The development of a habitus shock model for architect-client relationships on house projects

JESSICA Pooi Sun CHEN
BAppSc (Arch) BArch (Hons)

Master of Philosophy (Architecture)

August 2008
School of Architecture & Built Environment
The University of Newcastle

A) Statement of originality

This work contains no material which has been accepted for the award of any other degree or diploma in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text. I give consent to this copy of my dissertation, when deposited in the University Library, being made available for loan and photocopying subject to the provisions of the Copyright Act 1968.

B) Acknowledgement of authorship/collaboration

I hereby certify that the work embodied in this dissertation is the result of original research, which was completed subsequent to admission to candidature for the degree

Signed _____ Date _____

Acknowledgements

Many people contributed to the successful completion of this dissertation. This dissertation has been an exciting (and long!) journey and the experiences and relationships developed along the way, both personally and professionally, matter greatly to me.

Firstly, I am deeply indebted to my supervisor, Associate Professor Kerry London, for introducing me to this world of research and for teaching me everything I know about research. Over the years, Kerry has been my mentor, colleague, friend and family all rolled into one. My experiences would not have been half as rich or enjoyable if not for her invaluable guidance, encouragement, enthusiasm, support and care; in sharing with me her wealth of experiences, in providing detailed feedback and critical assessment on countless versions of draft chapters, in always knowing when to give me the time and space to reflect on things and in gently steering me back in the right direction each time I "wandered off". I cherish all our coffees, champagnes and trips together and look forward to many more to come.

Gratitude is due to my co-supervisor, Professor Michael Ostwald for providing feedback to early draft chapters and for his watchful presence throughout my candidature. I would like to thank the School of Architecture and Built Environment at the University of Newcastle for providing the facilities for me to carry out my research. My heartfelt appreciation also goes to all the research participants who have kindly offered their time to be interviewed on this study. Particular thanks to the architects, for letting me into their worlds, and to the clients, for sharing with me their invaluable stories. Without their willingness and generosity, there would not have been any stories to write about.

I also owe a special debt of gratitude to a number of people who have offered support and interest at various stages; Nat, for sharing with me his insightful ideas and for always offering me the 'dummies' guide to help me understand sociological ideas – I greatly value all the stimulating chats we've had; Mei Wui, for listening to my complaints and frustrations and for never failing to make me laugh on the dullest of days; my mum and dad-in-law (to-be), for all the encouraging and entertaining emails; and Dana, for her tireless efforts proofreading the final draft, saving me a lot of frustrations and allowing me the luxury to enjoy the final stages of this dissertation.

Finally I would like to thank my family; for their blind faith in me that I could achieve whatever I set out to do and for simply loving me; mum and dad for bringing me up the way they did and for teaching me the importance of education; Boot and Clareen, for making it possible for me to begin this dissertation through their generous offer of financial support in the initial stages and for always being there to listen and offer advice; and Ernie and Lai Kuan, for their presence and encouragement over the years. I'd like to thank my fiancé, Bernard; for his patience in putting up with me and my occasional grumpiness, for unconditional support to pursue my interests, and most importantly, for always reminding me about the important things in life. I could not have wished for a better partner to accompany me on this journey.

Table of contents

List of Figures

List of Tables

Abstract

The widening gap between architects and clients and the associated problems in the management of their relationship have long been recognised by practitioners and researchers alike. Researchers tend to develop prescriptive models to provide some overall systematic strategy to those seeking guidance. Such models assume that the architect-client relationship can be systematically structured which is a highly optimistic, if not unrealistic view of the situation. An emerging trend has been to develop descriptive models to describe behavioural characteristics of successful and unsuccessful relationships based on observations of 'real world' practice. Such descriptive models indicate the significance of understanding the complexities of the social environment in which the architect-client relationship is within. This research built upon the work of past descriptive models by exploring the architect-client relationship on house projects with a focus on the client's voice. It is positioned within an interdisciplinary approach drawing from sociological and psychological perspectives to further our understanding of this built environment industry problem. Sixty-nine percent of architects in Australia spend some of their work time on house projects and therefore improvements in this area can have significant impact on a considerably large portion of the profession. *Habitus* theory borrowed from sociology highlighted that the nature of architecture as a specialised activity places architects within an *architectural habitus*, distinguishing architects from clients who are not trained in the architectural field. An underlying premise of this study was that a mismatch between the architect and client's habituses occurs as they enter into a relationship on the house project. This phenomenon was termed *habitus shock*, referring to the client's experience of disorientation as they are confronted with an unfamiliar architectural habitus on the project. Culture shock theory was examined for its contribution to explain the process to which the client adjusts to the unfamiliar environment during habitus shock. The habitus shock model proposed that the client may achieve learning during habitus shock and it is this client learning that leads to successful relationships. Using the qualitative approach underpinned by the constructivist perspective for data collection and analysis, eight in-depth interviews were conducted across five case studies of successful architect-client relationships. The narrative inquiry approach was used to establish the extent to which habitus shock occurred and to describe the stages involved in the client's adjustment process during habitus shock. The findings indicate that habitus shock occurred on all five case studies, which resulted in client learning, enabling clients to function with competency in the unfamiliar environment. Client learning achieved during habitus shock was directly linked to the amount of difficulty experienced. This study has refined our understanding of the architect-client relationship on house projects by exploring more deeply client behaviour and the ways in which clients successfully deal with difficulties on house projects rather than simply identifying the uncertainties and conflicts that occur on projects. The findings demonstrate that client learning during habitus shock is a characteristic of successful relationships. One of the most significant outcomes of this study is that it demonstrated the potential to facilitate client learning during habitus shock to contribute to the development of successful architect-client relationships. It also indicates the potential for further development of the model and methodology by suggesting potential areas for future research.

Chapter 1: Introduction

1.0 Chapter 1 Introduction

1.1 Introduction

This chapter provides an introduction to the industry and research problem context surrounding the management of architect-client relationships and locates the present study within this context. The research aim, question, objectives and an outline of the overall research design used to explore the problem are summarised. The chapter concludes by outlining the overall structure of the dissertation by providing a brief summary of the content of the proceeding six chapters in this dissertation. The overall structure of the dissertation is also presented graphically.

1.2 The Social Dimension of Architectural Practice

The design and production of buildings is dependent on the architect and their drawing board and also the complex interactions that take place between the various interested parties, who are often brought together temporarily as complete strangers to work together in response to individual projects. It is this social context in which the design and production of buildings take place integrating the social, economic, technical and political components of design alongside the collective actions of the different interested parties that is termed the social dimension of architectural practice (Cuff, 1991).

The social dimension of architectural practice and the relationships that develop on projects present both opportunities and constraints for achieving successful project outcomes. The contributions that different participants including clients, architects, consultants, contractors, sub-contractors and planners can make on a project have long been recognised (Lapidus, 1967; Powell, 1991; Sebastian, 2007). However, the diverse nature of participants with different backgrounds, expertise and values can lead to difficulties in achieving an integrated collection of creativity, shared understanding and common goals (Cuff, 1991; Brown, 2001; Sebastian, 2003, 2007; Emmitt, 2007). Coupled with this is the high level of uncertainty involved throughout various stages of a project whereby project requirements are continuously developed, defined, negotiated and challenged (Barrett and Stanley, 1999; Dogan and Zimring, 2000; London and Chen, 2004).

The architect who is charged with the role of coordinating the interests of the different participants rarely refers to formalised procedures, textbooks or guidelines to seek appropriate management tools or techniques (Cuff, 1991; London et al, 2005). Architects find it difficult to explain the nature of their professional activities, how they are routinely carried out "to persuade a client, recognise an acceptable compromise, work within the budget", where "these are things they "just do"" (Cuff, 1991, p.5). The complex interaction between participants within dynamic situations is a dominant factor common to all projects, regardless of scale, type or context (Emmitt and Gorse, 2007). Within such a dynamic and intense environment the management of relationships on projects can be particularly challenging (Cuff, 1991; Chen and London, 2007).

Past investigations have shown that the ad-hoc and "just do" approach of architects in managing projects can result in solutions whereby outcomes are often perceived by clients as successful to varying degrees (RIBA, 1992; 1995; Lawson and Pilling, 1996).

Success can be viewed in different ways whereby what one perceives as a successful project outcome may be viewed quite differently by the next. A client often measures success differently to architects. Over the past three decades there has been a consistent identification of differences in the beliefs and values between individuals and groups and in particular between the architect and client concerning the built environment (Michelson, 1980; Hershberger, 1980; Groat, 1982; Devlin and Nasar, 1989; Wilson, 1996). Such differences in worldviews between the architect and client are critical consideration in the management of relationships since it can ultimately result in gaps between expectations and realisation (Lavers, 1992).

The dilemma faced by the architect is largely concerned with satisfying the conflicting knowledge, expectations and requirements on projects (Lavers, 1992; London, 1997; Brown, 2001). This dilemma is further compounded by the fundamental problem that client expectations and requirements are often not easily identified on projects (Barrett and Stanley, 1999). Therefore the interface between the architect and client is central towards ensuring that the distinct interests of both parties are met and that successful project outcomes and client satisfaction are achieved. Achieving client satisfaction on projects has, however, been a key area of concern for the construction industry as a whole over the last four decades.

1.3   Client Dissatisfaction in the Construction Industry

Since the early 1960s, a number of observations have been made about the need to address the problem of client dissatisfaction by government bodies (Gyles, 1992; Latham, 1994; Egan, 1998) and industry associations (RIBA, 1992, 1993, 1995; RAIA, 1999, 2006) both locally and internationally. Numerous industry investigations, reports and surveys have provided commentary on this industry problem. Common themes drawn from these investigations include; the identification of a need for greater client sensitivity, increased responsiveness to user needs and more effective management of professional relationships (Nicol and Pilling, 2000).

