as a rather harsh critic, it is hard to ignore the fact that architecture is always implicated in our lives. Or as Grosz says "outside architecture is always inside bodies, sexualities, histories, culture, nature--all those others it seeks to exclude but which are the constitutive edges, the boundaries, of its operations." Here, what Grosz is articulating is that architectural practice has great difficulty grappling with the fact that "bodies are there in a way that architects don't want, or can't afford, to recognize" (p. 14). Grosz in some ways furthers Young's call for a more ethical kind of engagement of architects with not only their projects, but the lives and bodies their work touches. For her, practitioners of architecture "may seek to limit their responsibilities to these broader social and political issues, they are nevertheless deeply implicated in them and must address them in more nuanced and complex ways" (p. xvi). Public interest design has been one iteration of architects attempting to grapple with this question of ethics. Abendroth & Bell (2016) argue for a more robust and clear code of ethics within architecture; a code of ethics which, the authors advocate, should be akin to those of the legal and medical professions.

This project does not seek to iterate a code of ethics for architecture, but rather to explicate and attend to calls, within architecture and without, to address such considerations and to demonstrate how a rhetorical perspective might work to more actively link ethical considerations to communities of practice, particularly through the consideration of a rhetorical perspective on publics. This project engages these calls as well as Grosz' concern regarding architecture's lack of a sense of futurity by articulating a rhetorical sensibility, not only in

relation to rhetoric's conceptualization of publics, but also the commitment of rhetoric to understanding how artifacts live in the world.

If one of architecture's biggest challenges is developing an understanding of history that accounts for development and the future, then one of rhetoric's blindspots is the exact opposite. With the expansion of rhetoric beyond a singular focus on public address, rhetoricians have broken away from a focus on authorial intention. While rhetorical criticism has become concerned with how artifacts or practices "live in the world" and become meaningful/consequential, Architecture is concerned with a kind of inventional state of artifacts where rhetoric is entrenched in the lives of artifacts. Rhetoricians do have theories of inventional practices, but invention tends to be the most under theorized cannon of rhetoric (Crowley, 1985). In particular, this dissertation engages current theories of rhetorical invention through an application and examination of these processes within architectural studios; paying particular attention to the conditions for invention within these pedagogical practices rather than through systematized articulations. By attending to the plasticity of these pedagogical/inventional practices, this project extends contemporary discussions of invention, which in turn touches upon genre theory (Crick, 2010; Hartelius, 2012; Holiday, 2009; Muckelbauer, 2008). By considering the applicability of genre to invention in the context of architecture, we are able to examine how inventional practices may speak to the biggest challenge within genre theory, that of genre emergence.

Chapter Summaries

While the material consequence and lifespan of public places is the central concern of the dissertation, each chapter addresses the following theoretical terrain: 1) disciplinary articulations of architecture and rhetoric, 2) rhetorical conceptualizations of space and place , 3) rhetorical

invention as mode(s) of engagement, 4) rhetorical conceptualization(s) of publics and community engagement practices.

Chapter two takes up the disciplinary articulations of rhetoric and architecture. This section begins by articulating the fields of rhetoric and architecture in relation to one another by highlighting how scholars in each conceptualize “design” and “invention.” This comparison is particularly valuable to illuminating how, despite distinct differences in approaches to praxis, rhetoric and architecture are actually complementary disciplines for thinking about materiality. In particular, while rhetorical scholars have been interested in how artifacts live while tending to eschew praxis concerns of design and construction, architecture is centrally engaged with praxis, with the design and development of building/shaping/creating place from inception through the ribbon cutting ceremony. In this chapter I argue that placing these disciplines into conversation illuminates productive capacities, both theoretical and practical. The chapter examines the legacy of invention in both architecture and rhetoric (although discussed differently as “design” and “invention” respectively) and poses critical questions/provocations for further consideration through the case study chapters. Ultimately, this chapter concludes with the nuanced assertion that rhetorical theory and rhetorical understandings of publics offer productive interventions into 21st century architectural practices of placemaking/design while architecture’s considerations of design provide indispensable resources for expanding a previously somewhat anemic theoretical conceptualization for rhetorical invention.

Chapter three engages space and place as rhetorical conceptualizations by considering how design and publics interact and interrelate. Analysis of the Swords to Plowshares case offers an illustration of how design that is explicitly engaged with and aware of publics looks in relation to place (understanding place as linked to publics is a first step). In particular, this

chapter examines the extent to which the Swords to Plowshares Belltower enacts place and (re)articulates a public consciousness regarding the legacy of war. By explicating the simple, yet fraught notion of a traveling place, this chapter illustrates divergences in theories of both *space* and *place* in order to forward renditions of these terms that center *space* and *place* as critical sites of rhetorical theorization rather than simply vehicles or frameworks for analysis.

Inventional practices within architectural studios are the focal point of Chapter four. This second case study involved ethnographic work, namely, shadowing a graduate architecture studio course across multiple semesters and in order to understand how pedagogical practices are used to set up the conditions for making invention possible within placemaking practices. The Chapter explores several key questions including: how are architects trained to engage in processes of creation?, What kinds of work and engagement are involved in these studios? How do studios characterize engagement processes/practices? What do the means of engagement look like? These questions serve as a frame for reconsidering how rhetorical invention may be conceptualized more fully as a form or kind of genre literacy, as a participation in genre hybridity, as well as the implications of these inventional approaches for practices of placemaking and public-ity or public making.

The fifth chapter positions architecture and rhetoric in a productive relationship by examining the community engagement process between city officials/volunteers, community organizers, and architects of the Dorothea Dix Park renovations (a large scale public park, south of Downtown Raleigh, NC) through a rhetorical ethnographic approach. In particular, this case study serves as a lens for considering what theoretical payoff a rhetorical understanding of publics offers to architectural engagement. One of the most interesting pieces of this remarkable project is the way in which the city, not the architects, has undertaken the community

engagement (both within the immediately physical and larger community). Additionally, it illuminates how the engagement process for this project is more iterative than most due in part to the procurement process of the land on the part of the city. The chapter articulates the rhetorical history or historiography of the park and the community actors involved in the redevelopment process, by foregrounding the engagement process and the circulation of engagement documents as the primary archive for this case study. Through an examination of the document circulation, this chapter illuminates the important role that rhetorical understandings of publics play in developing large scale practices of placemaking.

This study addresses how *public places come to be constructed (come into being), in particular ways and for particular bodies, and how public places live*. In this final chapter, then, I summarize and extend the key questions from each chapter, including: 1) In what ways and to what extent can rhetoric and architecture represent complementary disciplines? 2) How does a rhetorical theorization of space and place offer productive interventions for conceptualizing publics? 3) What can architectural practice offer to theorizations of rhetorical invention? 4) How can rhetorical conceptualizations of publics inform community engagement practices?

Limitations

There are several limitations inherent in this study. First, the data for this project comes in several different forms: participant observations, ethnographic observation, online government documentation, social media outreach. The range of data and collection methods affords the project the ability to engage research questions through a triangulation of approaches and different conceptual levels (individual projects, pedagogical sites, and large scale engagement). To expand on rhetorical ethnography, it is critical to consider my own position as a researcher. I would like to begin by stating that although this project is deeply invested in place, architecture,

design, and publics, my training is not in architecture, but rather in communication, gender studies, and rhetoric. Throughout my education, I have been fortunate enough to be invited into conversations about architecture as a profession, the artistic sentiments and nature of architecture, and the dilemmas for the future of architectural practices with faculty, licensed practitioners, communities, and peers. These conversations have been energizing and informative, particularly in relation to the questions that have now come to inform this project.

The synthesis of educational background and invitation into these disciplinary conversations, in large part informs the nature of chapter four's rhetorical ethnography. The case study is concerned with the pedagogical environment and structure of the architectural design studio; particularly considering the purpose of and approaches to design learning (as well as their potential parallels to rhetorical invention). Certainly, this rhetorical ethnographic data would benefit from further engagement with additional pre-professional graduate studios, professional architecture internships, professional mentoring structures, and shadowing studios across multiple institutions. Though that work would likely develop into a sole project, this would offer a more fully informed tapestry of pedagogical underpinnings within architectural studios. Collecting data across multiple studios and institutions would represent a unique project in terms of contributing to scholarship that considers architectural studio pedagogy, since much of this scholarship either focuses on design studios specifically, individual studio projects, or critique as a pedagogical tool.

Second, chapter five engages Dorothea Dix Park as a case study of a large scale public project that demonstrates productive public engagement practices for architects. The fact that the project is still unfolding is both the boon and limitation of this case study. Precisely what makes this Dorothea Dix Park such a productive example of public engagement practice, is the iterative

nature of the engagement. At the same time, the park has not been fully developed and future developments, particularly economic dangers given the 2020 recession, may well change the nature of this unfurling engagement process. Yet it is precisely these challenges or limitations that demonstrate the necessity of such a project.

Ultimately, this dissertation asks designers and architects to more actively engage with the spaces and places we collaboratively create, their histories and future potential, by illuminating practices that consider publics as well as pointing out areas of shared fascination. Indeed, both architecture and rhetoric share fascinations with place, with the built world, with constructions of what it means to be public, and with how places become articulated. Additionally, this dissertation asks rhetoricians to reimagine rhetorical invention as a way of engaging with the world, through material practice and potential. This dissertation makes these requests of architects and rhetoricians in order to enable better ways of being/living in cities/material environments.

CHAPTER 2: Literature Review

Professional experiences give architects eyes and ears, even if they insist on using their hands.

Reinier de Graaf (2017, p. xi)

Why do we dismiss derelict living environments as the consequences of social and psychological devastation, rather than its mutually arising cause?

Sarah Robinson (2018, p. viii)

In this chapter, I map the practical and theoretical understandings of space and place of two traditions, architecture and rhetoric. Through a comparison of how these disciplines consider the inventing process (*design* and *invention*), I argue that these approaches to understanding space and place/place making are conspicuously complementary, yet still wanting/fractional/unfulfilled, which informs the reimagining of *space* and *place* within chapter three. By illustrating this almost synergistic or centripetal fascination with space and place, across these disciplines, I set out key concepts of *invention* and *publics*, which foreground the theoretical contributions for chapters four and five.

Architecture on Space and Place

Beginning with a crucial distinction between architecture and rhetoric, it is important to outline that architects are practitioners, in education and profession, whereas rhetoric is contemporarily positioned as a critical and theoretical discipline; although this has not always been the case for rhetoric. Throughout rhetoric's long tradition, practice and implementation of

rhetorical theory has been important³. Yet there has been a shift in this due to contemporary academic realities. University programs are consistently working to justify their contributions within a consumeristic economic mentality toward education. Within these economic and institutional constraints, the demonstrated value of the rhetorical tradition, within institutions, is often articulated as a cultivation of critical thinking and criticism.

Within our discipline, the matter of universities' relevance and responsiveness turns attention to a curriculum that is predominantly geared towards criticism; the principal lesson students of rhetoric and communication take away from their studies is how to assume a critical stance. They acquire techniques for analyzing and deconstructing communication in public, political, interpersonal, and organizational contexts. They learn to critique messages. Even when invention and creativity is a stated goal, the enterprise is circumscribed within a controlled space whose parameters become constricting. Even when students are instructed to produce, the method and outcome are precisely dictated. (Hartelius, 2012, p. 170)

This emphasis in much of contemporary rhetorical education, demonstrates a need to retain or recover our productive capacities. Certainly economic realities bear heavily on departments and instruction, but scholars must be attentive to the implications of a “pedagogical emphasis,” that understands/presents rhetoric “primarily as a critical faculty;” namely the potential that “students and teachers abandon their productive capacities” (Hartelius, 2012, p. 170). If we understand rhetoric as serving “an imperative function in the academy, particularly in the education of productive as well as critical citizens (p. 170),” this distinction between practitioner and theorist becomes particularly intriguing. This seemingly overt distinction reveals: 1) how/where these disciplines can complement each other; how they are mutually productive⁴, and 2) how each discipline provides a richer way of conceptualizing space and place.

³ For a more nuanced discussion of the application of rhetorical principles to writing, composition and public speaking, design, public relations and other areas of practice, see Gallagher, Martin, & Ma (2011).

⁴ For descriptions of projects concerned with the positioning of rhetoric and design, see Kaufer & Butler (2013); Buchanan & Margolin (1995). It is important to note that these scholars are concerned with returning the productive capacities to rhetoric and each project reconsiders rhetoric in the image of design.

Since Vitruvius published the first formal treatise on architecture in the first century BC, the profession and training of architects has been distinctly practical (Anonymous, 1954). His work focused on form, aesthetics, site, and methods, areas that have remained key components of architectural practice, at times to the occlusion of other areas of importance. As Renier de Graaf (2017), himself an architect, contends:

most architects are lousy theorists... whenever we offer theories, they should be mistrusted. We go where our work leads us and develop thoughts along the way. Revelations about the larger things in life... are incidental byproducts of our (often banal) labor. (p xi)

To de Graaf's point, architects are engineers of the material experience of our lives and our infrastructural capacities, representing and reenacting class dynamics, ethnicity, etc. in these subtle material ways. Yet it would be too quick to settle for this theoretical dearth. Architects may often be uninspired theorists, but that does not mean that they are lacking/shallow in theoretical potential. It is precisely the focus on practice, the recognition of the powers and pressures on their work, the "utter dependence on outside forces," that afford architects intimate knowledge of those forces (p. xi).

The learned, intimate knowledge of these forces is precisely what architecture can cultivate in practice. Economic needs and aesthetic constraints may be key pressures for architecture and, in fact, position the profession as paradoxical both economically and intellectually. "In economic terms, it is mainly a reactive discipline, a response to preformulated needs" yet in intellectual terms, it is in fact the very opposite seeking to be "a visionary domain that claims the future, aspiring to set the agenda and precede needs." Architecture is a staggered juggernaut, "a form of omniscience practiced in the context of utter dependency" (de Graaf, 2017, p 4).

In order for architecture to reconfigure coherence as opposed to paradox, it must be reimagined in practice and intellectual terms. Developing an attention to the forces constraining architects' practice would make the potential for intervention particularly catalytic: enabling the navigation of the "visionary domain" of architecture within particular contexts. This issue of time has been a recurring disconnection for architects; particularly in relation to how architects think about place in relation to time. When architects have articulated this concern, they have done so in relation to durability of structure and form.

In Mostafavi and Leatherbarrow's (1993) famous work *On Weathering: The Life of Buildings in Time*, the scholars take up a theme largely neglected in architecture, that of temporality in relation to durability and weathering. Their work considers how environmental weathering, rather than reducing or subtracting, "finishes" a building. There are two important features of this argument. First, the focus of architecture is on the building. Their work is concerned with how weathering and time impact form and structure. The site or place is concerned with formal elements; particularly, how the structure and elements are finished by the architect as well as by the environment. Second, their work conceptualizes buildings and place outside of simply planning. Mostafavi and Leatherbarrow recognize place as something constructed and extending beyond the planning of an architect. This rendition still emphasizes form as the primary concern of place, but it considers the relationship to time as something critical for understanding.

This extension of place as something of interest to architects, beyond the planning on their desks, is relatively new to the purview of architecture. Given the ancient tradition of architecture, it is only relatively recently, within the last 50 some years, that architects have been actively challenged to consider how their design work carries implications beyond their

planning. In 1972, architectural historians Venturi, Brown, & Izenour wrote *Learning From Las Vegas*, in which they called on architects to consider and be more receptive to the tastes of “common people.” Learning from the American strip, in terms of looking at low culture was a critical text for considering how place and form mattered culturally. The authors called for a shift among architects from a high culture modernist way of reading and designing to this more low culture way of looking at and considering buildings as signs. These scholars became champions of the "decorated box" (a sign in front of buildings) due to the enduring efficiency of this more low culture signification. Venturi, Brown, & Izenour demonstrated that buildings speak to the broader public, in particular ways through particular forms, but they stopped short of the next step: moving away from design and into the discussion of how buildings speak. This work introduces a consideration of place, not necessarily in relation to time, but in relation to the cultural implications and particular vernaculars that exist through forms.

In fact, contemporary architects, again, continue to instantiate this focus on form, although articulated as/in relation to experience. In this more contemporary vein, architects think about their work and about place as somewhere people will want to linger. This represents a very different and distinct relationship to place, one that assumes people respond “immediately and unconsciously to the overall texture and mood of a place” (Robinson, 2018, p xii). The formal elements create an experience, a place, with which people interact/react. Mallgrave (2018) also attends to this conceptualization of architecture as a creation of experience with his purview for architects being the constructors of dwelling places. What is critical about this discussion is that place is itself recognized as a construction achieved through particular forms/formal elements that have implications for how people experience a place/live.

Yet the power of architecture extends well beyond form/formal elements or “matters of monumental symbolism and space, state power and authority, imposed control and surveillance (Harris, 2012, p. vii).” Architects design and enact critical regulatory structures that mediate individual action, institutional power, and global possibilities through everyday material environments. The paradox is that while architects are able to and indeed responsible for governing through design, current architectural pedagogy does not enable or push students to contend with the implications of their work. This results in contemporary architecture being simultaneously a profound site for potential change, and anachronistic to the needs of current public design/urban.

Rhetoric on Space/Place

Turning now to rhetorical scholarship, rhetoricians deploy the terms and concepts of space and place in their scholarship, treating place and space as intimately linked. Historically, place has been a term associated with the notion of commonplaces or *topoi*; a concept that Leff (1983) has described as “notoriously ambiguous, and even in its technical uses, its meaning ranges from recurrent themes appearing in a certain kind of discourse to abstract patterns of inferences” (p. 220). *Topos* has long been understood as “a central concept in rhetorical theory and analysis,” even described at times “as the starting place of rhetoric, as the place that contains necessary rhetorical resources, or as the lines of argument that can structure rhetoric” (Dickinson, 2015, p. 2). As widely circulated and recognizable notions (sometimes structures of argument), *topoi* serve as rhetorical resources, as heuristic vestiges of argumentation. These heuristic resources suggest “rhetorical performances are structured by and built out of existing resources” or as “already available categories and lines of rhetorical action” (p. 2-3).

Although the rhetorical tradition has conceptualized *topoi* more as metaphor than in relation to materiality, Dickinson (2015) highlights the intimate connection *topos* has shared with a rhetorical understanding of place:

beyond naming symbolic rhetorical resources, *topos* also captures the centrality of place in human experience and action... In spite of the obvious connections to material place encoded into the term, *topos* is not often imagined as a material place to which rhetors go to find rhetorical resources. Instead, it is a conceptual way of helping rhetors memorize and store common and special argumentative forms (p. 3)

More contemporarily, when critics engage the term *place*, it is most often done as a vehicle for studying another rhetorical concept (as a vehicle for examining something else). For instance, rhetorical scholars have engaged and been interested in the contestation of narratives around public understanding of nuclear weapons development; the durability of public memory in places; discourses of locality and authenticity in capitalism via Starbucks (Aiello & Dickinson, 2014). In each of these examinations of place, whether places of nuclear war narratives, places of public memory, or places of locality (Taylor, 2010; Gallagher and Laware, 2010; Aiello & Dickinson, 2014), rhetoricians are interested in “places of” not necessarily in theorizing “place.” Scholars have been interested in “location” rather than the complexity of place or space.

As a result, when discussing theories of space and place (if done at all), some rhetoricians lean on the work of cultural geographers for theorizations of the concepts of space and place. I make this caveat as a way to illuminate the fact that rhetoricians are fascinated with the idea of or the rhetoricity of place, but to put it succinctly, rhetoricians have not fully theorized space and place. Rhetorical studies’ rendition of space and place, at a theoretical level, conditions place to a vehicle for examination rather than an object of study/inquiry. Importantly, this reveals the starkest difference between architectural and rhetorical approaches to place. For architects, places are constructed forms and experiences; the interest in place is about the design of these

forms and structures. For rhetoricians, place is a mode of analysis and way to consider meaning making practices and the implications of material experiences; rhetoric is interested in how places are taken up, lived, experienced.

In part this distinction is temporal; the disciplines are interested in the lifecycles of places, but view this cycle as divisible. Architects are engaged in the design and creation of places (this makes sense when place is understood as something to be designed), yet have little training/engagement with place beyond the design and construction process. Rhetoricians, on the other hand, eschew a primary concern with design of material places, viewing places as sites of rhetorical practices, and are instead concerned with how places live after their design/creation, “it is concerned with effect” (Blair, Dickinson, & Ott, 2010, p. 4). Rhetoricians are less engaged with the actual designing of material places and are more entrenched in interpretation and evaluation of places as sites of rhetorical practice and effect.

This segmentation of place may seem oppositional, yet these oppositions articulate the contributions each discipline may make to one another. Chapter three of this dissertation, begins this work by offering a theorization of *place*, extending from cultural geography, one that positions place as a rhetorical theoretical concept. Additionally, rhetoricians are in need of a thicker sense and engagement with design (or the closest corollary: invention), whereas architects need a stickier sense of place (stickier in the sense of how do places stick around and stick with us after being built). In order to consider how architectural design may inform invention, it is important to see how these concepts have developed, quite similarly in some regards.

Design and Invention

Design and invention are close parallels in terms of thinking about the ways in which artifacts of each discipline come to be composed. Historically, architects have been interested in composing (or designing) buildings as their primary artifact; rhetoricians have composed, primarily, writings and speech acts as their primary artifacts. In classical traditions of rhetoric, invention was thoroughly operationalized through *logos*, *topoi*, memory, etc. (classical models of invention will be expanded upon below). However, in terms of contemporary scholarly attention to the rhetorical canons, invention has been marked by a lack of engagement; particularly since postmodern rhetorical interventions/theorizations⁵ have come to the fore. This is in part symptomatic of shifts in rhetorical scholarship foregrounding effect rather than concerns with intention (the intention of rhetors) or symbolicity (Blair, 1999). This uncoupling of rhetoric from producer's/makers' goals has certainly been a challenging endeavor, in part because it was such a critical premise of Neo-Aristotelian criticism. It has primarily been since the postmodern period that the uncoupling, of intent as a key consideration in rhetorical criticism, has occurred; although intention remains a part of rhetorical practice. Disengaging

“the premise that rhetoric's effects are delineated by its maker's goals... is not an easy assumption to disengage, because there is a certain comfort in it. But rhetoric has material force beyond goals, intentions, and motivations of its producers, and it is our responsibility as rhetoricians not just to acknowledge that, but to try to understand it” (Blair, 1999, p. 22)

This development, this rejection of studying effect specifically “understood as goal fulfillment” has been an important course correction for rhetorical scholarship; one that prevents a diversion “from the partisan character of rhetoric” (Blair, 1999, p. 23). The concern with studying effect as

⁵ See Anonymous (1954) for a discussion of each traditional canon of rhetoric: invention (*inventio*), arrangement (*dispositio*), style (*elocutio*), memory (*memoria*), and delivery.

goal/design fulfillment is that this represents a reduction in the essence of rhetoric, or what could be rhetorical. In part it is this resistance to such transmogrification that has revived interest in rhetorical invention. Movement from intentionality (and a concern with effect as goal fulfillment) has meant that rhetoricians have been less concerned with invention, which is often discussed as the selectivity or creativity implicated in the composition of an argument or subject (in particular ways) (LeFevre, 1987). Focusing rhetorical scholarship more on effects, characterized by the partisan nature of rhetoric and experience of artifacts, has left some scholars to forego an engagement with invention (as invention has often been conceptualized as the first canon of rhetoric--one often noted as being pre-rhetorical).