1.3.1   Government-led investigations

In 1992, the Royal Commission into Productivity in the Building Industry in New South Wales highlighted a high level of client dissatisfaction in the industry (Gyles, 1992). The Gyles Commission also stated that a key obstacle to industry productivity and quality was a result of barriers to effective flows of information between participants arising from industry fragmentation (Mathur and McGeorge, 1993). The report recommended the need to achieve industry reform and improved productivity through the development of an industry culture that is both client-centred and non-adversarial between participants on projects (Gyles, 1992). It suggested the adoption of a circular process involving all of the stakeholders where the goals were shared with each party working cooperatively. This was to replace the then linear process of project delivery, which started with the client and its financier and ended with the building materials supplier. The report

recommended the concept of partnering to remove conflicts and increase communication to achieve the best utilisation of the skills of all participants.

The problem of client dissatisfaction is not limited to the Australian construction industry as indicated by other government-led reports. In the UK, many reports have been commissioned in the last two decades to investigate the construction industry in the context of changes in society and the associated impacts on construction industry practice. The two most widely cited publications include the Latham (1994) and Egan (1998) reports, both of which have been underpinned by a call for industry practices to undergo radical change to achieve increased performance with a focus on meeting the needs of clients.

The Latham report (1994), *Constructing the Team*, jointly commissioned by the UK government and construction industry was aimed at reviewing the procurement and contractual arrangements in the UK construction industry. The low level of client satisfaction of the construction industry in comparison to the automobile industry was raised in this report. The Latham report viewed clients as the driving force with an influential role in improving the performance of the construction industry and that construction professionals should strive to "help clients obtain the high quality projects to which they aspire" (p.v). The Latham report suggested that industry performance could be achieved through improved teamwork, which would require much rethinking within the industry (Latham, 1994).

In 1997, a construction industry taskforce was set up by the UK deputy prime minister resulting from "deep concern in the industry and…that the construction industry was under-achieving, both in terms of meeting its own needs and those of its clients" (Egan, 1998, p.9). The Egan report, *Rethinking Construction* identified through a survey carried out in 1997 with major clients in the UK construction industry that "more than one third of major clients are dissatisfied with consultants' performance in coordinating teams" (Egan, 1998, p.11). One of its key recommendations included the need to integrate and utilise the full potential of the skills and competencies of project participants in order to deliver optimum services to the client. This again requires a change in culture and process towards increased transparency in team communication.

1.3.2   Industry investigations

While the Gyles, Latham and Egan reports uncovered issues concerning all construction industry participants as well as architects, the Royal Institute of British Architects (RIBA) conducted a number of investigations specifically focussed on the architect-client relationship, which revealed similar problems of client dissatisfaction with the architectural profession. The RIBA investigations explored deeper the problems associated with the client-architect relationship by revealing the different gaps which can occur over the course of the relationship that causes client dissatisfaction. The present study sits within a long line of studies by the RIBA on the management of the architect-client relationship.

In 1962 the need to consider the business and management side of architectural practice alongside the creative aspects of design gained recognition when the first study of the architectural profession was published (RIBA, 1962). The publication, *The Architect and His Office,*

highlighted the failure of architects to coordinate the design and production of buildings to the satisfaction of clients (RIBA, 1962).

Between 1992 and 1995, the RIBA conducted a series of strategic studies of the profession to canvass the key issues concerning the profession. The three-phase strategic study, consistent with the 1962 study, revealed the profession's inadequacy in management skills (Emmitt, 1999). In particular, it was uncovered that clients were clearly dissatisfied with the level of services delivered by architects. The widening gap between clients and architects was raised in the second phase of the study (RIBA, 1992, p.20):

> *"The gap between clients' needs and the service provided by architects is much larger than we could have anticipated...and seems to be growing...it demands radical action, if market forces are not to diminish further the status and role of the architect, and the architects' ability to influence the built environment"*

The study (RIBA, 1993, p.11) identified five gaps which can occur in the course of the architect-client relationship including:

- gap in understanding: between the client's expectations and the architect's understanding of those expectations

- gap in satisfaction: between client's expectations and their experience of the service

- gap in service definition: between the architect's understanding of client's expectations and the definition of the service

- gap in delivery: between the architect's service specification and the architect's service delivery

- gap in perception: between the service actually delivered by architects and the clients' perception of the service they have received.

Amongst some of the causes for dissatisfaction arising from the client's perspective included architects' poor listening ability, imposed, rather than negotiated solutions, a 'snotty' or arrogant attitude, a boring, reactive approach and a failure to stop the building work dragging on (RIBA, 1993, p.90). On the other hand, the architects perceived that they were paying considerably more attention to how they were managing their internal operations and thought they had provided a very high standard of service to the clients. This indicates that either architects are failing to understand the client's expectations to deliver services to the level of clients' satisfaction or that the clients are failing to recognise the value of the services offered by architects. Whatever the reason, the findings highlight fundamental difficulties in the relationship in how they each approach the relationship with different aspirations and priorities (RIBA, 1993). The fact that clients and architects approach the relationship with different aspirations and priorities is not without significance. Coupled with this is the uncertain environment in which design and construction activities are carried out and the associated tension it creates which signifies a built-in potential for misinterpretations and conflicts on projects.

The RIBA study urged architects to place the management of their relationship with the client on the agenda, to "manage the architect/client relationship more creatively, manage client expectations more skilfully, and delivery and costs more toughly" (RIBA, 1993, p.2). The study

concluded that a change to the manner in which architects delivered their services to clients was required in order to reclaim their position within the industry:

> "...it ought to be easy for inventive architects to turn the current disadvantage into future advantage, mutual misunderstanding into mutual support, yawning gaps into creative interfaces...But this will happen only if architects are prepared to devote as much design imagination to managing their relations with clients as they devote to crafting their clients' buildings"

There has not been any industry investigation about architect-client relationships in Australia. However findings from a number of publications produced by the Royal Australian Institute of Architects (RAIA) relating to the demographics, information on work and practice activities and issues concerning the architectural profession have indicated that achieving client needs or maintaining good working relationships with clients is important (RAIA, 1999; RAIA, 2006). It is implied within these publications that maintaining relationships and ensuring client satisfaction on projects can be problematic. In particular the lack of public awareness about what architects do as well as the lack of appreciation of professional skills by clients have been amongst some of the threats considered by architects to the successful operation of the practice (RAIA, 1999; RAIA, 2006). Specifically the RAIA member attitudes survey conducted in 1999 indicated "understanding client needs and practice management" as a key topic area architects would like to see the RAIA publish more about (RAIA, 1999). The RAIA's offer of a continuing professional development course for architects on the management of architect-client relationships in recent years provides support for the significance of this industry problem facing the architectural profession in Australia.

1.3.3   Improving relationships on projects

During the intervening years, the industry has adopted concepts such as partnering, supply chain management and innovative procurement strategies based on an expectation that such initiatives would lead to improved relationships and project performance. Such initiatives and research are commendable, however, they do not sufficiently examine some of the more complex underlying issues common to all projects, that is, the social dimension of design and construction practice.

It has been suggested that increased clarification and transparency in communication is needed to help reduce conflicts and disputes on projects by bringing closer the expectations of the different participants to develop more effective relationships between participants (Lavers, 1992; Brown, 2001; Emmitt and Gorse, 2007). Considerable attention in the last two decades has been paid to the development of information technologies (ITs) and information communication technologies (ICTs). In particular, the increased adoption of ITs and ICTs by architectural practitioners has allowed for increased sophistication in design solutions and a redefinition of building procurement systems (Emmitt and Gorse, 2007). However, research findings have suggested that the adoption of new technologies does not guarantee improved communication, strengthened relationships or better project performance (Abadi, 2005; Otter, 2005). Yet there is a continuing focus on improving communications through project web technologies (for example Gero et al, 2004; Bellamy et al, 2005; Gray et al, 2007). This does not

suggest that the further development and adoption of ITs and ICTs is not beneficial to the industry. It is however argued that the tendency to focus on the development of technological advances in communication may detract from other softer and arguably more complex issues relating to the social dimension of design and construction practice (Emmitt and Gorse, 2007).

1.4 Research Context

The approach to the management of architect-client relationships advocated and described in this dissertation has been informed by past research within the client-designer relationship discourse. The literature reviewed indicated that research conducted within this topic area can be broadly categorised into four key themes including; design theory and methodology; environmental design and planning; communication; and sociology of architectural practice.

Research relating to the first three themes has tended to focus on the development of prescriptive models suggesting a particular ideal methodology (for example, Habermas, 1990; Austin et al, 2000; Sanoff, 2000; Innes and Booher, 2004; Yu et al, 2006). Although seemingly different in approach these three major themes assume that the client-architect relationship can be systematically controlled and structured to achieve optimisation of briefing, design and construction activities to improve project performance. The emphasis has been on the "know-how", thereby resulting in a lack of deep understanding of the nature and underlying characteristics of relationships. As noted by Emmitt and Gorse (2007, p.1), "much is spoken and written about the importance of project communication; unfortunately much of this is largely based on anecdotal evidence rather than on findings of applied research in the workplace".

An increasing number of empirical studies conducted to explain the nature of relationships within the third theme of communication has provided critical insights into specific behavioural attributes of participants on projects and how this influences project success (for example, Cowdroy, 1991; Barrett and Stanley, 1999; Emmitt and Gorse, 2007). In particular, understanding client behaviour and its impact on project delivery is an emerging area of interest (Bertelsen and Emmitt, 2005; Tzortzoulos et al, 2006; Boyd and Chinyio, 2006). Past studies exploring client behaviour have demonstrated that clients are confronted with uncertainties and require adequate support to help them understand and perform their activities on projects to achieve successful outcomes (Barrett and Stanley, 1999; Tzortzoulos, 2006). The client's ability to carry out their role effectively on projects has been established as critical to project success yet little information is available on the behaviour and practices of clients in terms of how they experience and overcome uncertainty on projects. Therefore what is key to future research is to explore how the client behaves in their experience of uncertainty and to identify ways in which clients effectively deal with unknowns in practice.

Studies within the fourth theme, sociology of architectural practice, have identified specific interaction patterns revealing how architects and clients engage in intense negotiations throughout a project to resolve problems, develop healthy relationships and achieve project excellence (Cuff, 1991). Significantly, it has been identified that successful relationships are not only characterised by mutual respect and trust but also tensions and conflicts. The studies

indicate the importance of considering the architect-client relationship within the sociological context of the design and construction environment where architects and clients customarily play out their engagements (Blau, 1984; Cuff, 1991; Stevens, 1998). Specifically, the underlying culture of the architect and the associated tensions it creates when they enter into a relationship with the client to design and produce a building together may relate to many of the conflicts encountered on projects and is worthy of further exploration.

Therefore the present study seeks to build upon the work of past descriptive studies to explore the social environment in which the architect-client relationship is within, with a focus on explaining client behaviour in relation to how they experience and overcome difficulties on projects.

1.4.1   Scope of research

There are many types of client-architect relationships with varying degrees of complexity depending on individual project and client requirements. Project requirements can be influenced by size and type of projects and financial, time and site constraints. Project size can also range from large-scale commercial developments to private single-unit dwellings. Furthermore, client needs is dependent on the type of client, which can vary from small user-clients to large paying clients. The complexity of a project will undoubtedly increase with the scale of development and diverse needs of the client. Rather than attempting to explore too wide an issue and potentially compromise the relevance of this study, it is important to focus on a particular type of client-architect relationship associated with a specific type of project.

This research seeks to investigate the problematic architect-client relationship on house projects that is caused by the differing worldviews between the architect and client. For the purposes of this study the *client* is defined as the employer commissioning a house project for which the house is designed for and the *architect* is the professional employed to provide architectural design services for the house project. Therefore the architect-client relationship under study is limited to the simplified architect-client relationship on the customised house project whereby the scale of project is generally small and number of project participants typically limited to two or three. The *client* is further defined as the single unit or body interacting with the architect on the project. It is noted that there may be more than one client interacting with the architect on a house project. In such cases the term *client* is used to represent all the different clients involved on the one project.

The architect-client relationship on house projects can be particularly intense and complex since such clients are undertaking projects that are highly personal and significant to them. This does not imply that project outcomes involving larger commercial or public clients are less significant for those clients. House projects, however, often represent a major event in a client's life involving a high level of financial and emotional investment. Experiencing uncertainty within such an intense environment induces certain emotions in both the client and architect, which invariably impacts on their relationship. While the architect may be accustomed to dealing with uncertainty on projects, the client is often less accustomed to the complexities of the design and construction processes (Boyd and Chinyio, 2008). Clients often find that they are expected to have a far greater understanding of the implications of design and construction issues (Emmitt, 2007). The

significance of the client's experience of uncertainty and the associated emotions it induces is, however, seldom acknowledged or considered by the client or architect (Tzortzoulos et al, 2006). Ultimately clients and architects learn to deal with problems encountered on projects in a variety of ways, often relying on their own experiences (Barrett and Stanley, 1999). The manner in which this is effectively managed in practice is therefore an area worthy of further exploration.

1.4.2 Research problem

The research problem is concerned with the development of a descriptive model to examine the architect-client relationship on house projects within the sociological context of the design and construction environment. Improvements to current architect-client relationships would require fundamental changes in the architect and client's behaviour yet less is really known about the underlying social systems within which architects are involved and the impact this has on the architect-client relationship. These underlying social processes shape how architects can act based on the practices and values that are deemed acceptable (Cuff, 1991) and may serve to explain the underlying cause of conflicts between the architect and client.

To explore this problem further, we can borrow from a sociological construct, the concept of *habitus*, which is particularly useful for explaining the behaviour and practices in situations where the prevailing set of values and rituals governing practice such as the architectural practice are not explicit (Bourdieu, 1977). Habitus theory highlights that the nature of architecture as a specialised activity places architects within an *architectural habitus* clearly distinguishing themselves from clients who are not trained in the field of architecture (Stevens, 1998; Dovey, 2002). The use of habitus theory to understand the architect-client relationship reveals how a mismatch between the client and architect's habituses takes place over the course of their relationship where the client's habitus encounters conditions different from those in which it was originally constructed or accustomed to.

This phenomenon where there is a mismatch between the architect and client's habituses is termed *habitus shock* within the context of this study. *Habitus shock* refers to the client's experiences of disorientation as they are exposed to unfamiliar design and construction issues on the house project. It is suspected that on successful projects the client undergoes an adjustment process and in the process acquires a degree of learning to achieve increased "fit" between the habituses. To manage the relationship effectively, it is critical to firstly establish whether habitus shock results in client learning, and secondly to understand how client learning is achieved during habitus shock.

Towards this end, culture shock theory, which has received considerable attention within the academic literature in psychology (Church, 1982; Pedersen, 1995; Ward and Kennedy, 2001), is useful for its contribution into understanding how the client adjusts to the unfamiliar environment during habitus shock. Culture shock theory suggests a common stage-developmental process that individuals undergo when experiencing culture shock (Lysgaard, 1955; Oberg, 1960; Adler, 1975; Black and Mendenhall, 1991). The theory highlights a number of indicators of learning to outline the positive consequences of individuals experiencing contact with other cultures (Church, 1982; Furnham and Bochner, 1986). It is the developmental process the client undergoes

and the positive consequences of the client's habitus shock experience that need to be encapsulated within the context of the present research.

1.4.3 Research question and objectives

This research aims to describe and explain the habitus shock phenomenon on the house project based on an examination of real world situations with a focus on the client's voice. To this end the following research question is posed:

> *To what extent does client learning during habitus shock contribute to successful architect-client relationships on house projects?*

The objectives of this research are:

- to describe and explain the stages involved in the client's adjustment process during habitus shock

- to establish the extent to which the habitus shock experience results in learning

- to investigate the factors that facilitates the client's learning during habitus shock

1.5 Justifications for Research

At this stage it is worthwhile to reflect on the significance of this research from three key levels, that is, its significance to society as a whole, the architectural profession and the research community.

1.5.1 Significance to society

A nation's growth and sustainability is reflected by the quality of its built environment (RAIA, 2001). Thus the last decade has seen Australian governments actively seeking to improve the quality of life and sustainability of communities by promoting the improvement of its built environment through various programs and initiatives such as the declaration of year 2004 as the Year of the Built Environment (YBE 2004). While design skills are not exclusive to the architectural profession, architects, by virtue of their training and specialisation are in a central position to apply appropriate knowledge and judgment to decisions on projects (RIBA, 1992). The underlying assumption of this study is that architects bring to the architect-client relationship a level of competency, which contributes towards the quality of the built environment. The marginalization of the profession can therefore be detrimental to the quality of the environment

Excellent design is meaningless unless understood, recognised and endorsed by clients who are ultimately in the power to fund projects. The extent to which the architect's contribution is valued has, however, become increasingly questionable with the increasing number of dissatisfied clients as highlighted in past studies (RIBA, 1992, 1993, 1995). Clients are becoming increasingly critical in seeking ways of procuring buildings and are no longer content to rely on architects as the primary adviser (RIBA, 1992; Nicol and Pilling, 2000). A radical change in the manner in which architects deal with clients is required if architects are to maintain their position within the industry. The profession's habits of "exclusivism" and "protectionism" need to be eradicated in

order to communicate more clearly the contribution that they can make to the quality of the built environment (Cuff, 1991; RIBA, 1993; Nicol and Pilling, 2000). It is therefore important to understand the specific attributes of architects, which are recognised by clients as valuable.

1.5.2   Significance to architectural profession

Architects achieve their objectives, whatever these may be, through client work (RIBA, 1993). The nature and quality of the interface between architects and their clients is therefore of central importance to the success of the architectural profession and is "one single, critically important, working relationship that rivets the attention day by day, week by week, of all practicing architects" (RIBA, 1995, p.1).

Although the study is limited to the architect-client relationship on the house project, it is nonetheless an important area of study as it represents a significant portion of the type of work that architects are regularly involved with. House projects including alterations and additions and new house projects are the most common project types in which architects are involved with. Sixty-nine percent of architects in Australia indicate they spend some of their work time on these projects (RAIA, 1998).

Furthermore, sole practitioners and small firms (with five or less staff) are a prominent feature in how architecture is practiced in Australia (RAIA, 2006). The majority of architects in Australia are responsible for managing their own architectural practice, with one in three architects describing themselves as sole practitioners and approximately 30% as a partner or director of a practice thereby accounting for approximately 55% of the architectural sector (RAIA, 1999; 2006). Additionally, the most frequent client type for sole practitioners and small firms are individuals who seek an architectural service with regards to a residential property (RAIA, 2006). The vast bulk of architects practicing as sole practitioners or working in small firms' revenues (85%) are generated from individual clients.

Existing strategies, tools and techniques developed to manage relationships are typically aimed at larger projects and teams (Sharp, 1981; Salisbury, 1991; Kamara et al, 1999). Literature concerned with the management of large teams or projects may not translate easily to the average architect and their relationship with the client. Therefore this study concerned with the architect practicing as a sole practitioner or in a small firm and the relationships they develop with clients on house projects may provide insights into the processes and relationships which impact on a significantly large portion of the profession.

1.5.3   Significance to research community

This study contributes to the current body of literature relating to the management of client-designer relationships. The study explores the applicability of concepts from sociological and psychological theory to further understand this built environment industry problem by developing a descriptive model of the architect-client relationship on house projects taking into consideration the social dimension of architectural practice.

It is also significant that this study seeks to explore issues concerning the *everyday* architect on house projects rather than high profile architects on prominent projects, which has been the focus of previous work. This previous work on specific architects or projects and the associated architect-client relationships (Cuff, 1991; Friedman, 1998; Ferguson, 1999) may not accurately represent the processes and relationships experienced by *everyday* architects. It is argued that work undertaken by high profile architects on prominent projects specifically commissioned to achieve specific political or social objectives can create an artificial environment in which the architect and client operate. An investigation into the architect-client relationship involved on house projects may offer rich insight into the realities, complexities and constraints surrounding the everyday world of architectural practice.