Due to the somewhat ambiguous nature of rhetorical invention within the field, it is important to map the theoretical perspectives of rhetorical invention, paying particular attention to: Sophistic perspectives, Classic models (the Platonic view, systematic approaches, and imitation), and the Social perspective. Additionally, I gather key questions cutting across rhetorical invention and design, in order to mark points of productive engagement between these theoretical approaches as I discuss contemporary inventional theories. The two biggest questions at stake for invention have historically been about purpose and pedagogy:

- 1) what is the purpose of invention? (is it inquiry or something pre-rhetorical--a set of formulas), and
- 2) Can invention be taught? If so, then how?

I later return to these questions as guiding arcs for illustrating how design may inform inventional theories and practices.

“What is Invention?” Sophistic Perspectives

The Sophists, although historically derided for their interest in pedagogy (among other critiques), have proven to be a source of fascination and much renewed interest because of their

engagement with rhetorics of possibilities. This same interest in possibility runs through their conceptualizations of invention. As Heidlebaugh (2008) discusses, conceptualizing rhetoric in terms of “the possible [sophists], invention is not tied to the actual, the already there; rather, it focuses on the new, the innovative” (p. 39). Heidlebaugh makes two important distinctions about invention in sophistic rhetoric: that invention is always interested in possibilities (the notion of novelty is particularly key for sophistic theories of rhetorical invention), and that this invention always comes from interaction with other arguments--it is a rendition of invention that acknowledges the interplay of the social.

This sociality distinguishes this version of rhetoric from classical versions of rhetoric because in classical rhetoric, rhetorical invention is “dedicated to helping a speaker generate arguments about an issue in the hopes of influencing the way that issue is articulated in public discussion” (p. 35). In classical rhetorical invention, invention is more a technical tool or mechanistic in nature rather than something engaged in phronesis or practical wisdom; which is deeply important for the project of sophistic rhetoric. Although many scholars have looked to rhetoric and invention as having a purpose of/related to persuasion, Farrell (1991) argues that even Aristotle never explicitly states that rhetoric’s aim is to be persuasive and it would be more accurate to say that rhetoric is about practicing judgement. Rhetoric and rhetorical invention is, for Farrell, a kind of pedagogical and civic oriented practice.

To elaborate on this civic mindset extending from the Sophists, Crick (2010) commends the Sophists for their “great accomplishment” which was “to adopt an experimental method toward language that allowed them to channel the logical power of abstract thought through novel poetic forms and to generate the possibility for political action capable of bringing forth reward and fulfillment in the life of the polis” (p. 41). Crick argues that this accomplishment was

achieved through sophistic use of “speculative reasoning” in order to facilitate an experimental mode of rhetoric (which they believed was necessary for democratizing the productive arts).

Ultimately, a sophistic rendition of invention is predicated on enabling a possibility of civic life based on the promise of encouraging participation of citizens. As will become evident, this emphasis on possibility and cultivation of civic life is lost within Classical models of invention.

As a note before continuing, the Sophistic take on invention has rather strong parallels to that of architectural design in one key way: the foregrounding of possibility. However, the sophistic perspective on possibility is quite different from how architects and designers conceptualize possibility. Design is concerned with creating and enacting possibility; possibility is rendered into an outcome through the process of design. The possibility of experiences are prototyped, considered, planned for, and then built. For example, the 2010 World Expo in Shanghai China featured a remarkable architectural achievement at the UK Pavillion by renowned architect Thomas Heatherwick, which has been colloquially deemed the Seed Cathedral due to the 60,000 seeds housed within acrylic rods. The Seed Cathedral is

a structure with an extraordinary texture ... consisting of a box, 15 m wide and 10 m high. Its 60,000 silvery, tingling hairs protruded from every surface, lifting it into the air. Each hair is a 7.5 metre acrylic rod, which extended through the walls of the box into its interior. By Day the Seed Cathedral was lit only by the sunlight that was drawn in along the length of each acrylic hair. By night, tiny hidden lights inside the rods illuminated... the pavilion inside and the swaying tips outside. (Heatherwick, n.d.)

This extraordinary project drawing attendance in the millions during the World Expo, illustrates the work of architects interested in designing experience. The Seed Cathedral is a unique way of considering the possible, considering how to conceptualize a structure that manifests the environment of its construction as well as blending light and nature. Heatherwick’s work

considers not what this structure is, but the way it worked; they way that the experience was designed in order to enact the possible.

Both sophistic invention and design attend to the possible, but the conceptualization of possible is quite different for each. For contemporary architecture, possibility is important because it guides the crafting of a structure or an experience, in the case of the seed Cathedral, an experience that is dynamic and moves. Yet this consideration of the possible has little to do with the cultivation of practical wisdom, although sophists were concerned with crafting experiences through words rather than material buildings or structures, and has less to do with the social (which the sophists lightly gesture towards).

“What is Invention?” Classical Models

Standing in rather sharp contrast to the rhetoric of the Sophists, Classical rhetorical invention typically draws its understanding of rhetoric from Aristotle and the focus on persuasion (rather than Farrell’s rereading of judgement). Classical Rhetorical invention represents a collection of several models of invention: platonic, systematic, and imitation.

Platonic

The Platonic view, sometimes articulated as an *inspiration perspective*, represents the thinking of invention as highly individualistic. In this perspective, invention is conceived as an individualistic introspection where “ideas are created in the mind of an atomistic individual and then expressed to the rest of the world” (LeFevre, p. 1). In this rendition, invention represents an unfolding of an individual’s ideas and it is purely done through an individual’s internal effort. The platonic perspective represents a model that mirrors a kind of divine inspiration; it is about a creative genius overflowing with a “new” idea. Plato conceptualized divine inspiration as having

two parts: 1) the inspiration, the gift from the gods, and 2) the individual passion to pursue knowledge/beauty/truth by linking with a teacher (or for Plato a philosopher king). By linking with a brilliant writer/artist/designer/scholar, one could become better and achieve this kind of inspiration; this is an important contribution of the Platonic perspective. But crucial to this perspective is the intensely private nature of this individual act/work (LeFevre, 1987).

Although this model is rarely taken up in contemporary discussions, the Platonic rendition is distinct from contemporary scholarship on invention because, though it offers an articulation of how invention occurs, it simply does not offer any kind of systematization or pedagogy (since it is a kind of divine inspiration). Additionally, by placing the focus entirely on the self, the Platonic perspective shuns the notion/consideration of the social contexts in which invention lives. It represents invention as having no exchange, but rather something that we find within our individual selves (through some kind of introspection) and then spew into the world--completely a-contextual. This a-contextual representation of a writer/rhetor seems rather anachronistic to contemporary rhetorical commitments.

Systematic

In some ways, the systematic approach is not dissimilar to the Neo-Aristotelian model of criticism; and unlike the Platonic view, this rendition foregrounds a kind of pedagogy. Essentially, it is a system of rules or procedures for composing discourses. The exemplar or at least the most widely known has been *topoi* or *commonplaces*. *Topoi* represent either “storage places (sources of argument) of known facts assorted for easy reference” or “places of perception useful for discovery or explaining the unknown” (McKeon, 1987, p. 31). In the systematic approach, invention is often characterized by a kind of narrow, mechanical set of these deployments (Harrington, 1962).

Essentially, invention in this approach is taught as a kind of memorized system of logics or selections. That is how rhetors learn, through learning topoi; through recognition and deployment of them. Invention in this rendition, is pre-rhetorical because rhetors are not interrogating or accessing any kind of argument. The argument is not what the rhetor is trying to invent, the rhetor is inventing, through systematic implementation of topoi (or another resource), the way to make an argument persuasive. Harrington (1962) argues this is a very narrow conceptualization of something as complex as invention; it relegates invention to little more than a scheme for “remembering topics” as opposed to a search for wisdom. This systematic model is a-contextual memorization, more than a rhetorically usable source of engagement. The extreme enactment of this approach to invention leads to imitatio: imitation.

Imitation

Imitation, sometimes called mimicry, is a somewhat self explanatory concept, yet critiques of imitation reveal important distinctions for rhetorical invention. The Classical model of invention that concerns itself with imitation, or utilizing rhetorical strategies one has been taught in order to implement them in future compositions or enactments, is predicated entirely on a model of pedagogy. In order to learn invention a rhetor must imitate what they have seen other rhetors do. Although this may seem to be a sound, intuitive model to some, the issue lies in potential for growth. Copeland (1991) poses a serious question as to the potential value of imitation conceptualized through this lens, asking how this actually facilitates creativity or inspiration. If someone one is simply imitating, is there any potential for novelty? As a vehicle for invention, does imitation have the potential to be anything more than “a barren act?” (p. 27).

Copeland certainly does not believe that imitation can ever lead to anything more than a barren act of repetition. This is an important critique to keep in mind because it represents a

question of what invention should actually be. In imitation, we have a rather self explanatory version of pedagogy, yet invention is cast as little more than another mechanistic iteration of repetition. Michael Leff (1997), on the other hand, actually attempts a recuperation of invention as imitation. His argument posits that imitation is more than the reproduction of something “found in an existing text.” For Leff, it “is a complex process that allows historical texts to serve as equipment for future rhetorical production” (p. 201). Past experiences may come to serve as groundwork for the present. Cox (1987) even discusses this rendition of invention as an invention of usable traditions, as “embodied utterances of the past” (203) that come to be reinterpreted, rearticulated, and recomposed for a current moment. Again, if this riff is simply about recognizing and rearticulating productive resources, how useful is that kind of regurgitation of strategies for invention? What these scholars appear to be gesturing towards is the social nature of invention, the learned and contextual nature of rhetorical enactments and discovery, rather than a recovery of imitation. As a note before transitioning to the social perspective, these mechanistic renderings of invention do not allow for spontaneity. To many contemporary scholars, this may seem ill fitting for rhetoric which promises itself to be an artistic practice.

“What is Invention?” A Social Perspective

If sophistic invention is concerned with possibility and practical wisdom, and classical invention offered a set of formal engagements for learning rhetorical invention (depending on if scholars would agree that those models were indeed gesturing towards invention), it is the social perspective that returns to and extends the social learning inherent in sophistic invention.

Karen LeFevre (1986) offers the conceptualization of *Invention As A Social Act*. By tracing the legacy of inventional theories, both inside her discipline of composition studies as

well as within psychology and other disciplines, she contends that invention “is better understood as a social act, in which an individual who is at the same time a social being interacts in a distinctive way with the society and culture to create something” (p. 1). LeFevre returns our attention to the contextuality of invention by predicating her work on the argument that our understanding of language foregrounds invention.

Since language is a social construction, even if invention may be “done” by an individual, invention is inherently a process implicated in and “affected by that individual’s relationship to others through language” (p. 8). Essentially, for LeFevre invention is a social process because language (the parts and parcels or building blocks of invention) is social rather than individual. This perspective, quite compellingly, opens the scope of invention to sociality in ways that Classical modes denied and ways that extend sophistic concerns and commitments.

In fact, this extension of sociality and context is the primary contribution of the social perspective. Although LeFevre still limits the notion of invention specifically to writing and oratory, rather than as a mode of inquiry or engaging with the world (as more contemporary perspective and Sophistic perspectives would advocate), her rendition of the social perspective focuses pedagogy more abstractly. The notion of pedagogy or teaching invention, in this perspective, is unencumbered because invention becomes “an act initiated by writers and completed by readers, extending over time through a series of transactions and texts” (p. 1). Pedagogy is unencumbered, and perhaps more aptly translational, in that the social dimension of invention cannot be taught apart from an inherent cultivation of skill through composition and engagement with texts, authors, readers, etc.

Although the insistence on sociality and context poses critical implications for teaching invention, this perspective remains somewhat undeveloped as a pedagogy that extends outside of

composition. Again, the challenge to rhetorical invention returns to the questions of purpose and pedagogy, on the other hand, the challenge or central questions for architectural design in relation to this social perspective, returns to the possible. Architects are trained to appreciate and devote themselves to the notion of progress (de Graaf, 2017), at times a relentless pursuit, part of this notion of progress must inherently consider how buildings or spaces will be experienced (and be enacted through designing buildings to be experienced in particular, planned ways). For architects designing experiences, “the social” is about those social interactions within these structures; how architects plan and design spaces for people to interact and engage. This however, has little in common with the social realities of individual users (little engagement with how projects are taken up) and even less to do with the life between buildings/structures, the implications and connective tissues that make up streets, neighborhoods, communities, and cities. This disconnection is the way in which rhetoric offers a focusing lens for design practices.

Informing Contemporary Invention: Excavating Missing Pieces

Considering the state of contemporary rhetorical invention and indeed the future of invention requires a serious engagement with John Muckelbauer, whose titular text *The Future of Invention* (2008) represents both clarification and, ultimately, complication through the way he contends with change. Muckelbauer argues that in spite of the sheer amount of research on postmodern theory, some of the crucial implications of postmodern theory have gone uninterrogated; in particular, the problem of change. This problem of change is of crucial concern for invention. Postmodern scholarship tends to still conceptualize the notion of change as one that is an “effect of overcoming and negation” (p. x). In contrast, Muckelbauer offers an affirmative sense of change (and by extension an affirmative sense of invention); inviting rhetors

to rethink how we might respond to the idea of a problem, something needing to be changed or addressed, in the first place.

He claims that this affirmative sense of change

has less to do with simply accepting or rejecting the content of any particular proposition and more to do with altering the style through which we engage in the everyday practices of reading, writing, and responding. (p. xi)

This would represent a consideration of the conditions of our modes of inquiry; it is a reconsideration of how to engage with work in a way other than simply changing/solving problems. What would responding to the problem of change in a more affirmative way look like? How could this affirmative approach be engendered? In order to understand these questions, and indeed contemporary invention, I argue that we must (re)consider the future.

The notion of the future is critical for invention because futurity is intimately linked with beginnings.

It is easy to imagine that the concept of invention originates with a concern for beginnings... It's arrival is often likened to a birth simply because an invention promises a kind of renaissance... offering the start of something different, even something new. (p. 1)

The importance of rethinking, not what is happening next for invention, but rethinking the nature of futurity entirely, is that when conceptualizing the future, we conceptualize it as “new,” particularly for invention. So the future is constantly positioned as a decisive break from the past; this maps onto the Platonic world view that divine inspiration or novelty must be absolute, revolutionary, and “even unrecognizable” (Miller, 2000, p. 141). Yet in considering futurity in relation to tradition, considering the future as novelty, as a decisive break from the past, is critically flawed. Novelty, “in order to be rhetorically useful... as well as comprehensible... must be situated. Rather than offering the radically new, it must occupy the border between the

known and the unknown” (Miller 2000, 161). The crucial point here is that invention must be legible within a current set of social conventions.

While our contemporary conceptions of future and tradition often render “novelty” as a radical break, in order for invention to ever be useful (something that can be rhetorically productive) it has to be legible. Muckelbauer poignantly states that “invention does not constitute a point at which something begins. Instead, this affirmative invention imminently enables the very movement of beginning” (p. 165). In a move of postmodern irony, Muckelbauer recuperates imitation as a way to set the stage for the possible conditions of inspirational invention to occur.

Rather than imitation as a return to barren repetition, Muckelbauer emphasizes the importance of sociality in learning repetition with difference; this repetition with difference ultimately being Muckelbauer’s way of allowing the conditions for invention to emerge. The affirmative inventional practice that he articulates is one that represents, somewhat frustratingly, an abstract kind of pedagogy, invention as a mode of inquiry, and way of existing through a different relationship with the idea of problems/change. Muckelbauer is not the only scholar to reimagine imitation for contemporary rhetorical invention. In a similar vein, Farrell (2008) also views temporality as bearing heavily on rhetorical invention asserting that, when thinking about invention, the “past shouldn’t be looked at as a dead grave but a cauldron of live possibilities.” This represents a continued understanding of the relationship of invention being integrally implicated with time; in this example, the past to the present.

In Muckelbauer’s discussion, a reconceptualization of “future” is not an overcoming of the present, but rather must be legible within and embedded in the social understandings of the present. This notion of legibility within and of social understandings in relation to invention is taken up in Hartelius’ discussions of invention. Hartelius’ articulation of rhetorical invention

distinguishes itself from other contemporary renditions because she offers a clear model for pedagogy.

Hartelius articulates a model of invention as taught through practice and advocates for a pedagogy based in this rendition of invention. For Hartelius, “invention thrives on a dialectic between structured heuristics on one hand and on the other, free modes of discovery” (p. 161). This rendition refuses to allow a minimization of invention to simply the mechanistic; in order for inventional practice to be taught, there must be a balance between structure and freedom to “play.” This articulation draws heavily on Vico’s discussion of convention as being integral in instructive capacity, but not demanding of absolute adherence. In particular, Hartelius’ model starkly contrasts, even perhaps innately criticizes, pedagogies of invention reliant on imitation and memorization. Interestingly, invention, in this conceptualization, seems haunted by an innate understanding of genre without ever being named (it must be noted, that Hartelius never articulates invention in relation to genre). In chapter four, I take up what I suggest is a kind of generic haunting, of both invention and design, in order to outline a thicker sense of invention informed by design. The fourth chapter specifically attends to the purpose of invention as well as how rhetorical invention may be taught.

Table 1. Graphical Representation of Place

Concerns Relating to Place	In Architecture	In Rhetoric
Theoretical Engagement	Primarily practitioner oriented	Primarily either metaphoric (with <i>topoi</i>) or as a vehicle for other objects of inquiry
Approach to Temporality	Focused on building/construction	Focused on how places may be demonstrative of particular rhetorical practices
Nature of Place	Form, Built, Finite	Lived experiences, ongoing/developing social enactments
Experience	Experiences are designed	Places are experienced

Table 2. Graphical Representation of Rhetorical Invention

Perspectives on Rhetorical Invention	Purpose of Invention	Invention & Teaching
Sophistic	Potential, novelty, practical wisdom	Interaction with other arguments
Classical: Platonic	Divinely inspired work/artistry/brilliance	Individually developed with a philosopher king as mentor
Classical: Systematic	A-contextual memorization through pedagogy	Rhetors learn through systems/rules of composing arguments (ex. topoi)
Classical: Imitation	Past contexts and experiences become resources for current practice of argumentation	Taught through repetition
Social Perspective	Social, shared knowledge production and interaction through language	Taught and learned socially (begins with writer and completed with reader)
Postmodern	Invention and change as culturally, historically, and socially constrained acts/thinking	“Imitation/Repetition with difference” sets the conditions for invention
Contemporary	Cultivating the capacity for productive, critical engagement	Line between structured learning and play

CHAPTER 3: Designing Place, Designing Publics: The Swords To Plowshares Belltower

This chapter articulates a connection between design of places and the implications these practices have for publics. First, I offer a theorization of *place* extending from cultural geography, one that positions *space* and *place* as rhetorical theoretical concepts rather than vehicles of study within rhetorical scholarship. This theorization is rooted in both an attention to potentiality as well as publics. Then I introduce the case study for this chapter, a traveling monument grounded in an engagement with publics and the legacy of war, the Swords to Plowshares Monument, in order to consider how the development of places implicates publics.

Space and Place

The spatial turn across the humanities that began in the 1980s is evident in the reinvigorated interest in space and place across multiple disciplines. The sociality of material, spatial realities has been particularly taken up by scholars interested in the plasticity/development of new forms of technology (GPS mapping, GIS, communication, faster travel, etc), building capabilities, urban environmental growth, etc. One of the critical challenges and exciting opportunities of this transdisciplinary movement is the range of theoretical approaches to space and place that have emerged.

As previously indicated, space and place are robust topics of interest for rhetoricians, particularly those concerned with materiality and memory. In spite of this interest, it might be argued that rhetoricians use these terms quite carelessly; or at least uncritically. As indicated in the introductory chapter, this leads to the terms being used as synonymous within some rhetorical scholarship, a practice that epitomizes both a lack of theoretical clarity and points to the fact that place, in particular, has become a conceptual vehicle for rhetorical study, rather than a point of theorization.

Similarly, architects conceptualize place as constructable and, importantly, finite; finite both in the sense of spatial (places have boundaries) and conceptual limitations (places can be finished). For architects, places can be drawn and defined in the construction process; there are real boundaries. Places are also something that architects construct. The physical construction of a place ends once the plans have been executed to completion. Places in this perspective, even conceptualized as designed experiences, are constructible and eventually will be finished by an architect.

Building upon this range of means for engaging these terms, this section outlines theoretical contributions and contemporary developments in theories of space and place from cultural geography as a means of developing a stickier sense of place. Moving forward with a discussion of this legacy, I will pose a theoretical extension of space and place that continues to center their relationship; as a discussion of these two concepts in isolation would deny both the centripetal nature of their relationship, as well as a fully articulated rendering.

Cultural Geography

Most contemporary rhetorical scholarship regarding space tends to signal some kind of lineage to Lefebvre or Yi-Fu Tuan. Drawing on cultural geographers, particularly Tuan, can most vividly be seen in the apt, codependent articulations of the relationship between space and place. Tuan's (1977) canonical work within cultural geography, *Space and Place*, defined the titular concepts of place in relation to that of space: "if we think of space as that which allows movement, then place is pause; each pause in movement makes it possible for location to be transformed into place" (p. 6). Within this seemingly simple comparison, Tuan crystallizes the structural interrelation of space and place; defined with and oftentimes against one another. Lefebvre (1974/1991), on the other hand, in *The Production of Space* specifically argued that

space is socially constructed. This represented a critical point of divergence from traditional articulations of space as being devoid of meaning⁶; instead, for Lefebvre, there is a recognition of the constructedness of space among and through different kinds of relations.

David Harvey and Doreen Massey are geographers that take up this legacy of Tuan, quite explicitly, in relation to Lefebvre's argument that space is socially constructed. Where Harvey positions economics and capitalism as the chief articulating force in our understandings of space, he says "time, space and money make the world go round... it is capitalism... that determines our understanding and our experience of space," Massey (1984) discourages this sole focus on capitalism (which I will return to a bit later), but does specifically argue that "the spatial is socially constructed" and more than simply that, "the social is spatially constructed as well" (pg 6). Massey's canonical work, *For Space*, is indicative of a productive move towards reconceptualizing or, as she says, recovering space; in which she defines space as "a simultaneity of stories so far." For Massey, the conceptualization of space is important precisely because of its organizational capacity in the experience of everyday life; it is both a social construction and constructs our sociality, the experiences of our lives. Yet space is never the same for any two people; it is a process that has individual, physical, and collective histories.

If space is theorized as a "simultaneity of stories so far," where does this leave place? In terms of thinking about the trajectory of place as a concept, Heidegger, Tuan, Cresswell, and Massey all figure prominently across a range of disciplines. Heidegger's rendition of place is one that scholars have found useful to draw from in the past, and although rarely utilized contemporarily, does illustrate the importance of uniqueness of place in contemporary scholarship (although doing so as a foil, as will become clear in the discussion that follows).

⁶ For a more detailed discussion of how space has been theorized as devoid of meaning historically, see (Massey & Allen, 1984); (Cresswell, 2015); (Massey, 2013).

Uniqueness or specificity of place is a key concept in thinking through the relationship of these concepts. Historically, both space and place had been cast as shadows that were reductive. In conceptualizing the specificity of space, it was often reduced to or conceptualized in relation to measurement, e.g., the distance between places.

One crucial issue with this reduction of space to distance can be illustrated in the concept of time/space compression, which is central to understanding the implications for how capitalism and globalism impact our understandings of space (which is a central feature in the theoretical development of cultural geography). Marx famously posited that “space will be annihilated by time.” His prophecy is predicated on the impact he foresaw that globalization would have on our understandings of space. Massey has noted that there are two important pieces to Marx’s claim. First, “there is more space in our lives but it takes less time” (Massey, 2005, p. 90). Essentially, we engage with and our lives are impacted by relations that are more distant than ever before. Second, “we can now cross space (through air, on screen, through cultural flows)” (p. 90); with greater ease of travel and more access to communication technologies, there is a collapsing of perceived space and this speed at which we can now navigate space is important because it gives the illusion that the “speed-up has conquered distance” (p. 90).