1.6   Research Strategy

Due to the exploratory and inductive nature of the proposed model, the methodology adopted for this study is derived from the logic of qualitative research methodology and in particular the constructivist paradigm (Denzin and Lincoln, 2005). The constructivist paradigm is based on "a relativist ontology (there are multiple realities), a subjectivist epistemology (knower and respondent co-create understandings), and a naturalistic (in the natural world) set of methodological procedures" (Lincoln and Denzin, 2005, p.25). The premise is that there may not be a true reality of the client's habitus shock experience and also what constitutes a successful architect-client relationship but that the architect and client will construct different versions of the truth based on their own experience and understanding of the relationship. Therefore by exploring the multiple realities reconstructed through the understandings of the architect and client a more complete picture of the phenomenon can be achieved.

The overall research strategy considers two key issues including:

- research methodology and techniques that allow theoretical development in the client-designer discourse
- research techniques that reveal the client's perspective about their behaviour on house projects and how this impacts on the architect-client relationship

1.6.1   Theory building – qualitative approach

The first methodological issue to consider is related to developing theory. As previously outlined, this is exploratory research into a particularly complex phenomenon, that is, the architect-client relationship on house projects. The proposed model is still largely "under development" and therefore a qualitative approach is considered appropriate as it is a rigorous method of inquiry and one that will allow for the clarification of issues through the fluid employment of interpretive practices to piece together the puzzle, that is, the complex phenomenon of the architect-client relationship on house projects (Denzin and Lincoln, 2005).

The qualitative approach is particularly useful in situations where little is known about the phenomenon under study. Through an exploratory mode, qualitative researchers seek to solve an

ambiguous problem which is to be reframed as new knowledge emerges (Miles and Huberman, 1994). Furthermore one of the key characteristics of qualitative research is that it allows for further research question(s) to be developed rather than focussing on tightly defined sets of procedures and instruments to make firm conclusions regarding well-defined hypotheses.

1.6.2 Revealing the client's voice – narrative inquiry approach

The second methodological issue relates to revealing the client's behaviour on house projects and how this influences the architect-client relationship. The narrative approach is considered appropriate for this study as it offers a way to open up for analysis the culturally rich methods through which the narrator and researcher jointly generate versions of the habitus shock phenomenon (Silverman, 2003; Chase, 2005). It provides the opportunity to understand intimately the "insiders view" of the habitus shock phenomenon (Chase, 2005). Narrative inquiry is therefore particularly relevant in determining the client's perspective on their habitus shock experience.

1.6.3 Data collection and analysis

The face-to-face, individual interview process is the main method for data collection to uncover stories relating to the habitus shock phenomenon. The interview process involves a focused approach, where the interview is in-depth, open-ended and conversational in style (Yin, 1994). Eight interviews involving two architects and their clients are conducted for this study.

The interviews seek to draw out stories relating to the clients' habitus shock experience on the house projects. Although the aim of the present research is to remain open to any forms of representations and stories that the clients and architects may have, the interviews seek to identify specific features of their experiences. The interview schedule and process is outlined in detail in Chapter 4.

The method used for analysing and interpreting the data from the interview transcripts is derived from the narrative analysis approach and in particular the story analysis technique. The story analysis technique offers a way of connecting different stories to understand a phenomenon and in particular changes that take place over time. The story analysis is suited for this study as it allows for the examination of how the client achieved learning over time through habitus shock.

1.7 Outline of Dissertation

This dissertation is composed of seven chapters. Figure 1.1 provides an overall outline of how the dissertation is organised.

In Chapter 2, literature related to the problematic architect-client relationship is critically reviewed to locate the present research relevant to other research within the topic area. It outlines various trends, models and events within the client-designer relationship discourse. It concludes by summarising the key shortcomings and the potential to build upon the existing body of literature to address the identified research gap by exploring the client's behaviour and practices based on a consideration of the sociological contextulisation of architectural practice.

Chapter 3 draws from sociological and psychological perspectives and in particular considers habitus and culture shock theory to explore the architect-client relationship on house projects. It introduces the term habitus shock, which refers to the client's experience of disorientation as they are confronted with unfamiliar design and construction issues on the house project. It proposes a conceptual model for architect-client relationships on house projects based on a discussion of the habitus shock phenomenon.

Chapter 4 outlines the research methodology developed to examine the conceptual model proposed in Chapter 3 and provides justification for the selected approach. It describes the overall research design for data collection and analysis, which is the narrative inquiry approach through an analysis of five case studies in terms of its justification, limitations and validity. It also describes the background to the data environment, the rationale for the number and types of research participants selected and the participant recruitment procedure.

Chapter 5 discusses the results of the empirical stage of the study. It analyses the eight interviews conducted with architects and clients across five case studies. The technique used to analyse the results is the story analysis technique, which is explained in detail in Chapter 4.

Chapter 6 proposes interpretations of the results by revisiting the conceptual model proposed in Chapter 3 in light of empirical findings. It explicitly answers the research questions posed in Chapter 4 based on a discussion of the results.

Chapter 7 concludes the research by building upon past research to refine our understanding of the architect-client relationship on house projects. It also highlights the limitations of this study and suggests future areas of research.
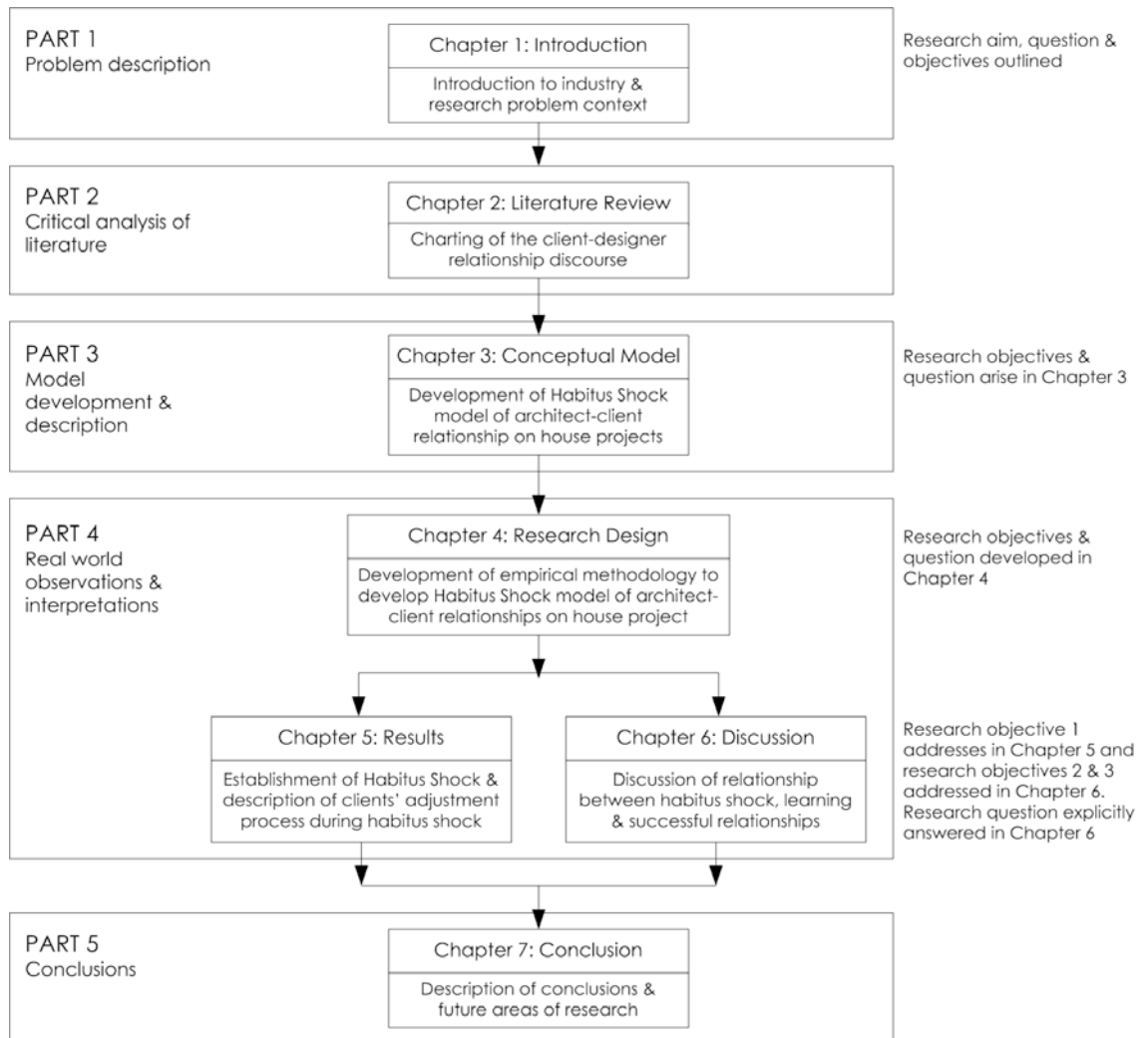
Figure 1.1 Outline of dissertation

Chapter 2: Literature Review

2.0 Chapter 2 Literature Review

2.1 Introduction

This chapter serves to review literature related to architect-client relationships and organise it according to key themes to locate the present study relevant to other research within the topic area. To understand the architect-client relationship on house projects it should be considered within the context of the overall architectural design process. Numerous models have been proposed to illustrate the various phases of the design process and this chapter begins with a brief consideration of selected models to understand the broad framework which underpins the design and production of the built environment.

Section 2.3 The Briefing Process considers the critical starting conditions of a project by providing an overview of existing guidance and studies in briefing, the problems associated with briefing and the architect-client relationship within this context.

Section 2.4 Charting the Client-Designer Discourse charts the key trends and developments within the discourse on how to best manage client-designer relationships. Rather than being limited to the study of *architectural management*, the literature review is widened to include material surrounding the broader discourse on *design management*. The rationale for this is discussed in *Section 2.4 Charting the Client-Designer Discourse.* The review draws from key works in a range of fields and disciplines including architecture, management, psychology and sociology, which can be broadly categorised into four key themes including; design theory and methodology, environmental design and planning, communication and sociology of architectural practice. Each of the four themes is discussed to identify the key models or approaches and describe the associated shortcomings.

This chapter concludes by highlighting the key gaps identified through the literature review and discusses its implications for this study. The review identifies many prescriptive tools, guidelines or checklists suggesting a particular rational methodology to those seeking guidance in addressing problems in design management. Much less attention has been paid to the development of descriptive models to explain the behavioural characteristics of clients and designers in 'real world' practice. Specifically, the review highlights a research gap in the development of descriptive models, particularly in relation to the underlying characteristics of the architectural social milieu and its impact on the management of the architect-client relationship. The second research gap is the lack of understanding of how clients effectively deal with uncertainty in practice to achieve successful project outcomes. This study builds upon the existing body of literature to explain the nature of the architect-client relationship and the associated underlying differences between the architect and client to reveal the client's perspective in relation to how they experience and overcome uncertainty on house projects.

2.2 Architectural Design Process Context

This section provides a representative although not comprehensive sampling of key design process models which can be categorised into descriptive and prescriptive models (Cross, 1989). While descriptive models seek to observe and describe the actions and events that actually occur in design practice, prescriptive models recommend or indicate what should take place.

2.2.1 First generation prescriptive models

The design process is a well-researched area which has undergone a process of revolution over the past four decades that can be traced back to 1962 when the first design methods conference, "The Conference on Design Methods", was held in London (Jones and Thornley, 1963). This conference is generally regarded as the event which marked the launch of design methodology as a recognisable field of study and the beginning of the design methods movement (Cross, 2006). In particular, in 1966 the Design Research Society (DRS) was founded and included many participants from the conference to promote the "study of and research into the process of designing in all its many fields" (DRS, 2007). Since then there has been an increasing body of research conducted in relation to the design process.

Initially the aim of the design methods developed in the 1960s was to encourage designers to tackle problems in a scientific manner by adhering closely to the three-phase sequence of analysis-synthesis-evaluation procedure. One of the most significant design methods, presented at the 1962 conference by Jones, outlined the typical design method thinking at that time (Broadbent, 1988). According to Jones (1963), the primary concern of the design process is to create a balance between the logic and creative. Jones' model was based on a system of notation to clearly distinguish the logic from the creative. Through this system, every item of design information is to be recorded mechanically to carefully separate imaginative ideas from logical statements through three stages of (Jones, 1963):

- analysis: involves the identification of objectives, compilation of information relating to the problem and the exploration of relationships and patterns of the information available

- synthesis: involves the creation of responses or solutions to the problem

- evaluation: involves the review of the proposed solutions against the objectives previously identified in the analysis stage

This three-phase sequence was central to most of the maps presented at the conference (for example, Thornley, 1962; Page, 1962). The RIBA Plan of Work, which was first published in 1960 and still commonly used today presents an example of the analysis-synthesis-evaluation procedure applied specifically to the architectural design context. The RIBA Plan of Work extends beyond architectural design into the stages of construction and completion. It is a procedural guide for the construction industry in the UK and provides a detailed description of the tasks to be carried out during each of the eleven stages of the design and construction process including; inception, feasibility, outline proposals, scheme design, detailed design, production information, bill of

quantities, tender action, project planning, operations on site and completion. The first six phases describe the tasks and activities associated with the design process and the latter five phases deal with the construction and project completion stages. The key tasks outlined within each phase largely follow the three-phase sequence of analysis-synthesis-evaluation.

Markus (1969) and Maver (1970) proposed an iterative model of the architectural design process using the RIBA Plan of Work as a basis. The model clearly identifies three phases of design including outline proposal, scheme design and detailed design. In addition within each of the stages there is a process of analysis, synthesis, evaluation and decision whereby feedback occurs between the synthesis and evaluation steps within each stage (refer to Figure 2.1).
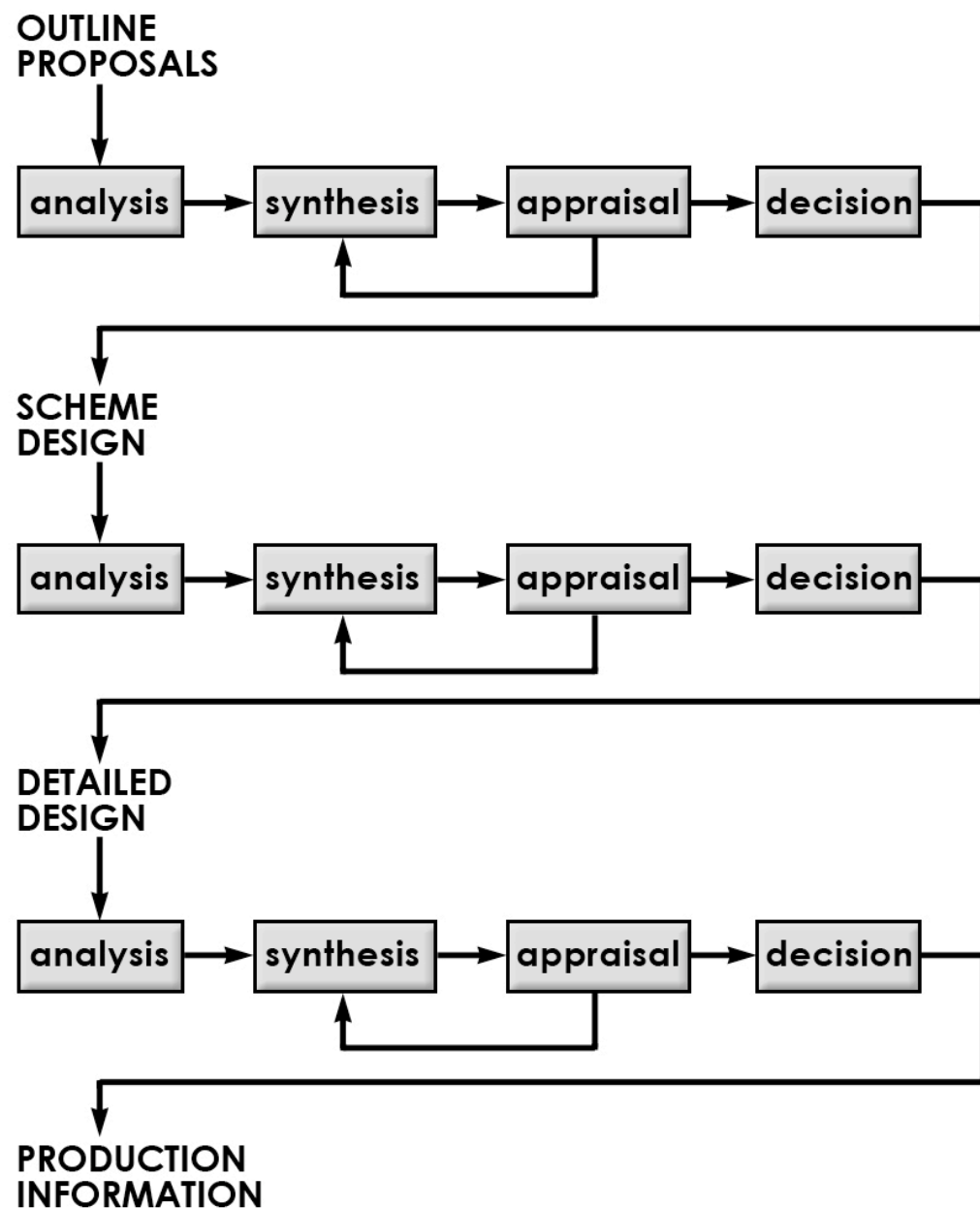
Figure 2.1 The Markus and Maver model of architectural design (source: Kelly et al, 1992, p. 7)

The underlying philosophy of these three models is that designing is a systematic process which can be carried out through clearly identifiable phases of analysis-synthesis-evaluation. Cross (2006) explained how the strict adherence to the analysis-synthesis-evaluation procedure was underpinned by a desire to 'scientise' design. A statement extracted from one of the first design methods books developed during this time by Archer (1965) encapsulates the philosophy underpinning the first generation prescriptive models:

> *"The most fundamental challenge to conventional ideas on design has been the growing advocacy of systematic methods of problem solving, borrowed from computer techniques and management theory, for assessment of design problems and the development of design solutions"*

Such a mechanistic view of the design process has also been termed the "glass box theory" where design is taken to be a rational and transparent decision-making process (Kelly et al, 1992). The glass box theory is based on the assumption that objectives can be fixed in advance and that all information relevant to the problem can be gathered and analysed to synthesise a possible solution, which can then be evaluated against the objectives (Jones, 1980).

The design models based on the glass box theory were, however, deemed inadequate to cope with the 'wicked' or ill-defined nature of design problems. Rittel and Webber (1973) characterised design problems as 'wicked' because such complex design tasks have no clear best solution whereby such problems can never be *solved* merely *resolved*. The wicked nature of design problems is therefore fundamentally unamenable to the scientific techniques advocated by the first generation of design methods (Cross, 2006). A key criticism pointed out by Lawson (1981, p. 29) was that "they [the glass box models] seem to have been derived by thinking about design rather than by experimentally observing it, and characteristically they are logical and systematic".

Following this, the 1970s became notable for the rejection of design methodology by many methodologists which led to the development of a second-generation of design methods (Cross, 2006). The second generation of design methods in the 1970s sought to move away from the overly systematic and rational scientific methods underpinning the first generation design methods of the 1960s (Cross, 2006). The design methods developed during this time was a reaction to the notion of allowing the mechanistic techniques to dictate design and were therefore concerned with bringing design out into the open to allow all those affected by the design to participate in the process.