Unfortunately for Marx, but fortunately for us, his foreshadowing was less than prophetic because it is predicated on the reduction of space to simple measurement. This conceptualization of space reduces space to distance rather than anything social or a productive of social relations. Time can't conquer space unless space is a measurement and measurable; unless we are willing to reduce materiality to economics and render space as a dead thing that can be claimed. This reduction also ignores the need to account for the "power-geometry of time space compression" (1994, 61). It is about the difference between how social groups/individuals "are placed in

distinct ways and in relation to these flows and interconnections" (62). Some social groups can use time space compression, some move a lot but have little control, some initiate flows and movement, some cannot, and some are on the receiving end or are imprisoned by these forces.

Returning to the specificity of place, which was reduced to a kind of fixity for Heidegger, he argued that it was a long internalized history within an individual that gave place its specificity⁷, but as Massey (1994) counters, it is "constructed out of a particular constellation of relations, articulated together at a particular locus" (p. 66). Certainly, historicity is not unimportant for place, it is simply not some fixed internal history. Rather the specificity of place is constructed from a much larger set of relations and social processes than what we "define for that moment as the place itself (whether street, region, or continent, etc)" (p. 66). The key implication for this is that there is a critical set of relations between localities and a much wider context in which a locality/place exists that is mutually constitutive. A Heideggerian approach casts place as a fixed concept that has an essential characteristic to it; this rendition becomes problematic and anachronistic given the contemporary articulations of place that are much more constellatory in nature; constellatory in terms of shifting proximity, intensity, and relations.

Tuan, for example, posits place as always in relation to space; as previously noted, for him, place represents a pause in movement where a location can become place. This offers a much more experiential rendering of place. Cresswell (2004), expanding upon his predecessor Tuan, offers place as a combination of "a meaningful site that combines *location, locale, and sense of place*" (p. 2). His discussion still retains the focus on experience, but for Cresswell places are understood when they are engaged with. Places come to be known when "places are practiced." It is not simply a combination of location, locale, and sense of place that constitute a

⁷ For a more detailed description of how Heidegger conceptualizes this internalized history, see Cresswell (2015); Heidegger (1962); Heidegger (1993).

“place,” but rather when these three components are understood in congruence with one another in a meaningful way. Experience, process, and practice will come to be key recurrent features in contemporary theorizing of place.

Massey (1994) also discusses place in relation to space, but attempts to offer a more “progressive sense of place,” one that is not static, in contrast to Cresswell’s reliance on a kind of fixed location. If places are to be conceptualized in relation to their sociality and connectivity, then these social interactions should not be viewed as static, but rather “places as processes” (p. 66). There is an importance to considering connectivity as opposed to movement and settlement, when thinking about the relationship/role of place. These linkages matter, both the linking of place to space and the way places are linked to one another.

Thinking about these linkages has been of particular import for cultural geographers concerned with both specificity of place/uniqueness of place as well as the conceptual terms *local* and *global* in the wake of globalization. The critical piece to engage with in relation to global and local is that neither are simply effects or outputs. For example, in emphasizing the specificity of place, it is important to note that this specificity “also derives from the fact that each place is the focus of a distinct mixture of wider and more local social relations” (Massey, 1994, 68). Essentially, these interactions between local and global are unique effects that wouldn't happen without the specific entanglement of relations. Global connections and relations certainly impact local environments, but they are not utterly molded by these relations. Just as the local is not simply an output of global forces in a particular place, the global is not constituted solely by the sum of local relations. Both the global and local social relations articulate and implicate one another; scholars need a global sense of the local or a “global sense of place”.

The importance of this connectivity in the wake of late stage capitalism and globalization, returns us to the notion of space as a simultaneity of stories-so-far. For Massey, places are linked and represented as “time-space events” (2005, p. 130). Places are events that we experience collectively and individually, not simply locations or sites that can be visited or returned to. This lack of return is an important fixture of place because returning to a place would imply a place can remain static rather than recognizing where and how places are always changing/different. Places are unique events precisely because they are individually experienced processes (with historical, cultural, geographic, global, and individual histories).

Re-envisioning Space and Place

It is important to note that rhetoricians and geographers are both interested in contextualization; “in one sense the very thing geographers study is variation” (Massey, 1984, pg 8). If each place is a unique constellation of sociality and a story-so-far, then the question becomes how to make sense of the immense variation between places, the multiplicity, while still accomplishing more than simple description. This in some ways maps on well to the interests of rhetoric; in fact, rhetoric is always fascinated with this kind of question. Interest in how places function or may function rhetorically, whether it is places of public memory, locality, etc. is well within the purview of rhetoric.

Even if some rhetoricians may not explicitly identify with sophistic inclinations towards potential, contemporary interest in the questions of the rhetoricity of places position rhetoric as being interested in potentiality. It is this interest that serves as an entry point for rhetoricians into theorizations of space and place and as productive as Massey’s theorization of space and place is, it does position the concepts in a great deal of precarity. How can scholars engage or study space if it is a simultaneity of stories-so-far? How might the composition of places be attended to if

they are time-space events; or perhaps more aptly, if they are individually experienced moments?

In order to attempt some answers, I build upon Massey's theorization of both space and place.

Massey's definition of space as a simultaneity of stories-so-far is extremely productive for emphasizing the sociality, process, and contingent nature of space. She notes that

if space is a sphere of multiplicity, the product of social relations, and those social relations are real material practices, and always ongoing, then space can never be closed, there will always be loose ends... always potential elements of chance" (2005, p. 95).

Massey is deeply invested in the potential of space and spatial thinking for understanding and engaging with the world, yet shies away from discussing potential as a primary feature. In order to extend her discussion space, potential must be centered. A more open articulation of space, rather than a simultaneity of stories-so-far, is that *space represents the way in which we articulate or imagine potentiality*.

The implications for this definition of space inherently bear upon understandings of place. If space is about the ways in which potentiality comes to be articulated, then place as a time space event, becomes an enactment, a *moment of realized and semi-realized potential*. Places as experiences are haunted by potential; potential, perhaps realized, moments that are constellated by our experiences, social relations, spatial and material realities, and possibilities of stories that may/may not ever manifest. Places become bound up in concerns of circulation and a kind of circulation themselves that is actualized through entering into social and material relations⁸.

⁸ Certainly, the notion of place as enactment of moments of potential, is inherently bound up with and by an understanding of temporality; in this way, it is similar to discussions of virtuality and temporality as presented by Deleuze and Guattari (1994).

The Swords to Plowshares Belltower

The case study for this chapter centers around the Swords to Plowshares Belltower. This traveling monument is an example of a project designed specifically with publics in mind. The Swords to Plowshares Belltower is a monument designed by artist and activist Roger Ehrlich in collaboration with the Eisenhower Chapter of Veterans For Peace. Unlike many traditional monuments, this monument travels and is constructed in each new location to which the project travels. The Belltower was first designed and built in 2014 in recognition of Armistice Day, the centennial of World War I, and the semi centennial of the Vietnam War. Originally modelled after the North Carolina State University Memorial Belltower, the Swords to Plowshares Belltower stands twenty-four feet in height. The Belltower is assembled in four sections that are stacked atop one another. Each individual section stands 6 feet in height. The frames of the four sections themselves are constructed using three reclaimed steel pillars, with bars running horizontally across the structure. See Figure 1 for an image of the Belltower being erected.



Figure 1. The Swords to Plowshares Bell Tower being set up for a showing.

From these bars, individual tiles, made from recycled aluminum cans, may be hung by participants who want to write and share their experiences with war. The Belltower has over 2,000 unique tiles made by participants. The tiles themselves are difficult to read, partially from weathering and partially because it would be difficult to read any that are above eye level. Everyone viewing the Belltower is encouraged to share their experiences with war by inscribing tiles, whether they themselves are veterans, survivors, family members, friends, loved ones, or simply citizens. Participants are also encouraged to ring the bell within the tower, by stepping within the structure (see Figure 2 for an image of the church bell).



Figure 2. Visual from inside the Swords to Plowshares Belltower looking up at the church bell as it is being raised.

A large church bell, excavated by the Church of Reconciliation in Chapel Hill during renovations and subsequently donated to this project, has been situated atop the Belltower. The primary signage of the Belltower is the inscription on the base of the Belltower that reads “And they shall beat their swords to plowshares,” a biblical quote, see Figure 3. The additional sign that accompanies the Belltower explains that the place was built to recognize the impacts of war and commemorate all those impacted by war.



Figure 3. Inscription near the base of the Swords to Plowshares Belltower.

As a traveling monument, the Swords to Plowshares Belltower has toured throughout a variety of communities; the dedication of the Belltower, on May 26th of 2014, Memorial Day, occurred in front of the North Carolina State University Memorial Belltower on North Carolina State University's North Campus. The dedication site was selected since the Swords to Plowshares Belltower was modeled on the design of the NC State Belltower (see Figure 4 for an image looking up at the Belltower).

Throughout 2014, the Swords to Plowshares Belltower traveled to and was shown at the National Guard Armory in Durham, NC, at Vance Monument in downtown Asheville, NC during the Veterans for Peace National Convention, and at Packapalooza on NC State's Campus. The Belltower has maintained annual installations since 2014 during the week of Veterans Day at the North Carolina State Capitol. Since 2015, the Belltower has also been shown annually for the two weeks leading up to and through Memorial Day, on the National Mall between the King and Vietnam Memorials. Additionally, the Swords to Plowshares Belltower has received a grant

from the North Carolina Humanities Council to begin developing an additional belltower structure so the project may be able to tour more consistently across North Carolina.



Figure 4. The Swords to Plowshares Belltower stands exposed to sunlight and wind.

Thinking about a “place that moves” like the Swords to Plowshares Belltower is in some ways very counterintuitive to colloquial understandings of place. Places are often thought to be fixed, consistent, and located. However, as we have seen in theoretical debates on place, reconceptualizing place as in flux is characteristic of contemporary theoretical discussions. Although many theorists would agree that location is a key characteristic, grounding place in location jettisons both process and potentiality from place.

In order to consider how place is implicated in the creation and development of publics, I interpret/illuminate the Swords to Plowshares Belltower to expand upon the theorization of place

as a moment of realized potential by: 1) attending to the extent to which durability and sociality are implicated in enacting publics, and 2) engaging how traces of place implicate publics.

Considering the Durability of Places and Social Interaction

The Swords to Plowshares Belltower, as previously noted, is a traveling monument that has been shown in a variety of locations over the past six years throughout North Carolina and on the National Mall in Washington, D.C.. Certainly showing the belltower at the Nation Mall is a very different location and experience than showing it on the North Carolina Capitol grounds or even in Asheville. The dedication on North Carolina State University's campus, which was the first showing, may have been the beginning of this place, but each subsequent showing is not a new place but rather a unique instantiation of a place. The circumstances of the location, the space and most crucially, interactions of individuals are all different; these showings, although different, are parts of the transformation of this place. Each location of the place represents a different materiality and sets this place in conversation with different environments. However, the place still acts on visitors in specific ways that, just as any other place would, encourages and discourages particular interactions. When you first see the Belltower, the structure draws your attention upward. The structure itself looks like a bell tower made of metal blocks, until you get closer. The closer you come to the Belltower, the more it becomes clear that the structure is not made of metal blocks, but rather tiles that blow in the wind and reflect the sun.

When you reach the Belltower there are typically other viewers interacting with the place, talking with others, or speaking with the volunteers. The volunteers (usually one or two members of Veterans For Peace) direct people to the text inscribed on the tower "And they shall beat their swords to plowshares" (Figure 3) and tell viewers that they can create and hang their own tiles if they have experiences of war they would like to share. Other viewers may often be seen creating

their own tiles to add to the Belltower from recycled aluminum cans. The Belltower encourages this physical interaction between viewers and the structure. It also encourages viewers to look at the Belltower as a structure rather than focusing on the individual tiles. As previously noted, the tiles themselves are difficult to read from weathering and from the material from on which they are inscribed.

Blair (1999) emphasizes durability as an important component for consideration in regard to rhetorical materiality. Transformations, related both to durability and vulnerabilities, of places materially and socially indicate the extent of the rhetorical work that places can perform. The Swords to Plowshares Belltower is particularly vulnerable to the decay of time and the elements. As a traveling monument, the Belltower is exposed to the outside weathering that a building or monument would face. The rain beats down along the steel frames and rolls off of the aluminum tiles fading them over time. The sunlight beating down on the tiles and the wind may expedite this fading. In contrast to monuments made from marble or granite, even when exposed to similar weathering and fading over time, tiles made from recycled aluminum cans are certainly much less durable than stone monuments. The legibility of the tiles becomes less distinct due to these vulnerabilities and exposures.

The question that seems to arise from this apparent decay in materiality is “what does the monument lose as a result of this material vulnerability?” Certainly, the ability to read each tile will be lost over time as they fade from the battering of winds or from sunlight. Viewing and touching the tiles is an important part of the experience, but your vision is continually directed, from the first time you see the monument, upward toward the totality of the Belltower. From a distance, the monument appears to be a belltower constructed of silver colored bricks, but as one draws closer the bricks appear to move, the gaps between what are in actuality individual tiles

become apparent. It is the visual stability and instability that draws the viewer's attention. As the viewer draws closer to the Belltower, moving into closer proximity, the gaze is drawn upward toward the cascade of tiles and it becomes apparent that the concrete appearance of this tower, from a distance, is a mirage of sorts. When close to the Belltower, viewers are able to investigate this visual construction and see the fragile nature of these individual aluminum tiles. And as their gaze is drawn in and up, the tiles are particularly difficult to read. It is this difficulty in reading individual tiles, even those at immediate eye level, that visually discourages a focus on individual tiles, shifting the focus instead to the collective set of experiences of war that totalize the monument. The totality of this place is implicated in the on-going public construction (and re-construction) of the monument. The transformations, in regard to durability and vulnerability of this place, reiterate that the social interactions and performances are maintained and recreated at this place.

Again, each location the Belltower travels to fosters unique and also consistent interactions between visitors. This is important for thinking through the potentiality of these moments. The Swords to Plowshares Belltower, as a place, encourages specific interactions between the structure, space, and visitors: gazing upward, having the opportunity to create a tile, seeing others add their stories, recognizing and seeing the stories of others. At the same time, each showing of this place is different. If the place is in the same location, the interactions between individuals are still unique from day to day and when the location moves, the experience of visitors with the material environment has a different set of relations.

For example, when the Belltower is shown on the North Carolina State capitol grounds, its materiality is put into conversation with the material discourses of the other monuments as well as within the context of the vibrant downtown walking district in Raleigh. The capitol

grounds feature several types of monuments: an equestrian monument dedicated to the three presidents from NC, Vietnam War memorial, NC Veterans Memorial, Women of the Confederacy memorial, and several monuments honoring the Confederacy as well as Confederate soldiers⁹. Showing/locating the belltower at the National Guard Armory in Durham, NC, offers a very different material experience. The National Guard Armory, located next to a walking trail and backing onto a forest preserve, is a military office primarily for information and resources.

Thus, when the belltower is located at the capitol, the experience of the place is a contestation of memory (between the cacophonous statues on the grounds and the belltower itself) settled in an urban environment. When the belltower is shown at the Armory, the experience was put in conversation with institutional military structures, service availability, and within a much more naturalistic environment. Each of these showings, although within different material settings/locations, simultaneously engender similar interactions with place as well as unique material considerations that are reflected/inscribed/traced into future experiences of the belltower. The experience of locating the belltower on the State capitol grounds is one of fluidity and concretization. The belltower displays, collects, and archives different experiences and social aspects of war through interacting with and performing/practicing place; this is contrasted on capitol grounds with the settled nature of commemoration displayed by the materiality of these monuments. The iterative nature of place and publics is part and parcel to the visibility/experience of the belltower in a way that disjoints the capitol monuments. The belltower and the location of the Armory have a similarly iterative nature. The Armory is a resource office, which means that the institutional resources and work are always confronted

⁹ For a detailed description of these monuments, see Bishir (2012) through UNC Libraries' Documenting the American South: https://docsouth.unc.edu/commland/features/essays/bishir_two/.

with and reacting to the social aspects of individuals; this continual confrontation and engagement is similar to the belltower. The placement/location of the belltower implicates the iterative or concrete nature of the material environment and social practices within proximity, precisely because of the visual, material rejection of "finished" or "settled" depictions of war, meaning, and publics.

Visualization and Traces of Place

The Swords to Plowshares monument presents a unique enactment of circulation. The Belltower clearly has a circulation in terms of the locations to which it travels, yet that is not the unique part of this place. Rather it is the traces of circulation/transformation that represents a unique rhetorical enactment of the Belltower. Visibility of circulation is not the only visibility constructed by this monument. Although these tiles created by visitors serve to literally construct visibility, in that, the Belltower is visually constituted by tiles serving as the building blocks maintaining the tower, the tiles also metaphorically construct this Belltower. Through this visual construction, the Belltower forces visitors to see the individual tiles at eye level and then gaze up at the collection, recognizing both a totality and history of these traces, but also the ongoing transformation of this place.

This interactivity with the monument is quite different from other forms of supplemental rhetorical activity, like that of the Vietnam Memorial. Whereas artifacts contributed to the Vietnam Memorial are collected and archived every day and replaced by those of subsequent visitors (Blair, Jeppeson, & Pucci, 1991, pg 272), the visibility of that interactivity is different. The social interactions of leaving artifacts and adding to the Vietnam Memorial is visible when it is occurring, but if you are not there in the moment, you will not see that performance with that place. The traces of those interactions and contributions are archived, but that transformation

lacks visibility. However, in the case of the Belltower, the traces are visible. The traces are not foregrounded to be read individually, but rather holistically; it is the interactivity, the traces of transformation in this place, that visually construct the place. Thinking through multiplicities asks us to recognize the transformation of place; not simply multiplicity in relation to movement or location, but rather the material and social processes that are implicated in the rhetorical work of place.

The tiles that individuals imbue with their experiences and stories, offer a visible representation of circulation; the material, social, and contextual transformations of this place. When entering into this structure, the visible, material representation of this circulation surrounds the visitor; they are surrounded and confronted with, not only, a visual representation of the process of circulation, but the traces of moments of *this* place as well as the potential of *place*.

Designing Places as Public Engagements

Dickinson, Blair, and Ott (2010) define rhetoric as "the study of discourses, events, objects, and practices that attends to their character as meaningful, legible, partisan, and consequential... it organizes itself around the relationship of discourses, events, objects, and practices to ideas about what it means to be public" (p. 2-3). The notion of rhetoric itself is bound up in the concerns of publics. Although rhetoricians have not been as consistently engaged in the theorization of space and place in the literature, having a theorization of place that foregrounds potentiality transfigures place into an object of inquiry and theorization for rhetoricians. Additionally, this theorization helps to examine the role of design and construction of places in relation to publics because it foregrounds a process that is material, historical, and social. In fact, one of the clearest ways in which rhetorical scholarship offers insights into discussions of design and architectural work is through foregrounding what it means to have and

enact material consequences, to constitute publics through the construction of place(s). By attending to the ways in which places are constituted, through architecture, the relation to publics is illuminated.

Warner describes a public as “the social space created by the reflexive circulation of discourse” and although he primarily discusses these discourses as speech or written acts the notions of a public has material ramifications as well (p. 61). For Warner, “the address of public speech is both personal and impersonal. Public speech can have great urgency and intimate import. Yet we know that it was addressed not exactly to us, but to the stranger we were until the moment we happened to be addressed by it” (p. 57). These discourses have intended as well as unintended addresses or users, in a more material sense; these are both personal and impersonal, designed and experienced. Publics share communal social identity/understanding that is disseminated both within and without of the reach of practices, participation, and experiences (it is both captured within and extends from).

Warner’s understanding of publics requires that strangers are related through text and experience; texts and experiences circulate from individual experiences as well as communal experiences with place, thereby making them personal through each iteration or moment of experience. Warner (2002) states:

With public speech... we might recognize ourselves as addressees, but it is equally important that we remember that the speech was addressed to indefinite others, that in singling you out it does so not on the basis of our concrete identity, but by virtue of our participation in the discourse alone, and therefore in common with strangers. (p. 418)

Participating in the discourse allows one to become part of its public and thus share that commonality with others who are or have experienced the discourse. Gerard Hauser (1999) reifies this in stating “the telos of a public is to mold a world that is hospitable to its members

shared interests” (p. 69). This reification occurs through the circulation and recognition of the intertextuality of discourses.

No single text can create a public. Nor can a single voice, a single genre, or even a single medium. All are insufficient to create the kind of reflexivity that we call a public, since a public is understood to be an ongoing space of encounter for discourse. It is not texts themselves that create publics, but the concatenation of texts through time. (Warner, 2002, p. 61)

This project considers how publics come to be, not just through the circulation of texts or discourses, but also materially; through imaginations and experiences of place. By paying attention to how designed structures/buildings/landscapes, as opposed to texts or discourses, interact with and shape publics through material experiences, we can foreground the iterative, intertwined nature of place and publics, particularly in the experience of design. The belltower offers a ripe example precisely because the belltower foregrounds the circulation of individual experiences and histories within the material design of place.

The structure’s design actively crafts a similar individual experience for each/all users; in keeping with traditional crafting of intentional structures/experiences. The design of the belltower also leaves room, however, for individual iterations because it is set up as an ongoing space of encounter with the material environment, the material structure, and other members/discourses of publics. The belltower, through its design, demonstrates how place, conceptualized as moments of realized and semi-realized potential, and publics are enacted, practiced, and iterated. Publics and places are concatenations of experiences through time, and their experiences are connected. Considering how publics are formed in part through material experiences of place, allows us to better engage with the ways in which publics are constituted through participation and through hailing. It is this social recognition and hailing that allows us to consider and engage with the moments that constitute place, within these continual

negotiations. Attending to the constitution of publics through experiences of place is a perennial negotiation, that is implicated in placemaking practices. This perennial negotiation serves as the focus of chapter five, particularly the need to incorporate an active concern for publics into design; by offering an example of public focused architecture that demonstrates best practices and concerns for architects and designers.

**CHAPTER 4: Generic Haunting: Collecting Invention from Architectural and Generic
Debris**

*I like complexity and contradiction in architecture... I am for richness of meaning rather than
clarity of meaning.*

Richard Venturi

*Architecture is one of the most urgent needs of man, for the house has always been the
indispensable first tool that he has forged for himself.*

Corbusier's *Towards a new architecture* (p. 13)

Drawing on architectural design pedagogy, chapter four presents a theorization and model of rhetorical invention predicated upon genre, rooted in material understandings of space and place. First, I discuss the relationship between contemporary rhetorical invention and genre in order to unpack the generic inventional practices of designers. Then I discuss housing insecurity, nationally and within academia, in order to set the context for the design studio that serves as the case study for this chapter. Through an examination of inventional pedagogy within design studios such as this one, I illustrate how and to what extent a generic understanding of rhetorical invention results in a productive intervention into design pedagogy and practice, as well as into rhetorical scholarship on invention.

Rhetorical Invention

A Vignette on Invention

In 1610, Galileo Galilei published Sidereus Nuncius, which detailed several key astronomical observations, including Jupiter's moons (called the Medician Stars but eventually renamed the Galilean moons) orbiting the planet (Sobel, 1999; Whitaker, 1978). The rotation of the moons around Jupiter completely

contradicted accepted Church doctrine of geocentrism, lending credence to the highly suspect (at the time) Copernican or heliocentric model of the universe. Predictably, the publication of this treatise, seen as promulgating Copernicanism, prompted an inquisition from the Catholic Church, leading to what became known as the Galileo Affair.

*During his first inquisition trial, the commissioned council of theologians reviewing the heliocentric model and related evidence unanimously judged the heliocentric model to be "foolish and absurd in philosophy, and formally heretical since it explicitly contradicts in many places the sense of Holy Scripture" (Galilei, 1989). Galileo himself was ordered to renounce and abandon any association or ideas regarding Copernicanism. This abandonment held for a time until Galileo published *Dialogue Concerning the Two Chief World Systems* in 1632, which served to extol Copernicanism and ridicule geocentrism, through fictitious arguments between scholars.*

This brazen act of (apparent) heresy, and its popular reception, served as the grounds for his second inquisition. Unfortunately for Galileo, being right didn't matter. His heretical rebukes of accepted church Orthodox ultimately left him under house arrest for the next nine years of his life (Sobel, 1999).

As the vignette above indicates, Galileo made a crucial miscalculation in the nature of scholarship, namely, he miscalculated the paradox of revolutionary invention and discovery. It was not until the first inquisition trial that heliocentrism was formally denounced as heretical by the Catholic Church. Galileo's presentation of astronomical observations, of evidence that moons could orbit planetary bodies other than the Earth, was too much for contemporary audiences to fathom. Galileo's evidence, and his ideas based on that evidence, were so far afield from the contemporary understandings of science which were intertwined with the theology of the church, that his work was rejected at face value. What came to be one of the defining moments in Galileo's life and in the trajectory of scientific thinking was *too* revolutionary.

It is precisely this notion of revolutionary discovery that is both characterized as dangerously impractical and central to any conceptualization of invention. The danger of

impracticality is evidenced in Galileo's fate: he endured not one but two inquisitions. The inventional insights and worldview Galileo presented were wholly new and illegible within the historical, social traditions of the moment. This history demonstrates the extent to which the work of invention and subsequent insights must be legible; in fact, much contemporary scholarship surrounding rhetorical invention seems to be premised on the legibility of invention.

Muckelbauer's discussion of tradition is concerned with the notion of the future being understood as new and radically different. Or as Miller (2000) asserts, "to be rhetorically useful then, as well as comprehensible, novelty must be situated. Rather than offering the radically new, it must occupy the border between the known and the unknown" (p. 161). If the future (or invention) is conceptualized as *new*, it cannot be both revolutionary and also usable. Anything truly revolutionary would be unintelligible or unacceptable to the present (if it were radically different and out of the realm of understanding), courting dangers/transgressions as in the case of Galileo. Any kind of invention must fit within our social conventions in order to be useful, in order to be legible. In addressing this connection between invention and legibility, I argue that rhetorical invention is best understood as a social, generic practice.

Before elaborating on a discussion of genre in relation to invention, I would like to note a critical trend in contemporary scholarship on invention. Sociality becomes vitally important in conceptualizing the purposeful practice and learning of invention. Each contemporary articulation of invention seriously attends to the notion of possibility and posits invention as a way to open up possibilities as a mode of inquiry or a way of approaching the world; positioning the purpose of rhetorical invention as more than a mechanistic way of approaching how to make a proof persuasive. As Hawhee (2002) concisely states, invention is no longer a beginning,

although it has often been articulated as the first cannon, it is actually “a middle, an in-between, a simultaneously interruptive and connective hooking-in to circulating discourses” (p. 24).

Invention and discovery are messier practices than ever. Perhaps that is why scholars, Muckelbauer and Hartelius in particular, are much more interested in describing the conditions for invention or the spaces of invention than they are in theorizing the nature, scope and function of invention. They are more engaged with clearly describing the importance of social context and reconceptualizing our understandings of how change can happen; not as a fundamental break, but as a legible shift. It seems that much pedagogical consideration for invention has been articulated more in describing the conditions and contexts in which invention is possible. It is apt to note that most contemporary scholars are critical of the notion that invention can be systematized and particularly that invention will occur. Scholars like Hartelius, Holiday, and Muckelbauer specifically point out that invention is made possible by certain conditions (of social relations and conventions, of personal experience, and of freedom to engage situations). Scholars are interested in rhetorical invention in relation to possibility and to the possibility of rhetorical invention; this means that pedagogy surrounding invention can no longer be reduced to a clear cut articulation of systematized sets or heuristic resources.

Hartelius takes up this complication regarding possibility and positions it in relation to conventions. Hartelius’ model of invention is premised on the notion that invention exists and thrives in the “structured heuristics on one hand and on the other, free modes of discovery” (2012, p. 161). There needs to be a balance between engaging with and understanding social conventions, while maintaining the ability to iterate within those conventions. As she notes in her discussion of graduate internships, invention is what interns discover in “situated contexts of concrete need” rather than what “they are trained to execute” (p. 162). The exigency for

invention seems to come at a cross section between an understanding of situated contexts that are legible. The legibility here is a legibility of the conventions of sociality and is a genre legibility.

Rhetorical Genre

Carolyn Miller (1984) articulates “genre as social action” or as “typified rhetorical actions based in recurrent situations” (Miller, 1984, p. 159). Situations in this context, are entered into by individuals who must attempt to understand the situation in reference to previous situations that have occurred. Although the recurrence of situations may place constraints on responses or actions of individuals, due to typified expectations in response, a knowledge of genre is what allows individuals to recognize both the situation and the typified actions (or conventions) expected in situations and respond accordingly; or not, if they choose to violate or break those social expectations.

Although none of the rhetorical scholars working on rhetorical invention discuss it in these terms, it seems that genre is critical for the engagement of contemporary understandings of invention. Invention represents a kind of genre knowledge and genre literacy. Articulating a rendition of invention that considers genre serves as a promising site for exploring both the nature of invention (purpose and practice) as well as considering genre emergence. In fact, one of the biggest challenges for discussions of genre theory is how to offer an explanation of genre emergence. Briefly, if a genre is a recognizable set of typified rhetorical actions, how do those rhetorical actions become typified enough to achieve recognition and to promote actions?

The rendition of invention that I offer here, and that is partially indebted to an understanding of genre legibility, may then offer something useful to the problem of genre emergences. If invention represents a kind of genre literacy and manipulation in unique or “inventive” ways, then attending to inventional practices in a more focused way and with an eye

towards engaging possible genres, may offer insights into the productive capacities of emergence and discovery. Additionally, in regard to how invention is conceptualized, this contemporary move towards a generic understanding makes sense in thinking through how we invent. By conceptualizing and foregrounding genre, it allows us to engage and think through the conventions and recomposed typifications that may be at play as heuristics or may be challenged, in our potential moments of invention (across different conventional practices/opportunities).

This chapter considers and ultimately offers a model of invention predicated on genre, what Crick might characterize as a sophistic “reemergence of an experimental attitude.” In pursuit of this model of invention, this chapter examines the inventional practices of an architectural design studio. The design studio course that functions as the case study here, is similar to others in that it is based on the articulation of a problem or gap in place/space building/articulation which the students are then asked to address via architectural design. For the studios I observed, the exigence was identified as housing insecurity. In the sections below, I provide a brief overview of how the exigence was further defined for the students in these studios.

Housing Insecurity

Access to housing represents a key challenge both nationally and globally. This challenge to publics, governments and institutions, while contemporary, is anything but new. Advocates for livable spaces, particularly within cities (Jacobs, 1961), have long argued access to safe, clean, affordable housing must be considered a basic human right and precursor to human flourishing (Sidoti, 1995; King, 2003). Advocates articulate that economic investments into access for affordable housing, affordable housing defined as housing that costs no more than 30 percent of one’s income, is both economically productive and imperative at local and global scales (Byrne

& Culhane, 2011); particularly because the investment in affordable housing pays dividends in savings for other social services. Yet one of the challenges to this work has been the ability to, or rather the difficulty in, quantifying housing security.

The United States Department of Health and Human Services has defined housing insecurity in relation to five factors: insufficient income, poor housing quality, unstable neighborhoods, overcrowding, and/or homelessness (Johnson & Meckstroth, 1998). These aspects characterize the level of severity in relation to housing; homelessness being the most severe (Cox, Rodnyansky, Henwood, & Wenzel, 2017). Across the United States, the rate of housing insecurity fluctuates between 10-15% between states (Eggers & Moumen, 2013). Although some measures, like those used by the CDC, characterize the rates as somewhat higher, based on responses to the question: "How often in the past 12 months would you say you were worried or stressed about having enough money to pay your rent/mortgage? Sometimes, usually, or always?" (Stahre, VanEenwyk, Siegel, & Njai, 2015).

Housing Insecurity at NC State

Rates of housing insecurity within universities, when measured, often utilize questions similar to those used by the CDC. It is important to note that although housing security is a problem at many universities it is under studied and under reported; particularly in comparison to food security (which is studied more often) (Haskett, Majumder, & Kotter-Grühn, 2018). In 2016, it was estimated that over 2% of college students at 4 year institutions experienced homelessness and over 6% of students at 2 year institutions (Silva et al., 2017).

At North Carolina State University, housing insecurity is no less serious a problem: "9.6% of students experienced homelessness" in the 2017-2018 academic year; "temporarily staying with others and sleeping in an outdoor location (e.g., street, sidewalk, park) were the

most frequently reported forms of homelessness” (Haskett, Majumder, & Kotter-Grühn, 2018).

Haskett notes the complications as well as the necessity of addressing housing insecurity as follows:

In recent decades, several factors have converged to result in a rise in the number of college students who struggle to meet their basic food and housing needs. There are more students from low-income families and more first-generation students enrolled than in past decades. This is a welcome trend, particularly for institutions like NC State that are land-grant universities with an historical mission to ensure higher education is available to those who meet admissions standards, regardless of socio-economic status. As young adults from under-resourced families enter college, their financial challenges often continue, without the cushion of family support that other students can rely on. (Haskett, Majumder, & Kotter-Grühn, 2018).

As a result of this report on the state of housing and food insecurity at North Carolina State University, the Pack Essentials Steering Committee, which “works toward a range of solutions for supporting these students,” formed three subcommittees to address:

- 1) Emergency housing – providing immediate solutions for students who need housing that same day.
- 2) The establishment of a Host Homes Program – where members of the community open their homes to students.
- 3) Future building ideas – if the university were able to construct housing for students experiencing homelessness or housing insecurity, what would that look like? (Hart, 2019)

This third subcommittee was tasked with developing an interdisciplinary partnership with the College of Design at NC State, specifically a graduate architecture studio. The students in the studio were presented with an exigence and asked to address it by developing (inventing) building designs that would enable the University to address housing insecurity.

Case Study: Affordable & Supportive Housing Studio

This graduate studio, focusing on Affordable and Supporting Housing at NC State, serves as the case study for this chapter. The studio included eleven masters students in Architecture. The brief for the project was to present the University with “approaches to student housing that

were not only about filling real needs, but creating leading-edge, innovative, and timely student housing” (NC State Design, 2019). Ideally, by providing prototypes for innovative university housing options, the University would be able to enact these toolsets and make something like this a reality for NC State.

Two University owned sites, near campus, were selected as the sites for the studio¹⁰. The students were each assigned one of the sites for this project and would ultimately develop a model for their assigned site (either King Village or Oberlin Road). In order to develop their projects, the course was structured around units/activities, each of which culminated in a formal critique. The final presentations were held with critiques after each of these units were completed.

The first activity was centered around architectural precedents. Specifically, the students worked on team research to identify and document best/innovative practices from four different types of housing: micro housing, affordable supportive, multiunit housing, and university housing. The research was presented over multiple iterations in order to highlight specific elements from micro, affordable, and university housing demonstrative of best practices within these different types of housing. The studio research was developed into a set of videos that summarized the research outcomes for each type of housing for the entire studio.

The second activity extended from this research and focused on developing a prototype from the elements identified. In this Design Intensive phase students worked to create prototypes of contemporary micro, affordable, or university housing, based on the elements identified through team research. Students went through “desk critiques” daily during which their professor

¹⁰ The first site was King Village and the second site was along Oberlin Road next to the Aloft Hotel.

offered feedback on their designs. Additionally, these Design Intensives (prototypes) were presented at a formal critique that included professional architects and professors.

Once the team research was completed, students began working on site analysis for the two locations, specifically examining the site conditions. This component involved primarily technical research of applicable zoning, building and energy code mandates (what genre scholars would term “constraints”). With this site analysis, students developed potential prototypes for one of the two sites in terms of imagining how the sites could serve students experiencing housing insecurity. This focused on the design of prototypical housing units and sited housing, including detailed explanations regarding aspects/elements of the home unit design(s).

The final portion of the studio focused on individual studio design and documentation of affordable and supportive multiunit housing on the NC State campus at one of the two sites. Ultimately, this concluded with student presentations and a final critique involving professional architects, Professor Mary Haskett, and architects from the university, in addition to architecture professors. Before continuing with the discussion of this case study and invention, I briefly offer an articulation of some interdisciplinary research regarding design studios; paying particular attention to scholarship considering design pedagogy and genre.

Design Studio Research

Dannels’ (2009) discussion of research concerning design studios emphasizes the necessarily disciplinary nature of communication instruction and learning within design.

Specifically, Dannels’ framework (2001) acknowledges

that communication activities, norms, and expectations for success are disciplinary—that is, communication can be best understood with an eye toward the context within which it is situated. Research within specific disciplines such as engineering, medicine, business, and architectural design (and related fields) has largely focused on those types of oral activities that are important to students’ professional development” (2009, p. 401)

As Dannel's (2009) aptly notes, there is a strong focus on professional development, particularly pre professional development, within design pedagogy, with much of this work centering around the design jury or the critique (Anthony, 1991; Oak, 2000). The critique is "an oral genre in design characterized by a student presentation of the design work followed by feedback and questions from faculty, guest, and student critics" (Dannels, 2009, p. 402). Scholarship often centers on the critique precisely because it represents the primarily oral genre through which students present and engage in feedback regarding their work (Dannels, & Norris-Martin, 2008).

Although elements and features of a successful critique (Dannels & Norris Martin, 2008; Morton & O'Brien, 2005), emergent challenges (Swales, Barks, Ostermann, & Simpson, 2001), necessary competencies (Dannels, 2005; Morton & O'Brien, 2005), and types of feedback within critique (Dannels & Norris Martin, 2008) have all been of interest to scholars, it is important to remember that this focus on the critique is about a concern with interaction rather than with content. The critique is important precisely because it demonstrates the social applicability and function of this oral genre. This focus, in part, comes from the professional nature of this genre/education. It is genre that helps "social agents acquire their professional identities as engineers, physicians, lawyers," and in this case, architects (Spafford, Schryer, Mian, & Lingard, 2006, p. 124). A genre, like the studio critique, effectively socializes users/students into professional identities. This pre professionalization can be complicated when occurring in academic coursework (Dannels, 2009), particularly in navigating the professional and academic sets of expectations (as those each represent/maintain unique generic expectations and conventions).

While the twin concerns of communication and professional success in the studio critique continues to attract scholarly attention, Artemeva (2005) has suggested that practicing

“improvisation” may allow students to thrive within the dual sets of social conventions/expectations (academic training and professional). For Artemeva, success is dependent upon the

rhetor’s ability to both seize and create kairotic moments in the chronological flux of time and enact genres in ways that are different from the accepted routine and yet recognizable. It also underlies the importance of the rhetor’s understanding of the improvisational qualities of genre (p. 414)

Although Artemeva is particularly concerned with an engineer’s job success in written genres, through genre knowledge, this interest echoes the concerns of rhetorical invention. Indeed this notion of improvisation will become particularly salient in discussions of rhetorical invention within the architecture studio. It is important to note that, in contrast to much scholarship regarding design studios (particularly scholarship on the critique), this chapter is not concerned with professional preparatory success. Instead, this case study concerns itself with the inventive practices and process being taught within architecture design studios as well as how and to what extent genre becomes fundamental to these discussions. The fieldwork that informed this chapter primarily involved classroom observations¹¹ and the analysis of course documentation. In regard to the classroom observations, listening to conversations at desk critiques as well as formal critiques and the iteration of questions (from students and professor) became crucial. More precisely, the insights and themes from this chapter came to bear from: observing how students iterated and developed their questions and insights; considering the extent to which the syllabus reflected how design learning was scaffolded; observing how students were asked to demonstrate precedent knowledge in assignments and conversations; identifying how design practices were

¹¹ The classroom observations were conducted two of the three days the class met per week, throughout the semester.

being discussed to and by students; listening to discussions regarding the nature of housing insecurity.

Themes

Through the studio course, students were taught design techniques and processes related to a specific form of architecture. The practice of learning and developing these design skills and forms came through identifying, researching and utilizing specific strategies. These strategies/pedagogical approaches within the studio, these inventional practices as it were, centered around three thematic moves: precedents, social professionalization, and hybridity.

Theme 1: Precedents

Affordable and Supportive Housing at NC State University was the title of the studio. What this meant for the project (and for the way the studio developed) was that developing affordable supportive housing had to be defined and set up within a set of architectural precedents; within specific architectural histories of elements, forms, and functions. The specific forms of housing that were identified during lectures and discussed in student presentations became the basis for the studio projects were built upon: affordable housing, micro housing, and innovative university housing.

Considerations of precedent within each of these three types of housing were specifically designed to cultivate an emphasis on the forms and elements of these housing practices that were emblematic of best practices. In a studio review, one of the professors told the students that precedent case work is so vital because it allows architects to learn and recognize problems within architectural forms and to develop a literacy for discussing spaces. Noting that this distinguishes architects because “most people could walk into an apartment and couldn’t

articulate these things, but could easily say this feels off. We as architects can talk about space and these things, but people are always measuring with their eyes.” The precedent work is positioned for students in studios as learning the forms and elements that are demonstrative of and work best within types of housing.

Elements of Affordable Housing

For discussions of affordable housing, the key elements identified by students from their case work were: community spaces, “eyes on the street,” and co-locating services with living spaces.

Community Spaces

One of the key elements that was discussed within nearly all precedent cases regarding affordable housing was the need for crafting and facilitating community spaces. The forms taken often look different across case studies, but the most common refrain of this form was the courtyard as a community space. In the Six Veteran’s Housing project case board¹² (see Figure 5), the students identified this project as being an exemplary case precisely because of the emphasis on public spaces to create community. The student presentation of this case board specifically emphasized the goals of the Six Veteran’s Housing project “to provide a home and social services for homeless and disabled veterans.”

In this case, the goal of creating community is accomplished through the use of open courtyards in this case. As the project board indicates, the “large openings and L shape plan” fosters a connection between the open spaces of the structure and community with the

¹² Case boards are posters designed by students used in reviews and presentations to visually demonstrate design parameters, site constraints, project information, and prototyping.

community beyond the residents. This openness and movement, facilitated through an open courtyard on the second floor of the structure, allows for this connection between not only residents, but the larger community through a “visual connection” to the streets.

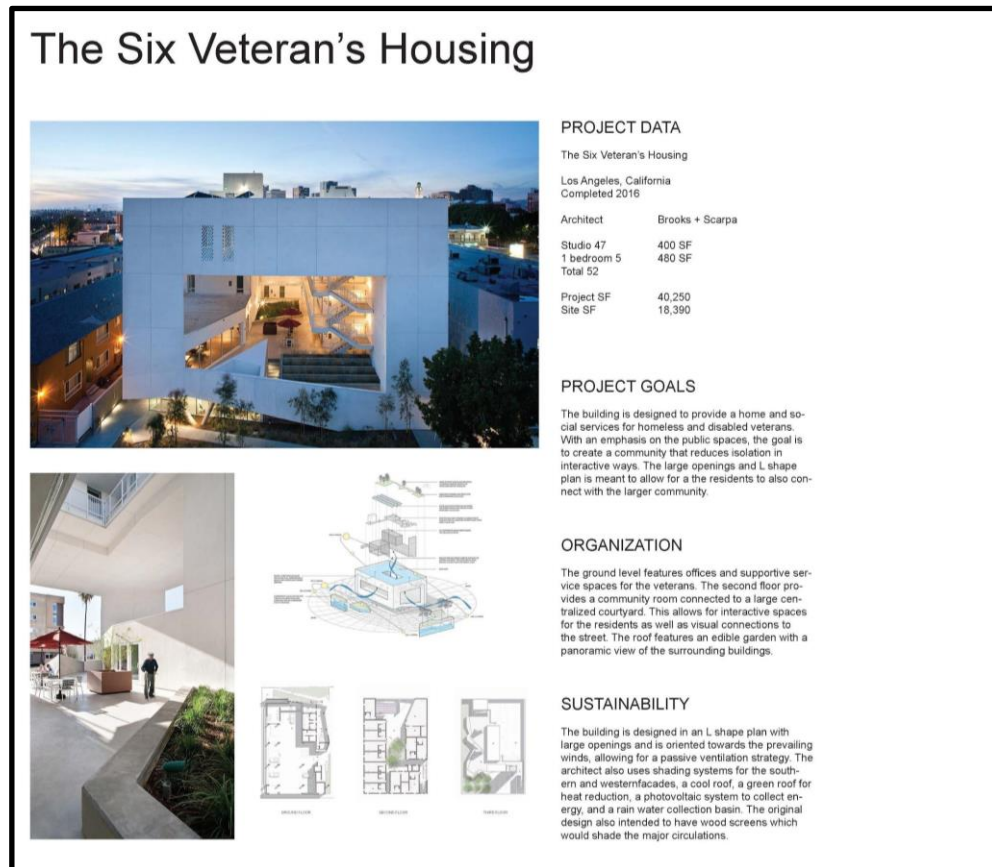


Figure 5. The Six Veteran's Housing project identified by students as an excellent precedent for affordable housing practices. This Figure is the precedent report presented.

Again, we see the importance of openness as a structural form that facilitates a sense of community in the 46 Social Houses project, see Figure 6. This affordable housing project also features courtyards as a primary structural form used to facilitate community spaces and to achieve their stated building objectives; “the objective was to design 46 apartments that can have views to both the inner courtyard and onto the street” primarily to “provide permanent affordable housing for low income residents who have experienced homelessness.”

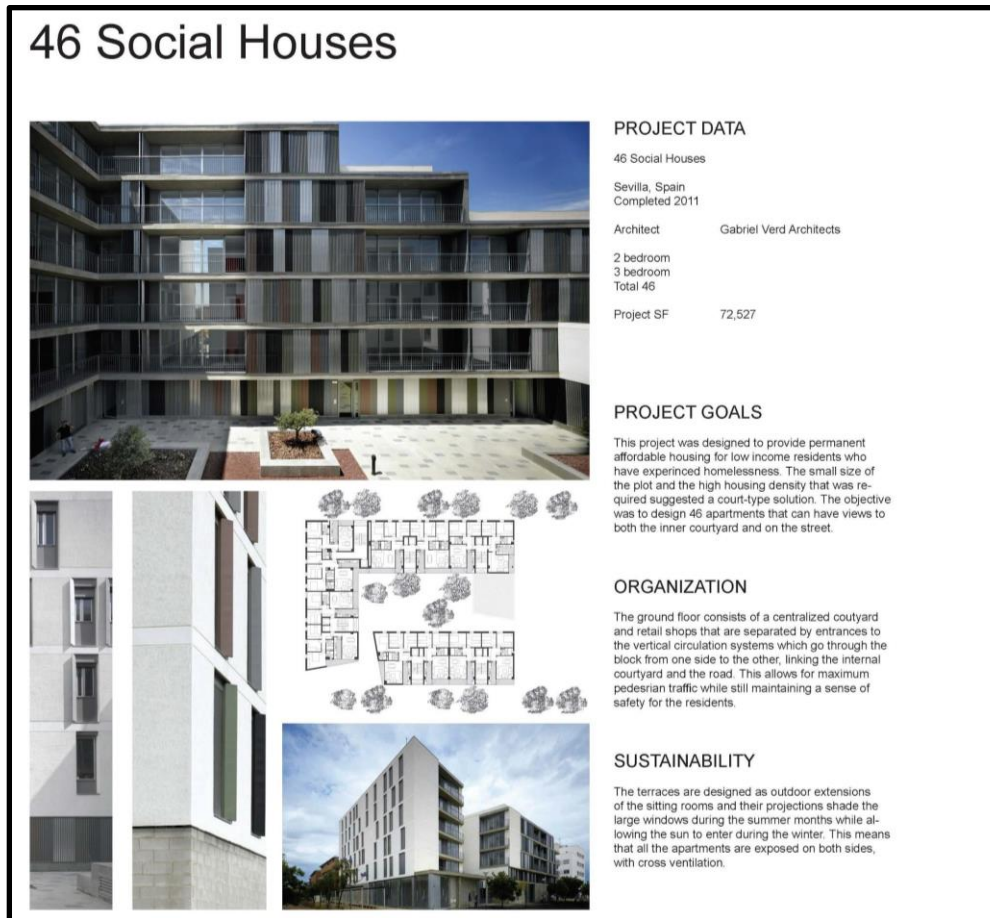


Figure 6. This Figure is one of the precedent reports presented in the studio on the 46 Social Houses project.