2.2.2 A Shift to Descriptive models of the design process

In the early 1970s and 1980s a number of studies emerged (Eastman, 1970; Darke, 1979; Lawson, 1980; Mackinder and Marvin, 1982) which sought to describe actual observations of design practice. These descriptive studies uncovered that contrary to the underlying philosophy of the first generation prescriptive models, architects did not attempt an exhaustive analysis of information gathered prior to synthesising a solution but instead made initial attempts at solutions as a way to understand the problem more comprehensively.

Through conducting a series of interviews with architects charged with designing local authority housing, Darke (1979) identified that architects tended to propose a form of solution at an early stage of the project which would then be used to further explore the problem and highlight areas which were lacking information. Based on this understanding Darke proposed a model of the design process taking into consideration the generator-conjecture-analysis procedure (refer to Figure 2.2).
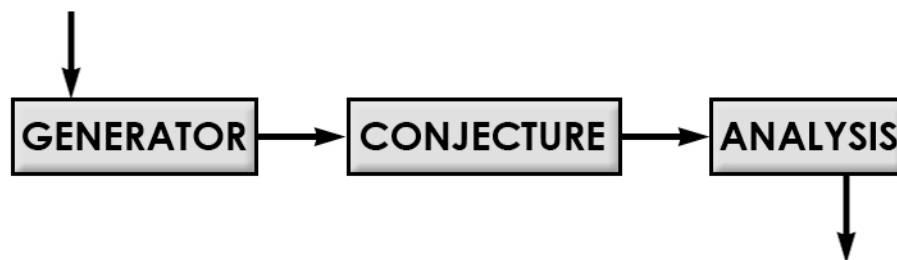
Figure 2.2 Darke's partial model of design (source: Darke, 1979)

Mackinder and Marvin (1982)'s observations of senior architects in their design practice echoed the earlier findings of Darke. It was identified that the initial ideas for solutions drawn up by senior architects tended to have little reference to any form of analysis or gathering of information. Mackinder and Marvin found that time restrictions often precluded architects from undertaking any serious attempt at evaluating a variety of possible solutions which in turn led to final detailed designs following the initial attempt at a solution very closely.

Powell et al (1984) described this approach adopted by architects as an 'information rejection strategy' whereby in the attempt to avoid information overload, the architect decides the type of information they choose to take into consideration as well as those they will ignore. Such an approach has also been termed the "black box theory", which takes an opposing view to the "glass box theory". The black box theory assumes that the most important part of the design process is the creative act of the architect (Jones, 1980), which cannot as yet be rationally explained. Kelly et al (1992) indicated that many practising architects ascribe to this black box theory in practice and pointed out two key reasons as to why they adopt this approach:

- the wicked nature of design problems
- the complex environment in which design is undertaken

Firstly, the wicked nature of design problems requires the designer to deal with inter-relationships between a variety of sub-problems. However, due to the limited ability of the human mind to function as an information processor, architects need to focus on a well structured sub-problem when dealing with the range of problems (Kelly et al, 1992), thereby resulting in many architects making initial attempts at solutions prior to undergoing an exhaustive analysis of available information.

Secondly, the environment in which design is undertaken brings a number of pressures to bear on the designer. Central to these pressures are lack of time, scope and complexity of projects and the highly fragmented nature of the construction industry (Kelly et al, 1992; London, 1997).

Furthermore, it has been suggested that architects place more importance on seeking recognition from their peers instead of clients (Bishop, 1984; Cuff, 1991), which in turn can result in architects pursuing their own interests when designing, particularly regarding aesthetic considerations where the creative act of the architect is central. The underlying systems within which architects are embedded and how these influence the approach the architect adopts in the practice of architecture is discussed in *Section 2.4.6 Sociology of architectural practice*.

2.2.3 Continued development of prescriptive models

In recognition of the wicked nature of design problems and the complex environment in which design is carried out, a number of tools or procedures (Yang and Lee, 1997; Cooper et al, 1998; Kamara et al, 1999; Austin et al, 2000; Smith et al, 2005; Yu et al, 2006) have been developed to assist the architect in optimising information-processing and decision-making in design and construction processes. An example is the Analytical Design and Planning Technique (ADePT), which was devised to overcome the problems associated with conventional design process models which do not allow the effects of changes and delays to be fully understood within an iterative process (Austin et al, 2000). The ADePT combines the level of detail in the RIBA Plan of Work with information links to "achieve in-depth models of the different stages of the building design process using data flow diagrams" (Austin et al, 1999, p.281). It is a structured technique for planning and managing the design phase of complex projects and is supported by computer tools and software.

The ADePT identifies design as progressing through three key stages; namely, model of the design process (ordered listing of design activities), iteration identification (using Dependency Structure Matrix analysis tool) and production of programme (based on rescheduled activities). A key component of the ADePT is a Dependency Structure Matrix (DSM), an analysis tool used to identify iterations within the design process after the design activities have been listed orderly and the dependencies between the activities identified. The design activities can be repeatedly rescheduled through the DSM to optimise the task order and thereby minimise the amount of iteration within the design process. Design programmes are produced based on the optimised process sequence (Austin et al, 2000).

Another example is the Analytical Hierarchy Process (AHP), which provides a formal decision-making aid to complex and large problems. The AHP has been used in strategic planning of organisational resources (Saaty, 1990), determining land use suitability (Malzewski et al, 1997) and facility site selection (Yang and Lee, 1997). The AHP offers a framework outlining procedures to structure a problem, list the relative importance of multiple or conflicting criteria by a group of individuals and identify a solution that maximizes consensus among interest groups (Malzewski et al, 1997). This method has been proposed to provide a framework for discussion hence a more systematic consideration of the problem (Holz et al, 2006).

Research undertaken at the University of Salford resulted in the Generic Design and Construction Process Protocol (GDCPP) to provide a framework to help achieve an improved design and construction process (Cooper et al, 1998). The GDCPP is "a common set of definitions, documentation and procedures that will provide the basics to allow the wide range of

organisations involved in a construction project to work together seamlessly" (EPSRC, 2008). The Process Protocol mapped the design and construction process into ten distinct phases grouped into four broad stages of pre-project, pre-construction, construction and post-construction. The GDPCPP also grouped the participants in any project into eight activity zones including; development, project, resource, design, production, facilities, health and safety, statutory and legal, process and change. The aims of the activity zones are to represent structured sets of tasks and processes to guide and support the work towards a common objective (Kagioglou et al, 2000). The Process Protocol adopts a Phase Review Process which was drawn from the "stage-gate" approach in manufacturing new product development (NPD) processes to provide a consistent planning and review procedure throughout the project. The advantage of adopting such an approach is the progressive fixing of design information which should allow for increased predictability of construction works (EPSRC, 2008).

Another structured procedure was developed by Kamara et al (1999, p.9) to "satisfy the conditions for requirements processing within an integrated framework for concurrent life-cycle design and construction". It utilises a Quality Function Deployment (QFD) to objectively identify, structure, analyse, rationalize and translate the client's explicit and implicit requirements through three key stages (Kamara et al, 1999). The three stages include define, analyse and translate requirements. Through the systematic processing model, designers should better understand the inter-relationships and conflicts to select the best solution to meet client's needs in a flexible manner (Kamara et al, 1999).

Other researchers have also transferred existing project management tools for use by architects to plan, monitor and control the design process (for example Allinson, 1997; Tunstall, 2000). Some project management tools suggested to program and frame design activities include Gantt Chart, Fishbone Planning Diagram, Work Breakdown Structure (WBS), Critical path Method (CPM) and Project Evaluation and Review Technique (PERT).

The focus of many of the more recent management tools and procedures were aimed to overcome problems associated with the earlier design process methods, however, these were based on the idea of design progressing through clearly identifiable and discrete phases, similar to the three-phase sequence of the first generation prescriptive models. Although useful for providing some order and logic to the overall design process, these tools based on the prescriptive approach do not adequately capture the complexity of the design process. There is limited evidence to support the assumption that the prescriptive design approach suggested accurately reflects actual practice (Lawson et al, 2003; Aken, 2005). Lawson et al (2003, p. 329) warns of the problems associated with the continued development of prescriptive models of the design process:

> *"That danger is that we come to believe these often glossily published and professionally endorsed maps as accurate descriptions of design practice. As a result, practice is forced into a straightjacket from which it cannot escape and which may not necessarily lead to better design outcomes"*

More importantly, most of these prescriptive models neglect the softer social aspects concerned with the promotion of effective collaboration (Friedl et al, 2002; Macmillan et al, 2002) resulting in a lack of understanding of the social complexity of the design process.

2.2.4 Nature of the design process

The nature of the design process has been described as "a leap into the unknown" (Friedl et al, 2002), necessitating architects to operate within a highly non-linear process with unexpected jumps in phases and levels. These jumps lead to a highly unpredictable design process but are essential for the development of creative ideas as Friedl et al (2002, p. 55) describe:

> *"Designing occurs in the space that includes problemfinding as well as problemsolving. The paradox exists that in order to clearly understand the problem it is necessary to start designing that is tentatively looking for possible solutions to as yet indistinct problems. In the process of solving problems new problems arise that make already found solutions obsolete or ask for immediate shift of attention to newly found problems. These then must be solved first, sometimes making it necessary to reconsider already established problems"*

Coupled with this is the need for architects to work with clients who may not understand and experience the unexpected jumps in phases and levels the same way they do given the differences in backgrounds and experience (Boyd and Chinyio, 2006). Developing shared understanding between the architect and client within such an ever changing and intense environment can be a particularly challenging task which can lead to processes and buildings that are flawed in significant ways, as pointed out by Brown (2001, p. 1):

> *"Simple failures to understand the other party at a verbal level stand alongside the baggage of agendas that virtually demands misunderstanding as a commercial negotiating tool".*

Within this context the starting conditions of a project is critical since that is when early decisions and major commitments are made which have a significant impact on the successive phases and final outcome of a project (London, 1997; Cooper and Kleinschmidt, 1997). The development of a brief document outlining project requirements is a demanding task given the potential for misunderstandings between the architect and client and the associated social, political, economic and technical complexities (DEGW, 1997; Barrett and Stanley, 1999). The briefing process and some of its issues are discussed in the following section.

2.3 The Briefing Process

The term *brief* is traditionally viewed as a document incorporating the client objectives and requirements for a building project and *briefing* is the commonly accepted term for the process by which this document is produced, which thereby shapes the subsequent building (Gamble and Marosszeky, 1986; Kelly et al, 1992; Salisbury, 1998). Numerous publications containing guidance on briefing for the architect and/or client exist. These guides range from those providing general description of the activities which should be carried out at various points of briefing to those providing detailed guidance about the activities to be carried out at a specific stage of the process or for a specific building type. Some of the more notable publications include:

- Problem Seeking: an architectural primer (Pena et al, 1977)
- Better Briefing Means Better Building (O'Reilly, 1987)

- The Architect's Handbook for Client Briefing (Salisbury, 1990) and an updated version Briefing your Architect (Salisbury, 1998)

- The strategic brief (Nutt, 1993)

- The successful management of design (Gray et al, 1994)

- Briefing the team (CIB, 1997)

- Better Construction Briefing (Barrett and Stanley, 1999)

- Managing the brief for better design (Blyth and Worthington, 2001)

There has been considerable debate surrounding the definition of the brief and the briefing process within these publications whereby for some, briefing is an ongoing process and others, a "one-shot" process (Finch, 2005). Early briefing guides (Pena et al, 1977; O'Reilly, 1987) suggest that briefing should be undertaken as a "one-off" inception stage where the client requirements identified at this stage should serve as guidance for carrying out the proceeding design and construction phases of the project. Following the route maps approach to design operation practice (RIBA, 1973), briefing has also been outlined as a set of identifiable stages running in parallel with the key stages outlined in the RIBA Plan of Work where a series of brief documents are completed progressively, each with increasing level of detail and type of information (Salisbury, 1990, 1998). The strategic briefing stage was later introduced as a separate stage to set up the project strategy by identifying client needs prior to any formal design action is undertaken (Kelly et al, 1992; Blyth and Worthington, 2001).

Briefing may no longer be regarded as a one-off stage where many (Barrett and Stanley, 1999; Kamara et al, 1999; Blyth and Worthington, 2001; Luck et al, 2001; London et al, 2005) have argued that briefing should be an ongoing iterative process of eliciting and documenting the client's requirements at various stages of a project. This indicates that the brief is developed and refined in light of further information collected as the project progresses. Proponents of this dynamic approach have developed a number of models along these lines (for eg. the "loop brief" (Barrett, 1995) and the 'continuous whirling process model" (Gray et al, 1994)). The function of briefing has also been extended to the post-project stage as a constant feedback-loop (Nutt, 1993; CIB, 1997; Blyth and Worthington, 2001).

Despite the variety of guides indicating the different stages involved in the briefing process, there is a common set of stages to which briefing is undertaken. An overview of the briefing process regarding this common set of stages has been provided by Blyth and Worthington (2001), of which the following description has been drawn from. The briefing process is generally composed of three key stages; namely, pre-project, project and post-project (refer to Figure 2.3).
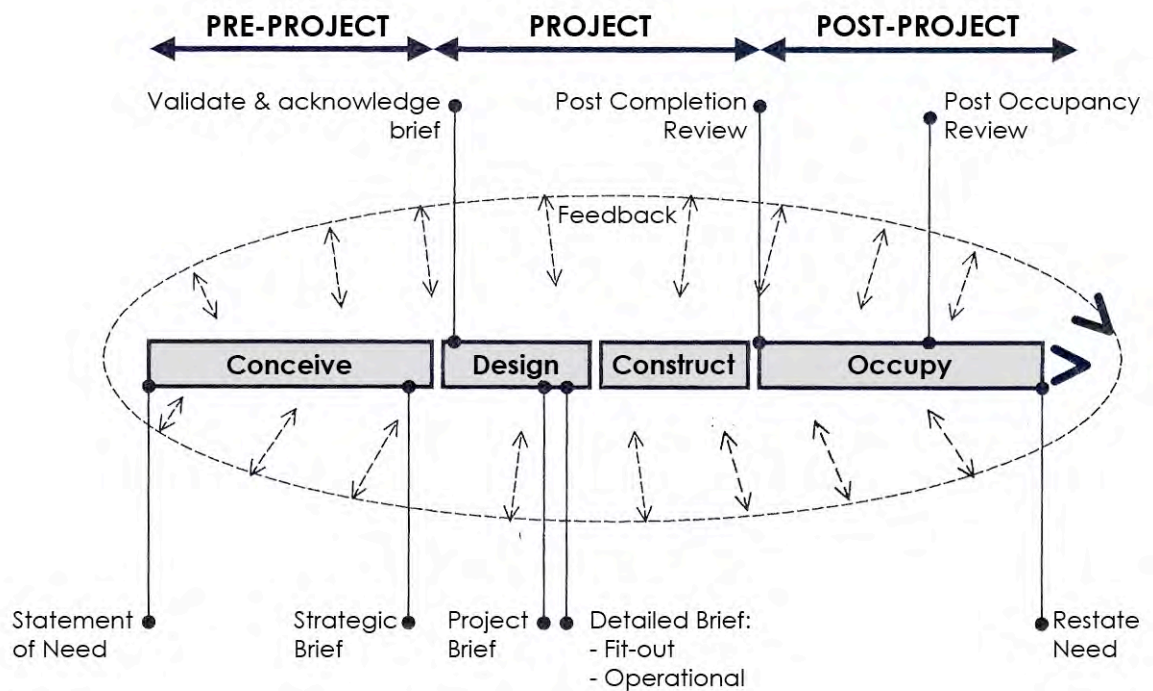
Figure 2.3 The three key stages to briefing (source: Blyth and Worthington, 2001, p.15)

2.3.1   Pre-project stage

The briefing process begins in response to a statement of need identified by the client. A client's decision to undertake a project may be influenced by a number of reasons. Therefore it is important that no presumptions are made at this stage as to whether or not there will be a project or whether it is limited to one project (Blyth and Worthington, 2001; Yu et al, 2006). The statement of need provides the initial description of the client's requirements, which is then further analysed towards the development of a *strategic* brief describing the reason for an investment in the physical asset, its purpose for the client and its important parameters (Yu et al, 2006). The process to which the client's statement of intent is developed into a strategic brief relies on the type of client, complexity of the project and number of stakeholders involved.

The *performance* brief is an emerging term used to replace the strategic brief where the emphasis is placed on the achievement of the performance rather than the limited perspective of the prescriptive approach (Smith, 2005). The performance approach was introduced from as early as the 1970s (Becker, 1974) and has been promoted by the International Council for Research and Innovation in Construction (CIB) through its Performance Based Building Thematic Network (PeBBu) in conferences and publications (PeBBu, 2007). Smith (2005) in particular adopted the use of a performance approach at the pre-project stage. Instead of stating the area and types of spaces required, "a performance brief identifies the output and level of standard required for various characteristics needed in the new project" (Smith, 2005, p.4). For example, a client undertaking a house project could specify their requirements by listing the number of rooms and the sizes of the rooms required. Based on a performance-based approach the client may instead describe the function or characteristics of the spaces required (for

example; a client may describe that they would like to be able to sit quietly and read in one of the three main spaces in the house). The performance-based approach is not only limited to the pre-project stage where a number of researchers have espoused its use in various stages of conceptual, preliminary and detailed design (Gray and Hughes, 2001; Jaggar et al, 2002; Smith and Love, 2004).

2.3.2 Project stage

The development of the *project* brief begins with the architect (or design team) validating the strategic brief. This involves the architect acknowledging to the client that the client's requirements are understood. In the ideal situation, this is the stage which presents the architect and client with the opportunity to clarify objectives and priorities with an aim to reduce the likelihood for subsequent disagreements.

The *project* brief is prepared by the architect and should encapsulate the performance criteria for the design in terms of size, cost, image and implementation of the project (Blyth and Worthington, 2001). The project brief involves the translation of the client's requirements within the strategic or performance brief into building terms (Yu et al, 2006). Depending on the size and complexity of the project, this stage may involve the development of a series of draft project briefs for the architect and client to evaluate and review to then develop the project brief. The project brief outlines in greater detail the specific performance criteria of the project and is "the springboard for producing the detailed construction information to build or extend the building" (Blyth and Worthington, 2001, p.19).

2.3.3 Post-project stage

The post-occupancy evaluation of the project is typically undertaken by clients who are large organisations undertaking projects of similar nature or by clients who may seek information to guide the development of the brief prior to alterations of a large building. Evaluation can be undertaken through any or all of these four ways:

- *process performance*: this can be undertaken both during and at the end of the project. The strategic brief defines key objectives which should be achieved at each evaluation stage which then determines the decision to progress from one stage to the next. At the end of the project, the process is evaluated to determine the specific processes that worked well and those that did not to guide the management of future processes (Blyth and Worthington, 2001)

- *facility performance*: this is undertaken to assess the usability or efficiency of the building, systems and features (Blyth and Worthington, 2001)

- *human performance*: this is typically undertaken with the client or user to assess the level of satisfaction in relation to the performance of the building to contribute to organisational goals (Becker, 2004)

- *corporate performance*: this is undertaken to assess the level of enhancement or promotion in relation to an organisation's brand, products or services (Becker, 2004).