As the case board illustrates, the apartments were developed with attention towards the accessibility and visibility of spaces. In particular, the students identified this courtyard as being unique due to the circulation it facilitates for residents. By linking the internal courtyard to the road both visually and through retail shops on the first floor, the courtyard becomes a point of circulation and movement. It is this use of the courtyard and retail shops as combined structural elements that students identified as strengthening/maintaining community space through continual movement (i.e., circulation) of residents and public.

Eyes on the Street

In *The Death and Life of Great American Cities*, Jane Jacobs' (1961) canonical attack on the state of urban planning, she proposes a variety of productive moves and methods for thinking about the city. Perhaps one of the most enduring has been the introduction of “eyes on the street.” She articulates that city streets are a vital resource and successful neighborhoods must have

clear demarcation between what is public space and what is private space...., there must be eyes upon the street... the sidewalk must have users on it fairly continuously, both to add to the number of effective eyes on the street and to induce the people in buildings along the street to watch the sidewalks in sufficient numbers.

This concept of eyes on the street as a means of maintaining and fostering successful, safe space within cities is a concept that contemporary architects and planners often utilize, the students in this studio being no exception.

The notion of eyes on the street was echoed throughout many of these case boards, albeit in different forms. The Bayview Hill Gardens project, see Figure 7, was designed to “provide formerly homeless families stable homes and build sense of community.” Students point to the organization of the ground level as fostering the eyes on the street mentality within Bayview Hill Gardens. “The ground level features social-services offices and a resident lounge adjacent to common spaces” along with a “community room seamlessly” opening into the large exterior courtyard. This articulation of spaces that evokes eyes on the street as well as eyes within the building suggest that their built environment can train and/or “induce” residents to look. According to students, this looking is facilitated because of the number of residents actively in proximity and moving through these spaces.



Figure 7. This Figure is one of the precedent reports presented in the studio on the Bayview Hill Gardens project.

In contrast to this design which relies primarily on residents to become the eyes on the street, the case board for 901 Fairfax Avenue, see Figure 8, offers a different rendition of the eyes on the street design. This project remediates “outdated housing on site as part of a larger master plan. The building offers 71 new affordable homes.” The eyes on the street are fostered through working to connect the private residential space to that of the broader neighborhood. Specifically, the design pushes public amenity spaces “out toward the garden” and incorporates “the use of retail on ground level, to bring an additional neighborhood element to the current residents as well as the local community.” The premise behind this identified case precedent is that by connecting the public amenity spaces within the project to that of the neighborhood,

through shared retail spaces, the organization will facilitate an eyes on the street mentality through the neighborhood as well as the building residential community.



Figure 8. This Figure is one of the precedent reports presented in the studio on the 901 Fairfax Avenue project.

Co-Locating Services

As has become evident in nearly all of these case boards and precedent reports, locating services within residential communities is a consistent feature of the affordable housing precedents from this studio. The crucial difference between each of these co-locations of service with residential spaces is the types of services envisioned for each project. As seen in Figure 1, with the Six Veteran's Housing project, "the ground level features offices and supportive service

spaces for the veterans” in addition to the rooftop garden. The Bayview Hill Gardens project, Figure 7, features a centralized garden and community room that serves as “the home of the after-school program, which provides healthy snacks, homework help, and activities for the building’s 115 children.” 901 Fairfax Avenue, similarly, features a childcare center as a hub of centralized community space, as seen in Figure 8.

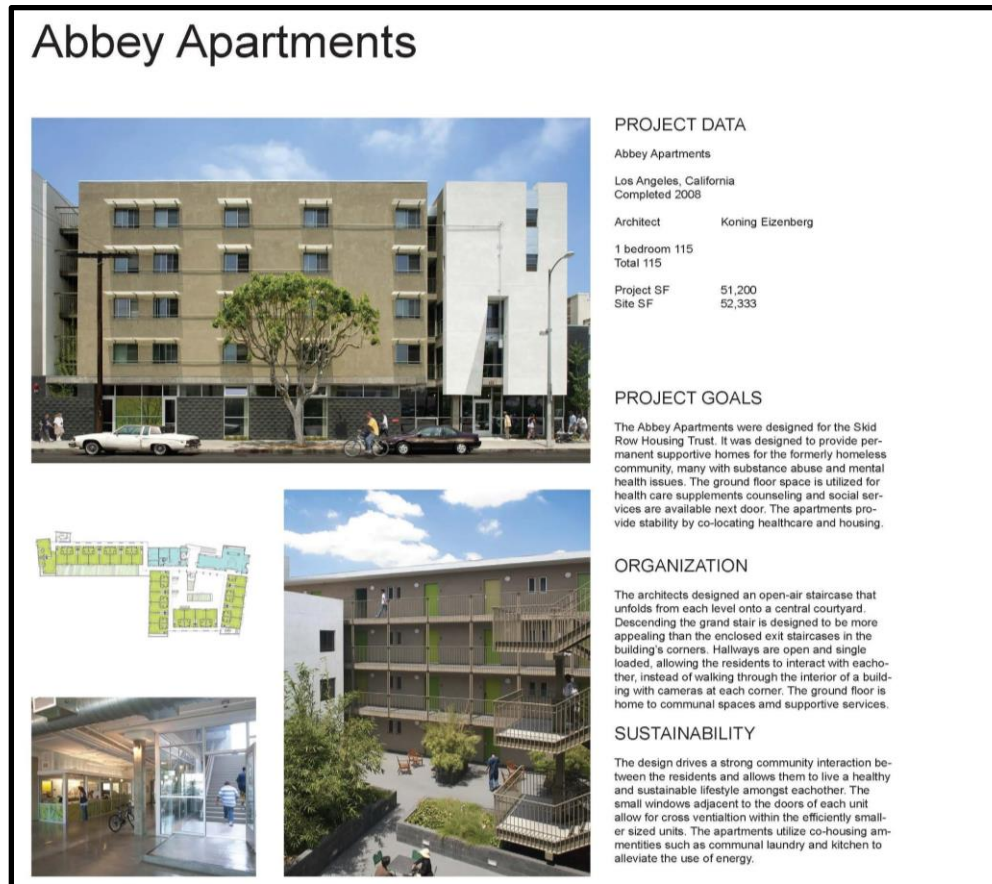


Figure 9. This Figure is one of the precedent reports presented in the studio on the Abbey Apartments project.

Each of these projects envisions different services being offered to their community members based on their community needs. This in some ways makes this architectural element, the most consistent and the most versatile of any identified by the students precisely because it is less

about the architecture and more about what occurs in the architectural space which is, in turn context dependent.

In this same vein, the Abbey Apartments project, see Figure 9, designed to “provide permanent supportive homes for the formerly homeless community, many with substance abuse and mental health issues.” The first floor of the building is used for “health care supplements, counseling, and social services.” The goal of this organization is to provide additional support and stability through this co-location. Similarly, MLK 1101 Supportive Housing project, “designed to provide housing for formerly homeless veterans and low-income households,” leverages co-location to a different end. The ground level is commercial space that is specifically developed with the goal of “subsidizing costs of living for the residents.” In this way the commercial spaces in MLK 1101 Supportive Housing are designed to employ some residents and subsidize housing for them and others. These precedents of organizing and designing through co-location within affordable housing represent the crucial features of this housing type that students identified.



Figure 10. The MLK 1101 Supportive Housing project was identified by students as an excellent precedent for affordable housing practices. This Figure is one of the precedent reports presented in the studio.

Elements of Micro Housing

These elements that were identified often conflicted with one another because the notion of micro housing is about having a small space, but this is conceptualized in different ways. The crucial elements students identified across their precedents were: prefabricated modularity, static vs adaptability, and efficiency.

Prefabricated Modularity

Prefabrication and modularity were elements identified and exemplified in the precedents from the studio. In particular, the Carmel Place project, see Figure 11, won the adAPT NYC competition which “challenged entrants to design humane and safe micro-unit apartments as alternatives to informal and overcrowded living conditions as well as urban sprawl.” The students identified this case as a precedent that exemplified the importance of construction costs in micro housing. In particular the static and modular units are consistent and congruent with one another. This congruence allows them to be prefabricated off site and then added into the building structure.

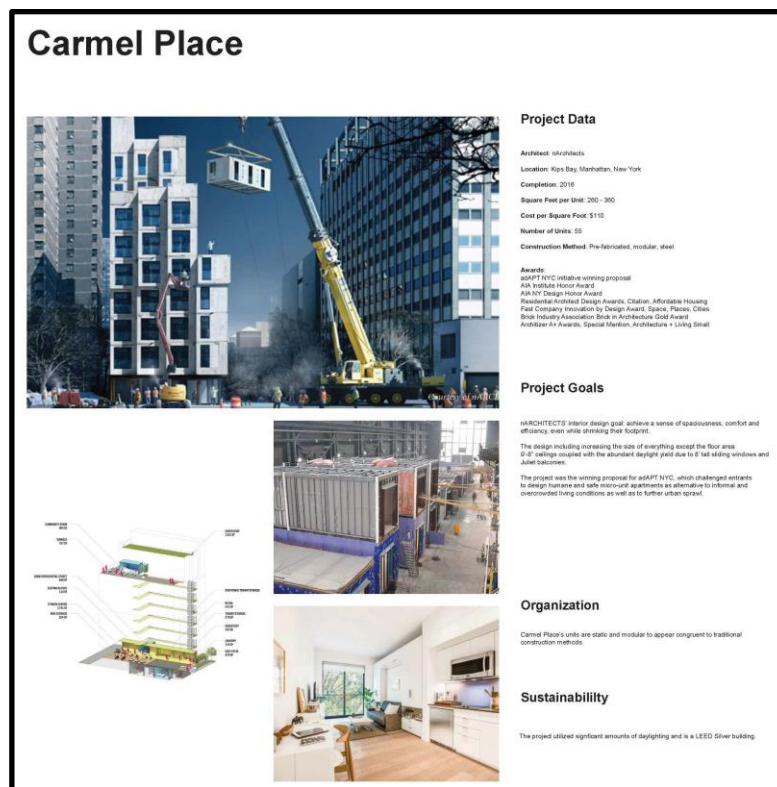


Figure 11. This Figure is one of the precedent reports presented in the studio on the Carmel Place project.

Certainly, this may be an extreme version of prefabrication. Undoubtedly, some aspects of micro housing are rather static, especially when designing units with kitchens, bathrooms,

closets, and/or laundry units in mind. For the precedent examples that feature these elements within individual units, the bathroom is the least mutable of them (in terms of features and forms). But in contrast to this prefabrication and modular design, there are some projects that contemplate modularity to be broken down at a smaller level. For example, the housing project called Slice, see Figure 12, although theoretical at this point, represents both a larger and smaller scale version of this prefabrication. Slice is billed:

as a sustainable, people centric, connected, self-contained, and flexible plug'n-play urban living solution that caters to the needs of modern city dwellers, the freelancers and the creative-class. The colorful modules address key living requirements, with components for showers, toilets, kitchens, workstations, and sleeping... the goal of customization to be achieved, based on user needs or spatial constraints.

Slice is a project that would allow residents to completely design the order of their living space areas from the prefabricated version of each "colorful" module. This is both a large-scale prefabrication in terms of developing a consistent module for sleeping, kitchen, etc. as well as a smaller scale in terms of individual customization of spaces. Prefabrication of entire living spaces as well as smaller components becomes a serious consideration when designing micro housing.

Slice

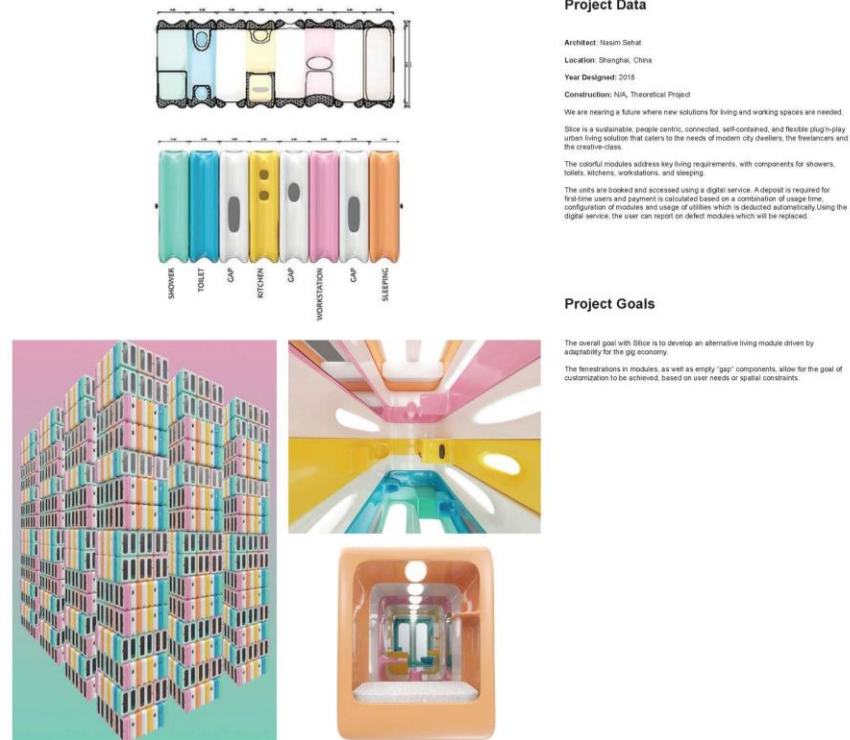


Figure 12. This Figure is one of the precedent reports presented in the studio on the Slice project.

Spatial Adaptability

Spatial adaptability was a crucial element that students identified through their discussions of precedents. The form that spatial adaptability took within these different precedents varied widely, but primarily centered around the mixed use and transitional use of spaces within a unit. The Tree House project, see Figure 13, represented the “best example” of this spatial adaptability from the case boards according to the studio. The Tree House project is a studio style set of living spaces that are organized around a central atrium with each unit offering “a unique experience whether a table that moves across kitchen to bed, lofted sleeping quarters over a open soaking tub, or a ladder of ledges to provide perches for feline residents.” Many of

the other precedent projects feature the adaptability of space through a traditional Murphy bed (wall bed); enabling users to adapt their space to meet their needs throughout the day (changing an office or living space into a sleeping space).

The Tree House worked to offer units that have shifting spaces more actively. A kitchen can transition to the bedroom with a table that converts into a bed. The walls of one unit offer complete customization with the holes that can serve as bookcases, TV mounts, places for furniture, storage, etc. and also be shifted/hidden (as can be seen in the case board). Another unit features moving dividing walls that will open or close the unit to include a sleeping area or shift the unit to be a full open floor plan. These unique units within the Tree House suggest the importance of considering spatial adaptability when doing micro housing design work; the importance of these switch spaces to the accomplishment of spatial adaptability is significant.

The Tree House



Figure 13. This Figure is one of the precedent reports presented in the studio on the Tree House project.

Efficiency (serving dual purposes)

When thinking about micro housing, the term efficiency was echoed continually throughout the studio. Efficiency is vital when thinking about how a particularly small space can be designed for people to thrive (in the cases of these studio projects, 200-300 square feet). One of the ways in which efficiency was achieved in the precedents was actually contrasted with earlier precedents. Where many of the precedents included the kitchen and bathroom in the micro units, some projects used shared amenities. The Interurban Lofts project, see Figure 14, are a collection of micro apartments. “The building is comprised of 11 pods with the unique setup of 8 studio units per “pod.” The pods each feature a shared kitchen and laundry area that the 8 studio units share.

Interurban Lofts



Project Data

Architect: R+Ludwig Mead Architects
 Location: Shoreline, Washington
 Square Foot per Unit: Studio: 140-185 Loft: 210-310
 Cost per Square Foot: \$185 - 1500/month
 Number of Units: 11 pods

This is the perfect atmosphere to connect with your neighbors over food & conversation while still having the privacy of your own life.

Each unit has it's own full bathroom and comes partially furnished with a bed, refrigerator, washer/dryer, desk, chair, microwave, and mini fridge.

Project Goals

Interurban Lofts is a hybrid of modern and affordable living at the intersection of work and play!

The Interurban Lofts strives to provide a functional & attractive space.

Located along Aurora Ave and a short distance from Shoreline Community College, the InterUrban Lofts demonstrates a commitment to functional & attractive space. These micro apartments are perfect for students and young professionals who are always on the go.

Organization

The building is comprised of 11 pods with the unique setup of 8 studio units per "pod", chosen to cater for one or for many in the shared kitchen or take it outside to the patio with a BBQ & heat lamp.



Figure 14. This Figure is one of the precedent reports presented in the studio on the Interurban Lofts project.

The Terrace House, see Figure 15, considers efficiency in terms of lighting and energy. One benefit and draw of micro housing is often the lower cost of living for utilities and rent. One of the key ways in which Terrace House capitalizes on this element is by incorporating sunlight into the design of the units. The living areas of the apartments were “conceived as an open zone arranged from the entry in the east to the terrace in the west as a continuous space.” The orientation and inclusion of balconies and large windows on the east and west side allows for natural sunlight to enter the apartments throughout the day. Incorporation of daylight into the design of apartments can also be seen in the design of Carmel Place project (Figure 11).

Terrace House

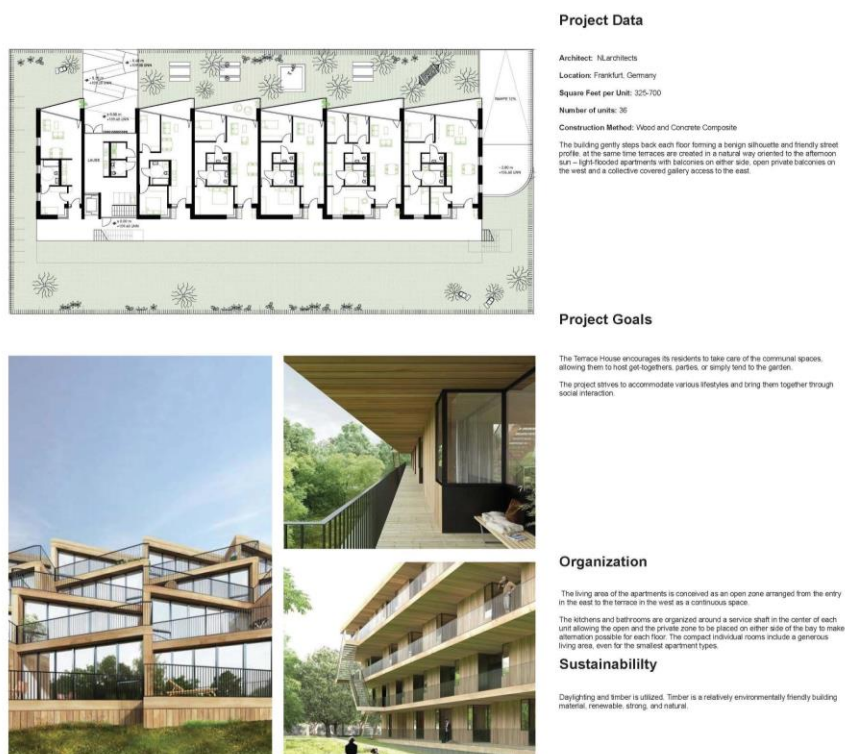


Figure 15. This Figure is one of the precedent reports presented in the studio on the Terrace House project.

Another lighting design consideration that played into efficiency was sun shading. 388 Fulton project, see Figure 16, in particular attends to this concern of offering shade and

protection from the sun while still offering lighting into apartments. As can be seen in the case board, each of the individual apartment windows includes protective coverings specifically designed to offer this sun shading.

388 Fulton

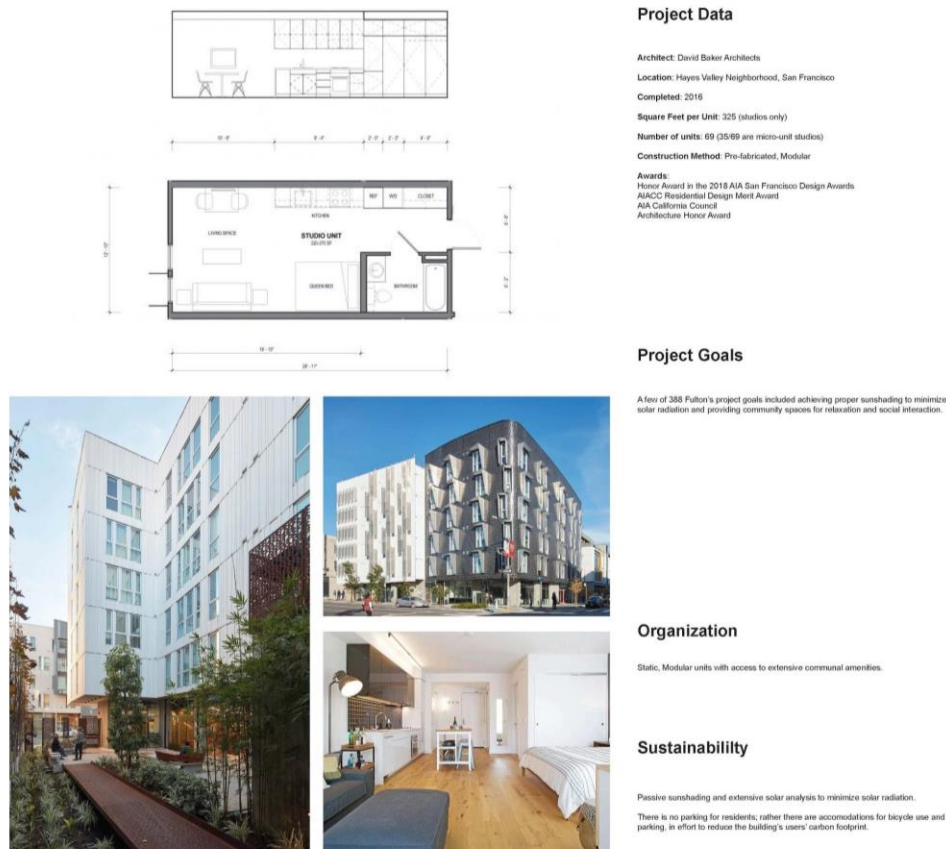


Figure 16. This Figure is one of the precedent reports presented in the studio on the 388 Fulton project.

Another way efficiency was discussed within these precedents was through organizational efficiency. The goal of the Cubitat project, see Figure 17, “was to create a dense prefabricated house in a box that can be inserted into any form of structure.” This organizational system is designed to be able to store all of the amenities and “all of one’s belongings within a

single unit” including furniture, appliances, decor, and jewelry. This compact organization system is the epitome of the organizational set ups seen within other precedents.

Cubitat

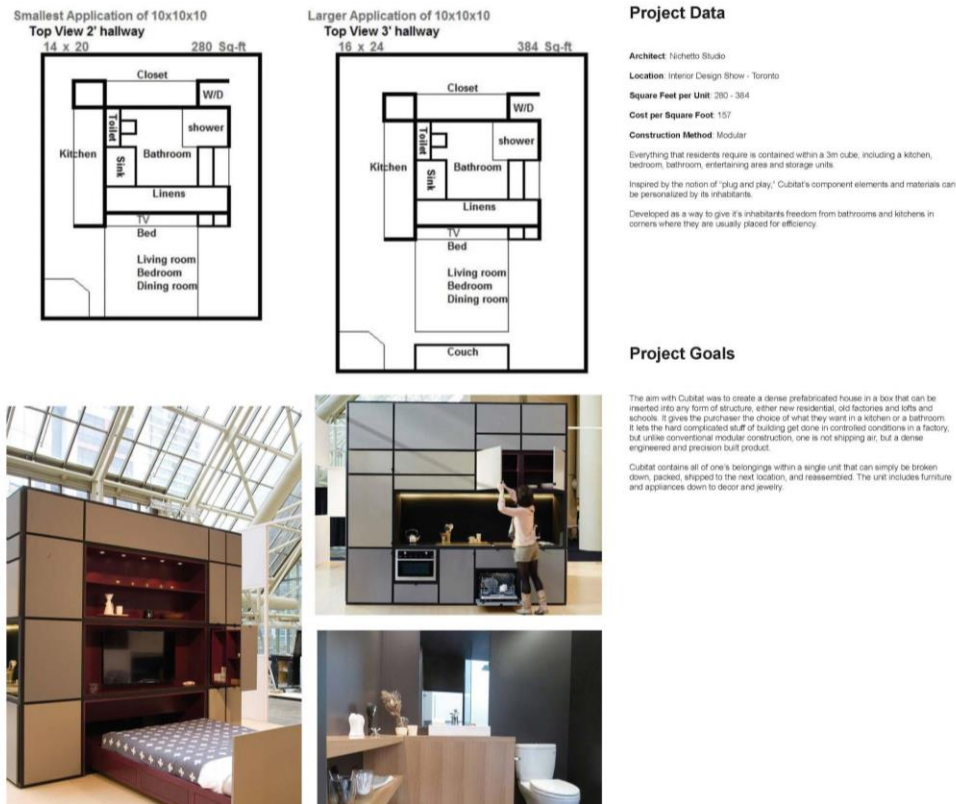


Figure 17. This Figure is one of the precedent reports presented in the studio on the Cubitat project.

Elements of University Housing

Considering innovative University housing as a type of architectural housing was a challenge for the studio in beginning discussions, but ultimately became a particularly fruitful site for their prototypes. The precedents students identified included elements of community, unique identity, and amenities on site.

Community

Developing community through architectural forms came up consistently in this studio. This cultivation of community through structural design came to the fore in several conceptualizations, for example, the Dyson Institute of Engineering and Technology housing program, see Figure 18, articulates this through the notion of a student “village.” The project looks to establish “a new typology in student accommodation... of truly modular prefabricated building technologies for rapid construction” while still considering student wellbeing. Each of the pods are arranged in varying configurations with up to six units in a given structure. With the specific goal of creating “the feel of a student village, each pod has its own front door, with lower pods opening onto landscaped garden, and higher ones accessed by paths on curved earth ramps and stairs to the upper level.” This separation and distinction of each living space is noted as fostering a unique sense of community for students.

Alternatively, Chadron State College has tackled goals of developing a strong student population growth by considering a slightly different notion of community. The Eagle Ridge Student Housing project, see Figure 19, imagines community through the design of a “student neighborhood.” The Eagle Ridge project was designed as a smaller scale project than some of these others: “housing 23 students per building, was intended to support communal living and development of social soft skills.” This precedent creates community through replicating the “forms of local homes and typical agrarian architecture” within the design of a small neighborhood located on the edge of campus. Ultimately, this development of small homes within a student neighborhood was described as creating a community connection between students who were connected through their community to campus.

Dyson Institute of Engineering & Tech.



PROJECT DATA

Architects: Wilkinson Eyre
Location: Malmesbury, UK
Year: 2019
Size: 300 SF (per pod)
Program: Residences, Dining, Student Life
Facilities:
of Units: 67
of Beds: 67
Site Size: 2.9 Acres
Unit Types: Singles (Students & Faculty)

PROJECT GOALS

As well as establishing a new typology in student accommodation, the project breaks ground in the design, masterplanning and precision engineering of truly modular prefabricated building technologies for rapid construction. The pioneering approach to materials and construction, and fresh thinking on student wellbeing echoes the ethos of innovation that runs throughout the campus.

ORGANIZATION

The pods are arranged in a variety of cluster configurations, within a crescent-shaped site, following the curve of a surrounding landscape. Each consists of up to six units, including a shared kitchen and laundry space. To create the feel of a student village, each pod has its own front door, with lower pods opening onto landscaped garden, and higher ones accessed by paths on curved earth ramps and stairs to the upper level.

SUSTAINABILITY

With wellbeing as a prime design consideration, each pod has natural ventilation and large, triple-glazed windows, individually angled to give each resident an expansive view across the campus. The pods are clad with aluminium rainscreen panels and sedum-covered roofs. The pods are also designed to provide high quality and energy efficient living spaces. Lastly, the timber has been left exposed to create warm and natural living environments throughout.



Figure 18. This Figure is one of the precedent reports presented in the studio on the Dyson Institute of Engineering and Technology project.

Eagle Ridge Student Housing



PROJECT DATA

Architects: BVH Architecture
Location: Chadron, NE
Year: 2014
Size: 9,000 SF
Program: Residences, Lounges, Shared Amenities
of Units: 69
of Beds: 69
Site Size: 4.2 Acres
Parking: 56 Spots Adjacent to Academic Building
Unit Type: Singles

PROJECT GOALS

Chadron State College in Nebraska had a need for an expanding student population and looked to create a master planned student housing neighborhood east of campus which would contain outdoor and indoor amenities. The smaller scale of the project, housing 23 students per building, was intended to support communal living and development of social soft skills. The buildings utilize forms that mimic the forms of local homes and typical agrarian architecture.

ORGANIZATION

The three dwellings of Phase 1 of the project are located on the edge of campus, where the student housing acts as a threshold to the nearby prairie. This creates an important connection between the campus and nearby Rangeland Laboratory Center. The housing units are situated close together to help foster relationships between students and grow community. The form of the building is split apart to allow on-grade entry from both sides of the building.

SUSTAINABILITY

While allowing ample natural light into living spaces, the daylight is controlled throughout the year by the positioning of overhangs as well as recessed windows. Two of the three Phase 1 buildings have an orientation to limit the amount of western sun exposure.

Figure 19. This Figure is one of the precedent reports presented in the studio on the Eagle Ridge Student Housing project.

Unique Identity

The notion of unique identity within student housing became evident within discussions of precedents. “Unique housing,” however, does not refer to the uniqueness of the architectural forms, but rather to the ability of student residents to make their housing unique to them. This was discussed primarily in relation to the ability of students to take ownership of the color of their living spaces. The University of Chicago, for example, developed the North Residence Student Housing project, see Figure 20, as a gateway to campus. Similarly to previous

precedents, this project takes up developing community through structural forms, in this case through the notion of the house.

North Residence Student Housing



PROJECT DATA

Architects: Studio Gang
Location: Chicago, IL
Year: 2016
Size: 400,000 SF
Program: Residences, Pizzeria, Cafe, Offices, Retail, Classrooms, Faculty Housing
of Beds: 700
Cost: \$16 Mil
Site Size: 3.8 Acres

PROJECT GOALS

Studio Gang designed the North Residence at Chicago University as the gateway to the campus. The building welcomes students and visitors inside through a pathway between two residence halls. However, the most innovative aspect of the project is the strategy to create a sense of community between students. For example, vertical circulation doubles as common space which the architects label as "the house." These common spaces provide students the opportunity to share ideas, watch movies, and even cook, to name a few activities.

ORGANIZATION

The project's residence halls are raised above an array of amenities on the ground floor ranging from restaurants and a multipurpose room to classrooms and faculty offices. Each residence hall is connected to a system of common spaces that wrap around the central vertical circulation. Every 3 floors of common space are identified, by the architect, as a "house" and connect groups of 100 students. These "houses" are themed by color that separates them from one another and gives every community that shares a "house" a unique identity.

SUSTAINABILITY

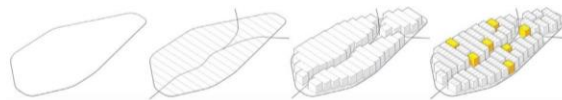
The Project deploys an array of sustainable techniques to reduce energy cost and improve the surrounding environment. For instance, the building is skinned with precast panels that provide solar shading and thermal mass. Also, the project has green roofs that mitigate stormwater and offers outdoor retreats for residents and guests. Lastly, the building is oriented North to South which also helps reduce energy cost.

Figure 20. This Figure is one of the precedent reports presented in the studio on the North Residence Student Housing project.

North Residence Student Housing creates common spaces and the feel of a "house" through vertical circulation. "Each residence hall is connected to a system of common spaces that wrap around the central vertical circulation. Every 3 floors of common space are identified, by the architect, as a "house" and connect groups of 100 students." This is a different conceptualization of developing community through architectural form, but the ability of students to exert uniqueness comes through their coloring of the houses. Students are able to

select and theme a color for their house area with the stated goal of creating “a unique identity” for the house.

1972 Olympic Village Student Housing



PROJECT DATA

Architects: Arge Werner Wirsing Bogewischs Buero
Location: Munich, Germany
Year: 2010
Size: 72,300 SF
Program: Residences,
of Units: 1,052
of Beds: 1,052
Site Size: 7.25 Acres
Unit Types: Single Identical 2-story Apartments

PROJECT GOALS

A primary goal was to preserve the character and history of the original housing units from the 1972 Munich Olympic Games, but to give it a fresh appearance. An additional 200 units were added to the original plan in order to accommodate the increasing student enrollment. Community building and personalization was accomplished through the ability of residents to paint their pre-fabricated concrete units, which also enlivens the streetscapes.

ORGANIZATION

Situated to match the repetitive, modular organization of the original 1972 complex, the two-story units are arranged in a linear fashion, creating alleyways that increase interactions and a sense of community among residents. Rather than locating the shared amenities in one area they are dispersed throughout the site to further emulate a street-like atmosphere and to create different “neighborhoods” within the complex.

SUSTAINABILITY

Each unit contains a green roof that helps to tie into the expansive tree-filled park adjacent to the complex. Abundant bike parking and a plentitude of public amenities throughout, encourage active and healthy lifestyles.

Figure 21. This Figure is one of the precedent reports presented in the studio on the 1972 Olympic Village Student Housing project.

Similarly, the retrofitted 1972 Olympic Village Student Housing project, see Figure 21, attempts “to preserve the character and history of the original housing units from the 1972 Munich Olympic Games, but to give it a fresh appearance” with an additional 200 units. This student housing evokes uniqueness through the ability of student residents to paint and personalize their prefabricated concrete units,” also enlivening the streetscapes. This notion of

uniqueness through residents taking ownership of color was the primary way this element was described within the precedent case boards.

Amenities On Site

Unsurprisingly, amenities on site remained a consistent design feature of the innovative student housing precedents, although their composition and choice of amenities does vary. For example, The 1972 Olympic Village Student Housing intentionally dispersed amenities “throughout the site to further emulate a street-like atmosphere and to create different “neighborhoods” within the complex. Yet this dispersal of amenities is more the exception than the rule. Returning to the North Residence Student housing, see Figure 20, “the project’s residence halls are raised above an array of amenities on the ground floor ranging from restaurants and a multipurpose room to classrooms and faculty offices.” Maintaining student amenities near one another is far more common within these precedent cases.

However, the variation in types (and location) of amenities was a point of innovation. The decision of the North Residence project to include restaurants and multipurpose rooms is rather common, but including faculty offices as an amenity within student housing was completely unique within these precedent cases. Another rather common amenity decision is the inclusion of a shared kitchen as well as laundry spaces, see Figure 18 for the Dyson Institute of Engineering and Technology example. The Tiertgen Dormitory project, see Figure 22, located around a central courtyard also features rather common amenities like shared kitchens, lounges, study rooms, and cafes within the building. However, uniquely the project also has active exercise spaces (both the courtyard as well as spaces within the residence hall).

Tietgen Dormitory Student Housing



PROJECT DATA

Architects: Lungaard & Tranberg
Location: Denmark
Year: 2005
Size: 285,400 SF
Program: Residences, Cafe, Auditorium, Music Room, Workshops
of Units: 400
Site Size: 164 Acres
Unit Types: Single & Double

PROJECT GOALS

The Tietgen Dormitory, designed by Lundgaard & Tranberg Architects and built in 2005 at Copenhagen University, is a revolutionary approach to student housing. The primary goal of the project was to create a series of communities among the 400 student residents. To do so its units are organized into intimate clusters within its cylindrical form. Although the building was completed more than 10 years ago, the project still stands as an example of avant-garde student housing.

ORGANIZATION

Units are arranged around a central courtyard that provides a semi-public space for student residents to collaborate and relax. Public amenities, such as cafes and study rooms line the courtyard and activate the space. On the upper floors, groupings of 12 units, share kitchens and lounges, giving students a sense of ownership and community.

SUSTAINABILITY

The project's primary sustainable strategies are modular construction and renewable materials. Each unit was pre-fabricated and assembled on site to minimize construction time and cost. Additionally wood, a renewable resource, is the major construction material while also providing a warm aesthetic.



Figure 22. This Figure is one of the precedent reports presented in the studio on the Tietgen Dormitory Student Housing project.

The San Joaquin Village Student Housing project, see Figure 23, “utilizes the land of a former business park” in order to build housing for students and faculty. In addition to more typical amenities, this project offers student service offices and a grocery store within the first floor of the structure. The range of types of services within these university housing precedents as well as the considerations for how to organize/congregate these amenities were key elements of this type of housing.

San Joaquin Village Student Housing



PROJECT DATA

Architects: KDA, LOHA, SOM, Kieran Timberlake
Location: Santa Barbara, CA
Year: 2017
Size: 316,400 SF
Program: Residences, Dining, Student Life Facilities
of Units: 333
of Beds: ~1,000
Cost: \$23 Million
Site Size: 12.10 Acres
Parking: For Residents, Off Site
Unit Types: 2 Bed, 3 Bed

PROJECT GOALS

Utilizing the land of a former business park, UCSB had a vision to build low- and high-density housing for students and faculty with a convenience store, dining, and student life facilities that connect students together and to the campus. The University wanted the complex to feel like it had gradually developed over time to produce a mini-campus filled with active plazas and with circulation for pedestrian and bicycle traffic.

ORGANIZATION

The site is divided into three primary precincts: North Villages, Tenaya Towers, and the Existing Residence Hall & Dining Commons. To enhance the student social life, active plazas, recreational facilities, and courtyard gardens are key components to the plan. Pedestrian and bicycle connections to campus were vital in the organization of the site, providing clear movement through the Villages.

SUSTAINABILITY

The site plan, targeting LEED Gold certification for Neighborhood Development, responds to the natural environment in a sensitive manner to reduce heat island effects. A stormwater management system is utilized with bioswales, bio-retention and mechanical filters to protect adjacent wetlands. Many of the materials used for the project emphasize a commitment to materials that will have an extended life-span as well as economical to replace when needed.

Figure 23. This Figure is one of the precedent reports presented in the studio on the San Joaquin Village Student Housing project.

Precedent and Genre

The precedent case work presented by the student research teams focused on identifying crucial, best practices within cutting edge examples of three different types of housing: affordable housing, micro housing, and university housing. This identification of precedents exercise asks students to consider a particular type of architectural practice by focusing on functions and formal elements of said practice. This consideration and recognition of particular architectural elements represents a kind of genre knowledge. Specifically, this identification of precedent is about genre legibility; it is about learning the recurring conventions that have

become typified within architectural practice (relating to affordable, micro, and university housing).

These typifications are the recurrent structural forms and organizational elements/logics within each type of housing. Students identified that affordable housing, as an architectural genre, has specific characteristics and constraints. In particular, when they point to the notion of eyes on the street as a form that is recurrent within these precedent cases, the students are articulating an ability to recognize specific conventions of a genre. When discussing micro housing, as an architectural genre, students recognized that spatial adaptability was a key organizing logic within this genre. This recognition and articulation of recurrent forms as well as internal logics of genres is an important legibility that students cultivated in their design/inventive learning practices.

In many ways this precedent work mirrors the systematic model of rhetorical invention. In the same way that, for the systematic model, “the argument is not what the rhetor is trying to invent, the rhetor is inventing, through systematic implementation of topoi (or another resource), the way to make an argument persuasive” (Harrington, 1962), yet in the case of architecture, the designer is inventing ways to make the structure efficient and effective within an architectural genre. As previously noted, Harrington problematizes rhetorical invention as a systematic model that becomes a scheme for remembering topics as opposed to a search for practical wisdom, but the real problem with this conceptualization is that it allows for an a-contextuality of invention (because it can be reduced to memorization and deployment).

Theme 2: Studio and Social as Professionalization

The next stage of the studio was that of designing a variety of prototypes and then responding to desk critiques throughout studio work as well as formal critiques with faculty,

practitioners, and university professionals. The desk critiques were intimate discussions between the professor of the course and individual students developing their designs. While the desk critiques happened almost daily, there were three formal critiques throughout the semester. Interestingly, this process of critique became the primary element of sociality in regard to learning this design process. Specifically, although the inception of this studio was in response to the serious socio-economic challenges facing students at the University in regard to housing insecurity and experiences of homelessness, that social context was never explored.

Students had the opportunity to tour a dormitory on campus and did in depth site visits to each of the sites for this project. Students developed detailed maps of site constraints, researched zoning laws and restrictions for the site, created land usage maps, etc. The focus in regard to context was about the site rather than users. To elaborate, the studio was actively thinking about how students would utilize and live in the spaces they were designing. In fact, for each formal critique students were expected to have developed and to articulate “user narratives.” The notion of a user narrative is that the architect presents a story about how a future resident will live in the space being constructed (both the building and unit).

One student in particular developed a prototype for their project that featured units with the ability to be spatially divided into several different configurations. The student articulated three different user narratives: a communication major, a business major, and an art major. The user narrative for each was relatively similar in terms of balancing coursework along with social obligations, but importantly none of the narratives discussed any kind of discipline-related professional work; which is detailed as particularly important in the report on Housing Insecurity and NC State for students. What became clear throughout these presentations is that the notion of an imagined user is considered essential for architectural students in considering how a space

could be lived in by someone, but the realities of how a future resident will live in the space are of secondary importance. All of these prototypes and imagined user narratives were developed and presented without the studio speaking to a student at NC State. The work of the students in the studio was about designing experiences for people but then articulating that crafted experience as something that could be demonstrated through an imagined narrative of an imagined/typified user. The studio did meet with Dr. Haskett during one critique as well as for the final presentation to receive feedback, but importantly the notion of context within the studio was foregrounded as primarily about the site rather than social context of users.

In particular, imagined user narratives have been demonstrably off-base in past projects. Dangers of imagined user narratives are well documented, and range from large scale architectural movement errors such as Sick Building Syndrome (SBS) to more localized building flaws. Sick Building Syndrome is a term

used to describe situations in which building occupants experience acute health and comfort effects that appear to be linked to time spent in a building, but no specific illness or cause can be identified. The complaints may be localized in a particular room or zone, or may be widespread throughout the building¹³. (United States Environmental Protection Agency; 1991)

The complicated history of SBS emerged in the 1970s from an architectural ethic in repudiation of dangerous sweatshops and factory floors; the development of “office buildings became architecturally ‘airtight’ for the sake of energy efficiency while internally they were arranged in ‘open’ floor plans” (Murphy, 2006; p. 2). This widespread development of airtight buildings ended up causing situations in which building occupants became susceptible to problems in “acute health and comfort effects.” But before 1980, before this new architectural ethic, “sick building syndrome did not exist. In order to become ‘sick,’ a certain kind of office building had

¹³ For more information on the Sick Building Syndrome as well as the distinction between this and Building Related Illness, see the EPA *Indoor Air Facts No. 4 (revised) Sick Building Syndrome* document.

to come into existence” (p. 2). In contrast to this large-scale issue that failed to actively consider design implications for actual user narratives/lives, more localized building oversights are well documented as well. For example, a variety of high-rise housing projects in major cities did not include bathrooms on the first floor. This would become a problem for young children who were playing outside in communal play areas and needed to use the restroom, but could not wait for an elevator ride up to their floor.

With this attention to users being primarily centered around imagined user narratives, the sociality or social dynamics/elements of this studio learning was primarily through critique. As the professor stated “with regular crits, students tend to want to do critique and work or work and critique while others are going.” This practice of critique is, as Dannels (2009) notes, primarily a genre kind of socialization within a profession; “the primary focus of the critique... is not necessarily the student presentation of the work but the interaction that follows that presentation (the critics’ feedback and questions)” (p. 402). If the purpose of critique is that social interaction, that professionalization, then in part it is about gaining the expertise from professionals/mentors.

This rendition of socialization in relation to design and learning is, in many ways, similar to the Platonic model of invention. While the design studio does not in and of itself represent a moment of or context for divine inspiration, the notion of attaching oneself to and learning from an expert, in this case experts through critiques, is Platonic in nature. There is a sociality to this learning process that mirrors this Platonic form of invention as well as a social perspective of invention, to an extent. LeFevre’s contention that invention “is better understood as a social act, in which an individual who is at the same time a social being interacts in a distinctive way with the society and culture to create something” (p. 1), points to two important distinctions in how design/inventional practices in the studio conceptualize the social. Similarly to the emphasis

within the studio on learning through critiques, LeFevre posits invention as a socially learned process “extending over time through a series of transactions and texts” (p. 1). This cultivation of skill and knowledge through social interaction mirrors the social approach of critique and in some ways the Platonic model.

However, this seeming combination of systematic and Platonic models, complicates the inventional practice in relation to a social perspective of invention. Returning to the notion of a systematic model that the precedent work demonstrates, there is the potential for a-contextuality of invention (because of the emphasis on memorization and implementation across situations). The most extreme rendition of this approach is that of imitation, recognizing and learning argumentative resources/forms, or in this case architectural forms, in order to deploy across future engagements. Certainly, the studio models work on this notion of imitation with the goal of taking imitation to the next step and theoretically elevating it to more than a “barren act” of repetition. An elevated or enlivened sense of imitation is about repetition with difference; the difference being informed by social context.

The studio presentations certainly look at context in the vein of site-specific work/engagement and the presentations discuss social context through the imagined user narratives. Theoretically these studios teach students to look at context, yet this is through imagined narratives and site-specific work; there remains a disconnection between ideal imagined user and lived reality/experience of users. This represents a different kind of social context than a social perspective regarding rhetorical invention would confer. This disconnection is of vital importance for thinking about how, interestingly, a case could be made that architects are taught a combination of the inspiration (Platonic model) and the systematic model. It is also important to note that although students are not taught a concern for a social perspective, because

that would entail an understanding of invention that is much more long form, they do engage in imagining and addressing social concerns. The sociality, in regards to this approach to inventional teaching, is really more in the learning process of critique than about developing an understanding of invention and their work as social. It is socialization into a profession that this process and inventional work does. It is not about developing social engagement with publics.

Theme 3: Studio Learning and Hybridity

The culmination of the studio learning process was the development of the final project presentations from each student. Each of the studio projects were developed with the explicit goal of offering an innovative affordable, micro, university housing model. While each project was unique in its own right, the learning process foregrounded the goal of hybridity. Specifically, the students were asked to create a project that combined elements of each architectural genre together. This resulted in students implementing a variety of different forms and elements from each of the precedents.

Regarding incorporating precedents from affordable housing, the notion of eyes on the street was brought to bear throughout many of the designs. Similarly to the 901 Fairfax Avenue project, Figure 8, which was designed to foster eyes on the street through a connection of private, residential spaces to the street, the studio presentation from Figure 24 attempts to foster this connectivity. Rather than using retail on the ground floor to create this connection, as with the 901 Fairfax project, the student project attempts to create this connectivity through shared public and private spaces that function as a walking path. As pictured, the resident hall project has a large courtyard area that bisects the structure. This courtyard serves as an access point to private residential spaces and as a walking path for pedestrians on campus with the goal of maintaining an active flow of eyes on the street.



Figure 24. This Studio Project image features the eyes on the street mentality through the connection of open public spaces to the street.

Another studio project, see Figure 25, seeks to maintain eyes on the street through developing active and versatile public spaces. The idea behind this project is that with public spaces that can serve several functions (the pictured area occupies the multiple role of garden, courtyard and study area), there will be a critical mass of residents maintaining attention or the eyes on the street. This is similar to the design logic of the Bayview Hill Gardens project, Figure 7, that worked to have seamless movement from critical services to outside spaces, with the goal of ensuring a sort of critical mass of residents and ultimately a critical mass of eyes on the street moving through active circulation.



Figure 25. This Studio project image features the eyes on the street mentality by maintaining an active, versatile public space.

Services and amenities, although defined differently, were key elements of both affordable housing and university housing. The need to co-locate services and amenities was a feature that cut across both of these architectural genres and the student projects demonstrated this connection. Figure 26 shows a studio project that features the social services actively for the community. This project features a food pantry named “Pack Snacks” for residents and the local community featured at this site. These active services/resources for both residents and community members are similar to the supportive services for veterans that were part and parcel to the ground floor of the Six Veteran’s Housing project, Figure 5.

Shifting slightly from public services to amenities, pairing several amenities within residential buildings was a key element of university housing.



Figure 26. This Studio project foregrounds the primary service of “Pack Snacks” which was designed as a food pantry for the community.

This pairing was noted particularly in the Tietgen Dormitory project, Figure 22, that included lounges, study rooms, exercise spaces, and cafes within the building and the Dyson Institute of Engineering and Technology project, Figure 18, which prominently featured a shared expansive kitchen. The Studio project, Figure 27, features a market and cafe within the building whereas another studio project, pictured in Figure 28, developed a variety of shared amenities around large shared kitchens for residents.



Developing these studio projects meant that the students invariably had to contend with the notion of community within university housing and how to facilitate/conceptualize community through architectural form. The Studio project, pictured in Figure 29, draws from the Dyson Institute of Engineering and Technology project, Figure 18, The Dyson project creates the notion of a village through the different pathways used to access one's home. The pathways are all connected and interaction is encouraged along those pathways, but the entrances to each home are staggered. In Figure 29, the entrances to apartments are staggered and the pathways to move through the building are connected by bridges leading residents to walk through/by/with/along other residents.

This notion of physical circulation of bodies as important to community building is also featured in Figure 30. The studio project in Figure 30 draws upon the North Residence Student Housing project, Figure 20, in the creation of a “house.” This studio project utilizes the circulation of students moving through the large open staircase to create public relaxation spaces along and defined by the staircase of the “house.” The vertical circulation within this studio project serves as the structural form that facilitates this sense of a house and community.



Figure 28. This Studio project organizes shared spaces and amenities around a large shared kitchen.

Along with these articulations of spatial circulation, spatial adaptability in micro housing precedents was particularly important to the Studio project featured in Figure 31. This image details the studio project's ability to define spaces within the individual units through the use of sliding walls. The back wall featured in Figure 31 can slide so that it will open up or redefine kitchen, bathroom, and bedroom spaces. This project takes up the adaptability of the Tree House project, Figure 13, which featured Murphy beds, tables that converted to beds, and completely customizable walls as inspiration for the creation of the switch spaces in the studio project.



Figure 29. This Studio project facilitates community through the pathways along each level.

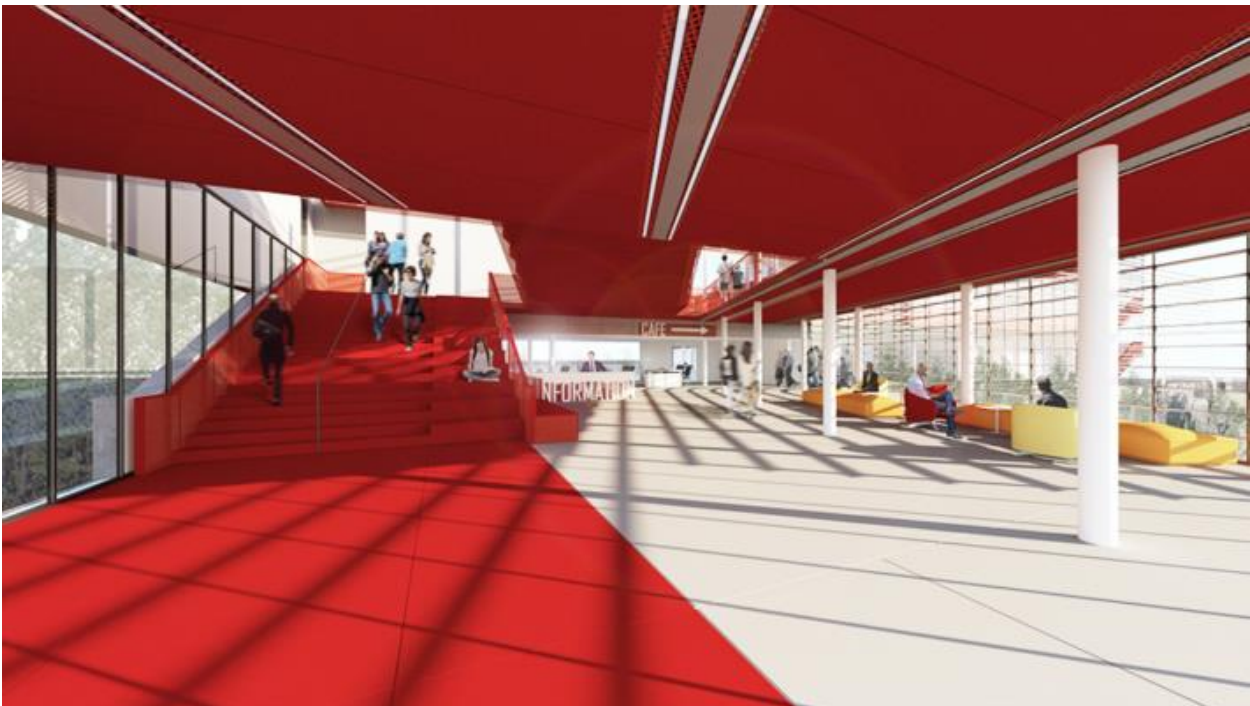


Figure 30. This Studio project utilizes the circulation of stairs to mimic the feeling of a house.



Figure 31. This Studio project details the interior units of the project and specifically the sliding walls.

Genre Hybridity

Students were asked to develop individual projects based on social understandings of genre typifications/concepts that are recognizable and effective (deemed effective) within particular contexts. These recurrent forms and organizational logics (eyes on the street, location of amenities, community building strategies, etc.) are combined in hybrid forms that demonstrate several things. First, the projects demonstrate the recognition and literacy of several architectural genres that students gain throughout this studio. Second, they demonstrate students' ability to recall, remix, and recreate these forms. Third, they demonstrate a version of inventional learning that is similar to Hartelius's model of structure and play. This is crucial because it returns us to this structured play within context, but context for architects looks very different than it does for context within Hartelius' work.

In particular, these projects participate within a predetermined set of structures or traditions (affordable housing, micro housing, university housing) while developing a new or novel way of constellating these genres; of enacting this genre hybridity. In this way, genre hybridity can be thought of as a tool for considering invention, but like all novelty, "in order to

be rhetorically useful... as well as comprehensible... must be situated. Rather than offering the radically new, it must occupy the border between the known and the unknown” (Miller, 2000, p. 161). This hybridity, or invention needs to be legible within/across genres as well as within a social context. Hartelius’ model of invention which figures itself along the spectrum of structure and play, is really about how to set the stage or the conditions for invention to occur; Muckelbauer is also invested in this notion of allowing the conditions for invention to emerge, although his rendition is much more along the lines of repetition with difference.

Extensions

Invention has been associated with a variety of different sentiments throughout the rhetorical tradition: a kind of birth, a beginning, creativity, inspiration, discovery, etc. Discovery offers one of the more productive sets of associations specifically because it is a broad, but clear term. It avoids the notion of creativity, which is equally broad, but often wildly abstract. It places invention in the realm of the possible while also preventing an association of invention in relation to a beginning (which Muckelbauer problematizes)¹⁴. Considering discovery as well as genre/genre hybridity returns us productively to the question, can invention be taught? And if so how?

The productive move of linking genre and invention is in the illustration of these conditions of emergence. By conceptualizing invention and conditions of emergence through a generic lens, we can offer a teachable model of invention (learning and recognizing genre is what makes these conditions for invention, possible, and not only available, but usable). Importantly, the pursuit of teaching invention has often left the notion of invention itself bereft of potential, or

¹⁴ See Muckelbauer (2008) for this discussion of the complication of inventional associations with beginnings.

relegated to a barren act. Although practical wisdom is eschewed, or at the least not foregrounded in architectural learning, what architecture offers us is a version of invention where the learning is understandable (i.e. how it is taught); it offers a vivid representation of how “historical texts” may serve “as groundwork for the present” as these embodied utterances of the past” or of previous encounters with genre. What cannot be lost is the thickness of invention as an “experimental attitude that draws on the resources of speculative reason to serve the purpose of radical invention necessary for a democratization of the productive arts” (Crick). What must not be lost is the attention to invention as a pursuit of potential and a mode of engaging in the world, which Hartelius and Muckelbauer actively foreground.

These studio processes address the concept of invention as pedagogy through a combination of Platonic perspective and Systematic approach. What this means is that the demonstrative nature of the learning process is brought to bear for students to recognize and implement (in close proximity to/tutelage of an instructor). The generic work of the studio process foregrounds that recognition and deployment through mentorship/professionalization; leaving the contextual or social nature of the endeavor underemphasized. In many ways this represents a distinct break from how rhetoric and writing courses conceptualize inventional instruction. Within writing courses in particular students may be presented with systematic procedures for writing, but those systematized procedures rarely map onto the messy nature of the writing/inventional process that students actually undertake. Instead the inventional work is more often foregrounded akin to Hartelius’ model, where students learn critical skills (genre conventions) which they are then asked to implement in accordance to particular genres and within social contexts. One of the crucial distinctions of these being that while learning to recognize genre tools/typifications is a key feature of each tradition, architectural perspectives

seem to view inventional culmination through a lens of genre hybridity (constellating/bringing together a variety of generic forms); whereas invention within writing, and particularly rhetoric, is foregrounded as a means of engaging in the world as an active pursuit of harvesting/enacting/seeing possibilities relating to civic life. By attending to the unifying attachment to genre within each tradition, we can see a productive conversation relating to a model of invention. Although it is important to note that invention is not strictly a form of genre learning, genre learning and genre can provide the scaffolding for setting up the conditions within classrooms, studios, and elsewhere, to make invention possible.

CHAPTER 5: Engaging Publics Rather than Designing For Communities in Public Projects: Practices and Considerations

This chapter examines how and to what extent architects and designers consider people and publics within their professional work and projects. This chapter argues that any attention to publics, to be meaningful, must come within the engagement process, but also that the engagement process must be fundamentally rearticulated/reconceptualized. In order to advance this argument, I first examine the engagement practices undertaken as part of a large scale public park project, one that is noted as being an exemplary model of engagement and one of the most exciting park projects in the United States right now. Doing so provides a model of public engagement, one that details best practices and key considerations for architects. I begin this chapter by discussing the long and varied histories of the park land featured in this case study. Then I foreground the development of the park Master Plan, highlighting the engagement process undertaken by city officials, citizens, and nonprofit organizations, in order to present best practices to consider when undertaking public oriented architecture/design/projects. Ultimately, this chapter argues that the best practices for architects and designers, and indeed the nature of conceptualizing public projects more generally, begin with the engagement process. And, it demonstrates that what constitutes a project and what constitutes engagement must be rearticulated as a long form endeavor beginning with communities and extending well beyond when builders leave a site. It is also an endeavor that architects must be a part of throughout.

The Place That Would Become Dorothea Dix Park

“Well, in our country,” said Alice, still panting a little, “you’d generally get to somewhere else—if you ran very fast for a long time, as we’ve been doing.”
“A slow sort of country!” said the Queen. “Now, here, you see, it takes all the running you can do, to keep in the same place. If you want to get somewhere else, you must run at least twice as fast as that!”

Lewis Carroll, *Through the Looking-Glass*

In *Through the Looking-Glass*, Lewis Carroll presents a fascinating paradox in a seemingly simple exchange. The Red Queen describes Wonderland as a world in constant transition, one that is constantly shifting. Unlike what Alice has grown accustomed to, racing quickly will not get you “to somewhere else.” Instead the world is shifting/changing so rapidly that racing twice as fast will only keep a person in place. For the Red Queen, this sense of place as constantly moving, rather than fixed presents a unique recognition of how places and stories change.

The Dorothea Dix Park engagement process and Master Plan attempts to foreground the changing stories of the land, of the space and its place(s) throughout the project. This chapter will begin by detailing a general overview of the history of Dorothea Dix park. Specifically, this section details how the land has been used and developed throughout its long history in order to consider how this collection/rendering of narratives has been presented and composed in the contemporary park. Like any history, this history is one of contestation and iteration. It is important to begin from the outset by stating that part of this park's history is unknown. The land that the park was built on was home to Native Americans. Although some 100,000 Native Americans lived on the land that has come to be known as North Carolina, it is unclear which tribes would have lived on this particular land; the Lumbee, Waccamaw, and Tuscarora tribes all lived in the region. The Master Plan discusses this as “one of the missing pieces of the land’s history that is yet to be discovered.”

The first record of land ownership was documented in a grant from the King of England to “John Giles Thomas, who received 565 in 1757¹⁵.” Part of this land was developed into a large

¹⁵ See the *Dorothea Dix Park Legacy Report* (2018), for a detailed discussion on the granting of this land.

plantation with the primary house called Spring Hill House, when Theophilus Hunter purchased the property after the American Revolution. Theophilus Hunter was the second largest slave holder in Wake county before 1800; the exact number of enslaved people who lived at this site is unclear, but Theophilus Hunter's will documents the names of 56 enslaved people and his son's will lists 67 names. In particular, the stories of these enslaved people are figured into the development of the future park. The International Coalition of Sites of Conscience, a "global network of sites, museums, and memory initiatives¹⁶," of which the City of Raleigh has become a member, is serving as a resource for the park regarding how other sites have contended with their histories of enslaved people and slavery during development of the land.

Although the Spring Hill plantation shifted hands a number of times throughout the years, the land that now comprises Dorothea Dix park, was sold to the State of North Carolina for the building of a hospital. At the time of the sale, the property was 160 acres; the plantation house itself was a part of the hospital grounds until 2000 when the property was transferred to North Carolina State University as a part of the Centennial Campus (National Parks Service, n.d.; North Carolina State University; n.d.). The initial purchase of the property by the State of North Carolina was made for the purpose of building the first mental hospital in North Carolina. The mental hospital, and indeed the asylum movement itself, are in no small way direct results of the advocacy of a woman named Dorothea Dix.

Dorothea Dix was a 19th century nurse and activist who changed the practice of medicine in the United States; in particular, through her advocacy for reforming and reconceptualizing treatment of mental illness (Brown, 1998). Through touring mental hospitals across the country, Dix documented and "reported her findings to several politicians," contending that states needed

¹⁶ See the International Coalition of Sites of Conscience website for more information on their contemporary works: <https://www.sitesofconscience.org/en/home/>

to care for the mentally ill in more humane, empathetic ways (Norwood, 2017). In 1848, she presented a request to Congress that lands should be dedicated for the specific purpose of building facilities to treat the mentally ill. Despite resistance among legislators, the asylum movement eventually won the day (Desrochers, 2012), and “she eventually established asylums in New Jersey, North Carolina, and Illinois” (Norwood, 2017).

Dorothea Dix hospital was a direct result of her advocacy work which included:

A county-by-county assessment of the often inhumane treatment of the mentally ill in NC... Dix appealed to the hearts, minds, and pocketbooks of legislators when she testified that the cost of treating the mentally ill in a hospital was 32 times less expensive to the state and local governments than leaving people untreated in poorhouses, jails, and other places (Desrochers, 2012).

It is important to highlight that the construction of the hospital on these grounds, which was at the time the largest state-owned building, was accomplished through the use of the labor of enslaved people. It was eventually opened in 1856, as the North Carolina Insane Asylum (Desrochers, 2012). Of particular note was the development of the Hospital grounds by Alexander J Davis, an architect who, “inspired by the landscape... created plans to integrate the natural beauty as part of the healing process” (City of Raleigh Museum). Eventually, some of the hospital’s employees and their families, as well as patients, settled on the grounds. Additionally, a cemetery on the grounds began being used during the Civil War; over 900 people were buried on the cemetery grounds before the cemetery ceased being used in 1970.

Ultimately, due to declining patient numbers, the Dorothea Dix Hospital was slated to be closed by the legislature in 2003, and the hospital fully closed operations in 2012. This left the State of North Carolina with a sizable property, approximately 308 acres, with 85 different buildings (and a variety of state government offices run out of several of these buildings) on what was known as Dix Hill. In July 2015, the City of Raleigh purchased the Dorothea Dix

property from the State of North Carolina, to the tune of 52 million dollars (Dorothea Dix Park, 2019)¹⁷. Although the city purchased the property from the State in 2015, the process of developing the Dorothea Dix property into Dorothea Dix park formally began in 2017. The city hired Michael Van Valkenburgh Associates to work with city officials and the community in developing a Master Plan for the future of a park.

Community Engagement Process

The development of the Master Plan for Dorothea Dix Park represented a series of community engagement techniques developed over the course of 22 months; the Master Plan was unanimously approved in February of 2019. Of note, the firm hired for this project was not responsible for the community engagement for the project. Instead, the groups involved in this community engagement process were a collection of organizations of professionals, citizens, community volunteers, and city officials. The organizations involved in the preservation work of the Dorothea Dix property were: Dix 306, Friends of Dorothea Dix Park, and the Dix Park Visionaries¹⁸. These three groups had been working individually for the last twelve to fifteen years to make sure to save the park from commercial development, and ultimately came together to form the Dix Park Conservancy group. The Dix Park Conservancy was involved in some of the community engagement work and contributed financially to the park development.

There were two formal committees working on the project: the Master Plan Advisory Committee, consisting of high level city staff and members of the Dix Park Conservancy, and a

¹⁷ See the implementation plan for more on this transaction: <https://dixpark.org/sites/dixpark/files/2019-09/20190917PRCRDixParkPhase1ImplementationPlanBookred.pdf>

¹⁸ The preservation work of these groups was in relation to making sure the property was preserved for public use rather than purchased for private commercial development. This work primarily took place throughout the interim years from the formal announcement that Dorothea Dix Hospital was closing, 2003, through the purchase of the land by the city of Raleigh, 2015.

40 person advisory committee made up of community members. When the call for participation on the latter committee went out in late 2016 there were over 400 applications. The City in particular began by scheduling and holding 5 open meetings focusing on various elements of the park: Park and Region, Park and Site, Park and Transportation, Park and Partners, Park and Buildings, as well as Park and its Programs. These meetings, attracting anywhere from two hundred to fifteen hundred community members, represent a more traditional form of community engagement, along the lines of community advisory councils.

After the first year of community engagement work, it became clear that the committees needed to reach a broader segment of the surrounding communities; particularly people of color, young people, and people who lived outside of the inner beltline area (especially outside of the downtown area). The recognition that traditional community engagement practices (community meetings, Master Plan Executive Committee meetings, Master Plan Advisory Committee Meetings, Workgroup Meetings, and Stakeholder Work Sessions) were not reaching all members of the community led to the development of more innovative community engagement approaches. These included both experience based events (special events, festivals, programs/activities, walking tours, temporary installations, educational events/conferences, community roadshows, summer camps, schools and university engagement) as well as online engagement (website, Neighborland, and social media)¹⁹. This chapter attends to these innovative approaches in engagement throughout the two-year process and beyond. By examining these approaches to illuminate best practices from this project, I develop the basis for an approach to public engagement that is useful for both architects and rhetorical scholars.

¹⁹ For a complete list public engagement program, see the Public Engagement Appendix. City of Raleigh, et al. (n.d.). *Public Engagement*. Dorothea Dix Park. https://dixpark.org/sites/dixpark/files/2019-01/APPENDIX%20XIII_Public%20Engagement_Reduced_0.pdf

Best Practices for Engaging Publics

This chapter's examination of the best practices related to the Dorothea Dix Park engagement process, is conceptualized as/involves both the two year engagement process leading up to the development of the Master Plan as well as current practices/development of the park (looking at community engagement within that two year period and the continual types of engagement occurring now). The chapter considers both what these engagement strategies entailed as well as how/where these engagement practices circulated in order to present best practices for engaging publics as a part of the design process (different from public or community engagement). Chapter three argued that architects need to find ways to explicitly attend to the notion of publics (rather than relying solely on imagined narratives) when undertaking their work. Chapter four addressed the limitations of the imagined narratives approach on invention and suggested a generic approach to invention as one way to address this. This chapter addresses these findings and offers suggestions and thoughts regarding how architects might go about attending to publics in their practice.

1) *Engagement is informative and reflexive*

The Dorothea Dix Park engagement arose and continues to develop in relation to a unique set of circumstances. Yet, the Dorothea Dix Park approach to public engagement provides a model for how engagement that is both *informative and reflexive* can be achieved. Some of the earliest engagement techniques involved holding education events and conferences. Over the course of the two year process, there were fifteen different educational events hosted for the community. Of particular note was the way in which these educational events sought to “elevate the Design IQ of the community” and to “create opportunities for the community to learn from local and national experts on a variety of topics” that were of particular importance to

the potential development of the park (City of Raleigh, et al., n.d.). These educational events, designed to inform the community about planning and development related to the park, represented both an admirable attempt at disseminating information and a key struggle for the project.

The struggle was tied to the inability to reach all community members. The Public Engagement documentation specifically notes that after the first year or so of engagement work, there was a recognition “that due to geographical and socioeconomic barriers, not everyone can participate in a traditional planning process or visit Dix Park.” This challenge in reaching underrepresented communities, in particular minority communities who lived near the park, people living outside of the beltline, and younger citizens, was a realization that the informative work was only so informative. This led to the development of “community roadshows” after the first two public meetings. These roadshows entailed city officials and volunteers going to different locations in underrepresented communities and holding meetings; yet these “six community roadshows... were very poorly attended” as well. Although the project was reaching more community members, these meetings were not seen as particularly helpful because they did not offer ample opportunities to inform the communities, let alone gather input, about the park project.

When the roadshows also proved unsuccessful, the people behind the engagement process decided on another set of practices, bringing these informative meetings to existing festivals and events within communities rather than holding roadshows independently. I will expand upon this decision in the next section, but it is important to note that by entering into community events and festivals that were already being held, there was greater participation and conversation, particularly around sharing the histories and desires of community members. To

expand on the importance of the planning committees learning about the histories of community members, in addition to the adjustment in accessing communities, the project began utilizing Neighborland. Neighborland is an online engagement platform that was selected to “empower citizens to collaborate with each other, staff, and the design team during the Master Plan process.”

This platform was widely publicized and offered citizens the ability to “contribute ideas... review and comment on the entire draft Master Plan²⁰.” Neighborland allowed community members to suggest additions to the park and then get online signatures supporting or adding to the recommendation; garnering much more attention and participation from younger community members. Handley, Gallagher, DeVasto, Mascarenhas, & Gittens (2020) recently published an article based on their community engagement work with the University of Reno’s Master Plan at the 2019 Rhetoric Society of America Project in Power, Place, and Publics. Among their essential tasks for rhetorical engagement, they argue that rhetoricians must “conduct extensive on-the-ground research to uncover the ‘collective identity’ of various stakeholders and to show how those identities can productively inform planning” (p. 137). In many ways, that is what the city officials in Raleigh did, through a triangulation of feedback from community events and conversations facilitated through Neighborland. In fact, this is how the planners learned that there was a lot of support for having an African American Culture Complex in the park; which is now a piece of the Master Plan.

What these practices are demonstrative of is the emphasis on being informative and reflexive in relation to one another (so the community is informed of plans and the planners are informed of community histories, desires, needs, concerns, etc.). By shifting the strategies for

²⁰ According to the Public Engagement document, there were over 14,000 online participant contributions over the course of 22,508 Sessions and there were 92,000 page views.

personal interaction/engagement, (from traditional town halls, educational events, and community roadshows, to attending annual/continuous community events as well as utilizing the Neighborland platform) what we see is a set of practices that are designed to be informative but also to allow reflexivity in regards to that information. Another example of this reflexivity was in the conflicting desires around park equipment. One of the city of Raleigh employees working on the project detailed that within early discussions with large meetings, there seemed to be relatively strong consensus regarding the desire not to add playground equipment. Yet when younger children were asked for input, their first question was where the playground equipment would be located. Shockingly, even when planning playgrounds and parks, children are often excluded from the engagement process; an exclusion that is counterintuitive to user group consideration in engagement (as children are primary users of parks). This is important because this engagement work serves the purpose of informing communities of the park plans. Perhaps more importantly, the reactions and stories of citizens to these strategies inform planners of the needs of community members who are often excluded from these planning engagement practices.

2) Engagement is conceptualized as a long-form/iterative process

These informative and reflexive approaches to the engagement process are central aspects that represent an attention to considering the dynamic, shifting nature of publics. Prolonged and reflexive conversations are critical within a variety of engagement practices. In *The Unfinished Bombing*, Linenthal (2003) details the importance of prolonged, contentious and reflexive conversations among community members when discussing whether or not communities will approve of a site; in fact, he argues that prolonged conversations over time are the single greatest predictor of community approval of commemoration sites. Although Linenthal's work focuses

on the Oklahoma City memorial and how public commemoration emerges from contestation and comes to be represented in a space, the importance of prolonged conversations to a successful public process is also evidenced in the Dorothea Dix case. It has shaped not only the engagement process for the park but also, importantly, how the project is conceptualized and will be actualized.

It is important to note from the outset that the way the Dorothea Dix Park project is conceptualized is long-form and iterative. On one hand, the project is forced to be iterative simply by virtue of the circumstances of the purchase. When the City of Raleigh purchased the land from the State, there were still several State government offices working out of buildings on the grounds. Although many of these agencies/programs have relocated, several of the buildings (eventually slated to be repurposed, removed, or altered) still carry leases for State agencies through 2025. What this means is that due to the circumstances of the project (the continuing leases) even though the city owns the land, parts of the project cannot move forward until the leases expire. This “forced iteration” due to circumstance is a critical part of what makes this project unique. The project has to be developed and conceptualized in stages that allow for iterative development.

Importantly, however, the iterative approach/orientation of this project is not simply due to circumstance, but is evidenced in the way project leaders discuss and conceptualize engagement. The community engagement process certainly has a traditional outlined planning and engagement phase, but this engagement does not end within the planning phase. In fact, although the engagement had to be iterative in relation to the circumstances of purchasing the land, as seen in Figure 1, the engagement process shifts with the approval of the Master Plan and is slated to continue throughout each of the building phases. This attention to engagement

throughout the entire building phases, and hopefully beyond, represents a long-form understanding of this project and the engagement; long-form in this case meaning both highly iterative as well as concerned with futurity (life beyond planning and building).

Part of this iteration can be seen in the shifts in relation to accessing the community; every time something wasn't working there was a development of a different strategy (all of it was trial and error and iteration). In particular, the shift from the community roadshows to attending prearranged community events represents this consideration not only of a long-form project (an iterative understanding of the project), but that the methods of engagement must be flexible. That being said, one of the broad strategies that was particularly flexible were the variety of programs and activities hosted at the park. Although not every activity/program held at the park was a successful draw, the programs that were successful in consistently drawing community members, like yoga classes, movies at the park, concerts, and zumba classes, have remained as consistent features of the emerging park; in fact, the popup dog park was so popular it almost immediately became a central feature. This effort to collect, to get an interpretive grasp of what citizens want/need from the park also helps the community iterate what the possibilities are for this park and programming at the park.

“CONCEPTUAL” Project Timeline: Phase 1 Projects

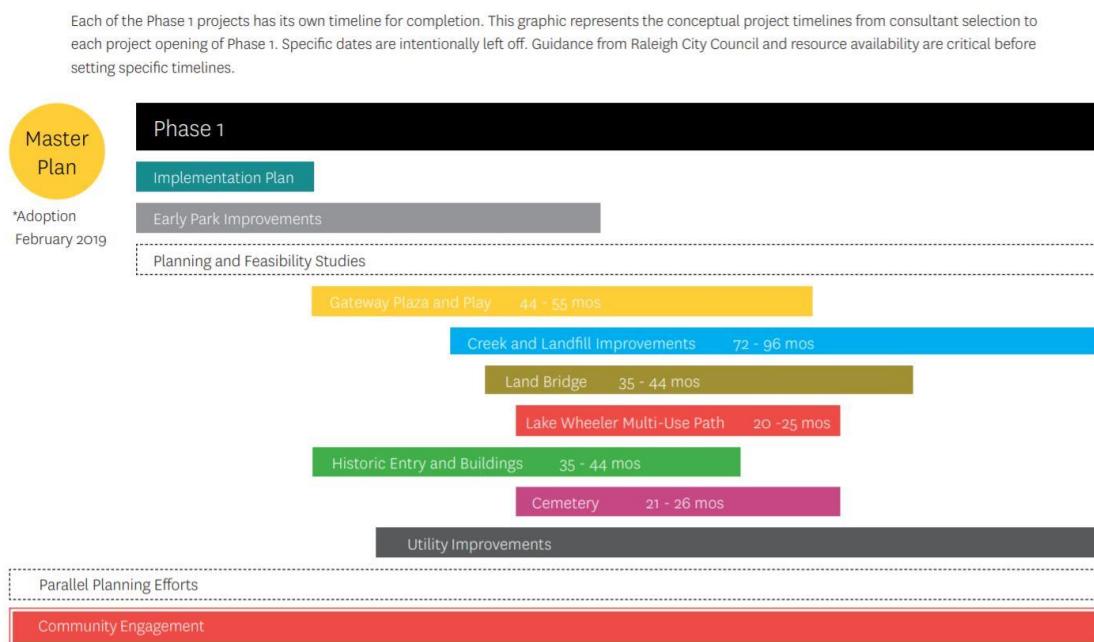


Figure 32. Dorothea Dix Park conceptual project timeline.

The programming, and particularly the consistency of shifting a variety of programs, was facilitated greatly by the development of social media for Dorothea Dix Park. The extensively popular Instagram as well as Twitter and Facebook pages were the primary ways in which these events were publicized²¹. Although this was the first social media account the City of Raleigh dedicated to a park, “Dix Park Staff uses social media to inform about the Master Plan, promote events, share the rich history of the site, listen to the public and to fund-raise for the park.” The social media presence has included some extremely successful digital engagement events/practices as well; the Sunflower field at the park was particularly popular with the park staff encouraging the sharing of Instagram pictures (there were thousands of posts in 2019 featuring this popup event).

²¹ At the time of writing, the Dorothea Dix Park Instagram account had nearly 14,500 followers, the Twitter account had over 3,500 followers, and the Facebook account had over 1,000 followers.

The combination of approaches to community engagement is commendable. Of particular note was the work with summer camps on the part of the park project. In summer 2018 the city staff facilitated tours and design workshops with summer camps. Since reaching young people had been a particular point of challenge for the project and since the city staff made a point to engage younger citizens (since they are often primary users of parks), the workshops entailed uniquely detailed questions for the kids including ““How do you feel when you play?” as well as “How do you want to feel when you play?” Additionally, these summer camp kids were “asked to design a park that would help them feel how they want to²².” The feedback from these design workshops was incorporated into components of the Master Plan. Recognizing and pursuing inventive methods and questions for engagement is a crucial piece of the work that was done in terms of this process. The website that was developed for Dorothea Dix park served as a repository for information for citizens and also served as an additional mode of providing feedback regarding the process and future of Dorothea Dix park.

What is important to note here is that the process of engagement was iterative in a variety of ways, including the iterative notion of medium. The digital platforms/digital strategies for engagement became particularly important for reaching a variety of communities. In particular, the plasticity of mediums, being able to seamlessly present and iterate information across digital and in person practices, served as a critical undertaking in this process. These shifting mediums are an important figure in relation to how iterative engagement should be practiced and conceptualized broadly. This notion of architectural projects needing to be understood as long-form is not a novel critique of architectural projects. The architectural historian Dell Upton

²² See the Public Engagement document for a more detailed report of this engagement work as well as the statistics regarding these camps and workshops.

(1991) argues that although architects focus on buildings while the plans/blueprints are on their desk, the life of a building actually starts after builders leave the site.

the meaning of a building is determined primarily by its viewers and users. This process of creation goes on long after the crew leaves the site; it never stops. Every structure contains several different buildings as imagined by different segments of its public. None of these is necessarily consistent with the others, nor do any of them bear any necessary relationship to the intention of designer, builder, or client (p. 197)

For Upton, architects often misunderstand the longevity of their projects by narrowing their focus on design/prototyping. The Dorothea Dix Park process demonstrates a model that recognizes longevity and iteration and the actual potential users/viewers as central to productive engagement.

3) Engagement is experience based

Part of the iterative process of this park engagement was the consistency with which engagement practices foregrounded experience. To return briefly to the community roadshow developments, when city officials realized there was low return on engagement with meetings and roadshows, they went to existing community festivals and events; one of the features that was important was the development of a virtual reality rendering of Dorothea Dix Park. Since many people didn't know where or what the park redevelopment was happening, the virtual reality rendering became a productive tool for a number of reasons. The VR rendering of the park with the proposed development plan offered community members not only a sense of what being in that space would entail, but a potential sense of the place. Having citizens experience a sense of what this park could be like offered a potential for understanding the development process as one that could be affected. With the VR rendering putting citizens into this potential place, this offered community members and organizations an opportunity to contribute to the

iterations of the VR design and Master Plan by voicing questions, concerns, and excitement at different components of the experience; see Figure 2 for a visual of the park VR.



Figure 33. Figure 33 is an image of users experiencing different renderings of the Dorothea Dix Park plan.

In addition to this virtual sense of potential for the park, the engagement process involved a variety of physical experiences at the park designed to offer a sense of potential. In particular, there were a range of special events hosted at the park including temporary installations as well as festivals. The temporary installations, ranging from art installations to popup parkour courses, were facilitated and designed by community members, in collaboration with city officials. This visible collaborative making of these installations offered community members a mutable sense of the park. Mutable in the sense that the nature, design, and components of the park were crystalizing, but not concretized; citizens could actively nurture and shape the development of not only these installations, but the Master Plan for this place.

In addition to experience-based engagement working to cultivate a sense of potential, the experiences also cultivated a sense of ownership. The festivals, put on or facilitated by park officials, allowed city officials to engage thousands of citizens; by bringing community members

to the park, the goal was to allow citizens to envision a sense of community ownership of the place and particularly the future of the place (what the place could be). These experiences were coupled with hundreds of walking tours provided to the public, community groups, school groups, and businesses, etc. Walking tours were designed to inform and discuss various aspects of the past, present and future of Dorothea Dix park, particularly articulating the varied history of the land so that citizens had a deeper connection to and sense of collective ownership over this park place. In order to facilitate an understanding of the history of the site and what the future could be, city officials developed vision tours of the park. These vision tours involved taking citizens through the different park spaces and discussing in detail the plans for different structures. If a structure was slated to be torn down, explaining why that had been proposed (for example, many buildings were suggested to be torn down in order to offer a better vision of the skyline from the park); trying to offer citizens a sense of what the spaces look like now, what they feel like, and asking what the spaces could/should be. This emphasis on experience based engagement, on offering experiences to communities, and then asking for iterations on those expectations/needs in the experience is particularly important, as it both contributes to and enlivens these spaces with histories and moments of experiences, as well as harkens back to the iterative and reflexive nature of engagement practices writ large.

Discussion

The success and community support for the implementation of Dorothea Dix park demonstrates that reimagining traditional community engagement techniques by attending to publics offers a great deal of promise for future development. Although architects were not central to this engagement process, the best practices gleaned from this case present a set of guidelines for architects who seek to cultivate an attention to engaging publics. Certainly, the

engagement process is not a story of immediate success, it is a story of iteration, of ebb and flow, of continual movement. Lewis Carroll's exchange with the Red Queen who was caught moving unceasingly in order to remain in one place, illustrates the flux of the world that is particularly salient for architects.

When the Red Queen tells Alice the world is continually moving underneath their feet, so rapidly that she is forced to run just to keep her position, we see the Queen speaking to the predicament of architects. If we understand community engagement as something finite, something that eventually is completed/that eventually ends, then like the Red Queen when our feet stop moving (when we think about an end to engagement work), our world, in a counter clockwise trajectory, will knock us over. Of course this notion of continual engagement with projects is antithetical to contemporary commercial building ethics that are deeply rooted in late stage capitalism, but this chapter seeks to offer some first steps in how architects may be more involved in (and ideally part and parcel with) engaging publics. Rather than seeing the need to furiously race only to keep in our current position as an insurmountable challenge, or indeed a problem, it should instead be viewed as a productive goal to aspire towards; a goal of continually working/attending to the shifting, cacophonous nature of publics.

This is the lens that rhetoric offers; considering the reaching, lasting implications of material and discursive development with the goal of providing cities and projects the "stability necessary to weather storms of change and the nourishment required for growth, by surfacing multiple voices and stories" (Handley, Gallagher, DeVasto, Mascarenhas, & Gittens, 2020). Handley, Gallagher, DeVasto, Mascarenhas, & Gittens describe this as necessarily being "both rooted and moving" and "rather than seeing these as dialectical opposites, the most important task for us as rhetorical scholars was to generate possibilities that would allow for and enable

flourishing” in the shifting growth of cities and projects (p. 142). Speaking into this ability to facilitate possibility and flourishing, this chapter suggests that successful public engagement practices are: 1) *informative and reflexive*, 2) *conceptualized as long-form and iterative*, and 3) *experience based*. Considering these as broad approaches to the practices of architectural engagement allows architects to keep up with an ever shifting world; concerning themselves with engaging publics inventively rather than inventing user narratives of imagined communities (with no actual engagement with users).

CHAPTER 6: Enduring Places and Inventional Considerations: A Collection of Conclusions, Openings, and Preludes

As indicated in the introductory chapter, this project seeks to find productive ways to consider the lifespan of public places. The guiding question throughout has been: *how do public places come into being and how do they live?* I proposed that understanding the lifespan of public places necessitates a stretching, both temporal as well as theoretical. Understanding public places as having a lifespan complicates both architectural and rhetorical approaches to place. It demands that architects attend to longevity of place, both before and after builders leave a site; it also demands that rhetorical scholars foreground inventional practices in their critical analyses (separate from a concern with the intention of designers). This temporal stretching in regard to the lifespan of public places and the resulting this rebalancing act, simultaneously gestures towards a theoretical and pedagogical stretching, a reconceptualization of architectural practice and rhetorical invention. In this project, I first showed how notions of place and space foreground the connectivity between the professional discipline of architecture and the rhetorical tradition. This connectivity demonstrates potential avenues for development within and throughout the material construction of built environments as well as opening up possibilities for further participation in civic life. This study has implications for examination of public places, in particular how attention to the design of material environments and infrastructure may constrain or enliven possibilities for civic life and indeed how publics in turn shape experiences of place. Additionally, the project offers extensions in scholarship for contemporary rhetorical invention and architectural practice, both ontological (the purpose of) as well as pedagogical developments.

Chapter two mapped understandings of space and place within architecture and rhetoric in order to articulate the complementary nature of these disciplines and their engagement with these terms. Additionally, this chapter introduced the theoretical underpinnings of rhetorical invention and suggested that rhetorical invention may benefit from engaging understandings of material practice. Through an examination of the Swords to Plowshares Belltower, chapter three then took up this theoretical mapping of space and place, offering a theorization of space as imagined articulations of potential, in order to consider how rhetorical understandings of publics implicate architectural practice. Focusing on how publics are mutually constitutive of and also work to mutually constitute circulations, discourses, and, most importantly, material experiences of place, I articulated how the traveling monument demonstrates the need for designers to attend to the creation of publics, as a perennial negotiation.

The question of how these design and inventional practices are learned served as the focal point of chapter four. Through an examination of the pedagogical practices and learning outcomes within a graduate architecture studio, I argued that the inventional practices represented a relationship to genre learning. Many contemporary scholars (Muckelbauer, Hartelius, Cox) interested in rhetorical invention discuss, in some form, the need for setting up conditions for invention to become possible. Ultimately, I discuss genre knowledge as a model for developing these conditions of rhetorical invention in the architecture studio as a representative case, while still foregrounding the notion of practical wisdom and potential.

Extending from this attention to design practice, chapter five extended the work begun in chapter three. If designing for publics is indeed a key need within architectural practice, the question becomes how to go about this work. This question, how to engage publics meaningfully within design processes--how to contend with the perennial negotiation-- serves as the focus of

chapter five. By examining the work of city officials and community volunteers in the engagement practices of Dorothea Dix park, this chapter led to an articulation of best practices and concerns for architects and designers interested in engaging publics.

The lifespan of public places is a question that concerns the conceptual grounding for structural, organizational and pedagogical building practices. These three case studies offer a lens for deepening an understanding of the lifespan of public places, considering the lived, interdisciplinary implications of their material, discursive existence/(re)production/construction.

Applications

Although considering the nature of how rhetoric and architecture intersect as productive disciplinary allies has yet to be directly developed within the context of either discipline, the potential intersections of rhetoric and the field of design have been considered. Kaufer and Butler (2013), in *Rhetoric and The Arts of Design*, have attempted to articulate the practical landscape of a merger between architecture and design. Their argument is that rhetoric is in fact a form of design--rhetoric as design. In part, their project stems from a resistance to a strictly critical impulse that they see within the academy, or that Janet Atwill describes as the removal of “rhetorical practice from its productive capacity, turning it into a critical art.” Their goal with this rendition of rhetoric-as-design is to reinsert the productive capacity back into rhetorical practice, because they see rhetoric as a type of design knowledge (p. 7). They offer a model of “rhetorical design” and define rhetoric as the control of events for an audience.

Similarly, in *Discovering Design*, Buchanan and Margolin (1995), articulate a relationship between rhetoric and design predicated on design offering a reuniting capacity, reuniting theory with practice. They write that

rhetoric is still perceived by many people in its Renaissance orientation towards poetry..., rather than in its twentieth century orientation toward technology as a new science of art, where theory is integrated with practice for productive purposes and where art is no longer confined to an exclusive domain of fine art but extends to all forms of [visual and three dimensional] making (p. 44)

Although the Renaissance version of rhetoric (as an orientation towards poetry) is not necessarily the most prolific rendition, their articulation of a need to return to the productive purpose to rhetoric mirrors Kaufer and Butler's sentiments. Each of these projects certainly works "to return" to or re-center the productive capacity of rhetoric, yet each does so in a way that either subordinates and transfigures rhetoric into design. Buchanan and Margolin's version is less guilty of this project, but still transfigures rhetoric in the image of design with rhetoric al concepts helping or becoming a service discipline of sorts.

Rather than transfiguring rhetoric into a form of design, what this work should signal, quite vividly, is that rhetoric is either not fulfilling its former productive capabilities or the productive capacities of rhetoric need to be reconceptualized (by reconceptualizing productive capacity). In order to re-envision this scholarship in an explicitly productive vien, there is a need to still maintain a rhetorical sensibility. For Kaufer and Butler as well as Buchanan, entertaining a rhetorical sensibility has been cast in terms of the composition process or design process. Rather than rendering rhetoric or design in the image of one another, what this project does is position rhetoric and architecture beside one another. The potential value of positioning each discipline beside one another, as Grosz does in her work with philosophy and architecture, allows disciplinary concerns and commitments to remain recognizably distinct, without being transfigured into something else; this is about being willing to position disciplines "outside of themselves, for exploration" (p. xv). Every field has lenses that offer important insights and allow for particular kinds of work, while also having blindspots. This project sheds light on those

blindspots within rhetorical theory and architectural practice by placing each approach/guiding questions/modes of inquiry within the other discipline, offering an external and internal set of examinations.

By engaging in this exploration, the productive capacities of rhetoric may be reconceptualized; in particular, this project points to a thicker sense of rhetorical invention as a mode of engaging in the world through generic attunements (extending from architectural pedagogy). At the same time rhetorical scholarship offers insights into architecture, not through iterating or recomposing architectural practices, but rather through offering insight into what it means to have and enact material consequences on publics through building/placemaking; ultimately gesturing towards a productive version of how architects' relationship to their projects implicate publics.

In addition to this attempt at reimagining disciplinary limits that are oftentimes unconsciously self-invoked, this study has implications for the development of the burgeoning field of Public Interest Design (PID), the central/unifying tenet of PID being that architects need to be designing for communities rather than clients. A central issue for PID is how architects conceptualize and engage with the communities for whom they are designing. This study both complicates and offers productive moves regarding this central concern. In terms of designing for communities, there is a critical distinction between PID and this study specifically due to the concern for designing for communities as opposed to publics. This study argues for publics as a productive resource for architects to consider and engage publics rather than communities, in no small part because it demands that planners/designers consider the broad, long-term implications of their material enactments in a way that designing for communities does not foreground. Dorothea Dix Park would be a very different project if the engagement was oriented around

designing for communities compared to the more rhetorically informed practices that they have actually followed; the practices being rhetorically more about publics. Rather than Public Interest Design, this study gestures towards a set of concerns that are more aptly about public oriented design/practice. In addition to gesturing towards the concerns of architects working on public projects, this study offers considerations and recommendations regarding best practices for engaging publics.

Future Research

Although the pedagogical approaches and models of invention laid out in chapter two illustrate the complications inherent in modeling/teaching invention, chapter four suggests that genre bears heavily in the nature of any inventional learning/pedagogy. From this generic haunting, I argue that the contemporary fascination with making the conditions for invention possible is better understood as a kind of recognition of genre learning/knowledge. Moving forward, it will be important to continue exploring this connection between placemaking practices and rhetorical invention. Ultimately, by considering the complementary nature of rhetorical invention and architectural design, scholars should work to develop a theory of invention indebted to an understanding of place--particularly considering one that contends with how and to what extent rhetorical invention offers resources for democratic possibilities both within architectural practices and for engagement in civic landscapes.

In addition to this extension of rhetorical engagement, it will be vital for rhetorical scholars to more actively center place and space within their work. As chapters two and three iterate, there has been a great deal of attention to place and space within rhetorical criticism. Yet this engagement has represented an attention to these concepts as vehicles of inquiry rather than as ripe for theorization. Moving forward, rhetoricians should attend to space and place as

concepts that demand theoretical attention and impose in the constitution, inculcation, and reification of what it means to be public, discursively and materially.

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