The extent to which the post-project stage or any of the three different stages in briefing are carried out varies on different projects depending on the scale and nature of the project and the type of client involved. For example, on smaller projects a less clear sequence of stages may be undertaken where the briefing process tends to be less formalised with the client and architect involved in a more intimate relationship. In such situations, there is unlikely to be a brief document and any documentation produced tends to originate from the architect regarding information provided in meetings (Kelly et al, 1992). On the other hand, larger-scale projects involving a higher number of individuals acting as the client may require more formalised procedures to elicit the different requirements of all parties involved. The key aim of documentation is to make the client requirements explicit and quantifiable (Kao and Green, 2002). The extent to which this is carried out in practice is, however, largely questionable as past evidence has highlighted gaps between what is suggested by the briefing guides and what is actually carried out in briefing practice (Barrett and Stanley, 1999; Brown, 2001). Although many briefing guides have been developed over the years there are still common problems with briefing.

2.3.4 Problems with briefing in practice

The key problems with briefing identified in the literature include:

- unclear or conflicting client requirements (Barrett and Stanley, 1999).
- underlying differences in worldviews between the architect and client (Brown, 2001)
- evolving client requirements (Kelly et al, 1992; Barrett and Stanley, 1999)
- client inexperience with the building industry (Gameson, 1991; Kelly et al, 1992)
- provision of insufficient time for briefing (Kelly et al, 1992; Kamara et al, 2002)

Firstly, there is often not one clearly identifiable need which can guarantee the correct path to an obvious answer or solution where client needs are typically a "jumble of conflicting and confused aims" (Barrett and Stanley, 1999, p.11). For large client organisations, this can be particularly problematic given the number of participants that may be involved on a project and hence the potential for an increasing number of conflicting goals. Drawing out the needs of the small private client may seem like a much simpler process since it typically involves a limited number of participants. However, this can still be a challenging task as small private clients typically undertake projects which are highly personal where the outcome of the project is of specific significance and value to them (Barrett and Stanley, 1999). Furthermore small private clients are often less clear about their requirements on projects.

Secondly, a problem also exists in the underlying differences between the architect and client which compound the difficulties of communication (Brown, 2001). A central issue is that even though the architect may aspire to respond to the client's requirements, they may not have the capacity to do so because of the fundamental differences in worldviews. The way a client interprets a problem can differ significantly from the architect (Ziesel, 2004) and this can hinder appropriate translation of client requirements into a brief. The differences in worldviews can also result in a lack of clarity regarding the roles that the client and architect play on projects.

Architects and clients may enter relationships "believing their respective roles to be clear but invariably both parties will have different perceptions" (Brown, 2001, p.80).

A third problem lies in the evolving needs of the client as a project progresses. A survey conducted to identify the causes of client dissatisfaction on construction projects showed that the most widely quoted reason for project failure was that "needs change during project" (Brown, 2001, p.134). According to Brown (2001) the changes were typically linked to inappropriately developed briefs and a lack of understanding during project commencement implying that the underlying cause of project failure was ultimately attributed to the problem of briefing and that of translating the client's requirements into an appropriate brief during project commencement. A closer examination of this finding reveals that the problem is not as easily confined to the project commencement stage since no initial brief is complete or immune to change (Barrett and Stanley, 1999). Capturing client requirements at any stage of a project including project commencement can be a highly challenging task. However the difficulty can be further compounded by the fact that client's requirements change over the course of a project (Kelly et al, 1992). The capturing of client requirements is carried out within a complex environment but what is intensified is the need to respond to the evolving needs of the client which are continuously negotiated, developed and changed over time.

Fourthly, smaller inexperienced clients or even inexperienced large clients often have little understanding of the structure and technicalities of the building industry (Kelly et al, 1992). It has been suggested that the client's lack of understanding often leads to inappropriate selection of sites, unrealistically low expectation of project costs and a failure to appreciate the role of the various parties on the project (Kelly et al, 1992; Barrett and Stanley, 1999; Tzortzoulos et al, 2006). Furthermore these difficulties can be compounded when architects find themselves dealing with forceful clients who are unwilling to compromise on their preconceived ideas (Goodacre et al, 1982). Client involvement in briefing is crucial for project success and therefore their inability to contribute to the process can be particularly problematic.

The final problem is the lack of time often provided for briefing on projects. Kelly et al (1992) indicate that clients are often anxious to proceed as quickly as possible by the time most projects arrive at the briefing stage. Consequently there is often limited time allocated to the briefing stage (Kamara et al, 2002). Briefing is arguably the most important stage in a project lifecycle and therefore requires appropriate investment of time and money by both the architect and client. However when resources and time are limited, the architect and client may be forced to proceed without proper consultation, thereby failing to adequately achieve the client's requirements. In particular, clients who are under time pressure tend to overrely on the architect to interpret their requirements (Barrett and Stanley, 1999), which may lead to inaccurate translation of client requirements.

A good brief is essential to project success whereby the better understanding of the client's requirements the better the architect is positioned to translate the client's aspirations into appropriate solutions (Emmitt, 2007). Developing shared understanding between the architect and client during briefing can, however, be problematic due to a number of difficulties, as the discussion in this section highlights. A dominant problem is the social complexity of clients, their

ability to contribute to briefing and how this impacts on the architect-client relationship in the process (Tzortzoulos et al, 2006). The different client types and its implications for the client-architect interface in briefing are now considered.

2.3.5 Client types & briefing

There are a variety of ways that researchers have categorised client types according to a number of schema including continuing clients and one-off clients (Hillebrandt, 1984), public, individuals or corporations (Rougvie, 1987), secondary inexperienced, secondary experienced, primary inexperienced or primary experienced (Masterman and Gameson, 1992) and identifiable and virtual (Darlington and Culley, 2004).

Kelly et al (1992) categorised the different types of clients according to three parameters; namely, size (small or large), sector (public or private) and project interest (development or owner occupation) (refer to Fig. 2.4). Table 2.1, sourced from Kelly et al (1992) presents the characteristics of the four different types of client based on this categorisation.
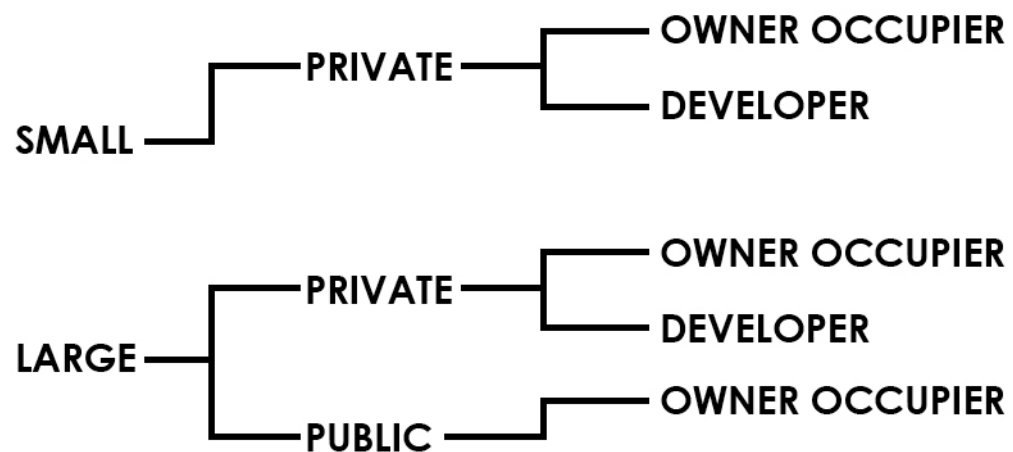
Figure 2.4 Combinations of parameters describing client type (source: Kelly et al, 1992, p. 16)

Table 2.1 Characteristics of the different client types (Kelly et al, 1992)

Client type	Characteristics
Small-private-owner occupier	Those who typically undertake projects for their own use including individual house-owners, commercial business or retail owners. The client body and decision-making unit is composed of individuals who will, to a certain extent, be directly affected by the new building. The small private owner-occupier can be classified as the simplest type of client body.
Large-private-owner occupier	Similar to the small private owner-occupier, large private owner-occupiers are also clients undertaking projects for owner occupation. However, due to the nature and size of these large organisations the complexity associated with dealing with the client body is much greater since such clients are typically an organisation or group of stakeholders composed of individuals with different values and aspirations. The decision-making unit for large private clients tends to be difficult to identify whereby there is rarely one individual who will have total control over all decisions during briefing
Large-public-owner occupier	In the case of the public sector client, the client body includes the public sector authority, the people who will operate the facility and the public whom the facility is designed to serve (Kelly et al, 1992). Such a wide definition of the client body inevitably presents various challenges in representing the interests of all stakeholders fairly in the decision-making unit.
Large/small-private-developer	Developer clients are typically made up of funding organisations undertaking projects on behalf of the user clients who will ultimately purchase and use the building. In this case the ultimate occupiers seldom have any representation in the decision-making unit yet they are arguably the ones most affected by the design of the building.

Furthermore clients can be placed within a spectrum ranging from highly experienced to less experienced and can have varying levels of competence and confidence in their ability to contribute to the briefing process. It has been identified that the client's level of experience in design and construction can impact on their ability to contribute to the briefing process (Gameson, 1991; Tzortzoulos et al, 2006).

Drawing from leadership theory, Barrett and Stanley (1999, p.30) classified four types of clients based on the level of "support needed" and "technical knowledge needed" indicating how clients can differ in their needs throughout the briefing process depending on the type of support or guidance needed (refer to Figure 2.5).
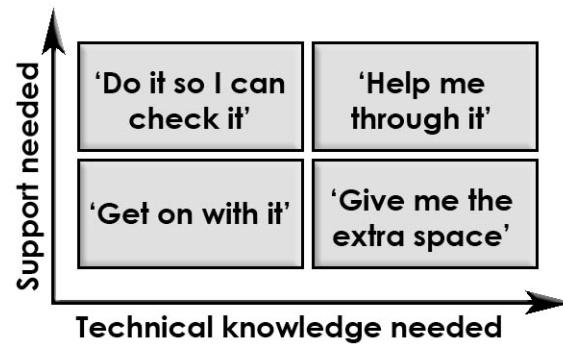
Figure 2.5 Contingency briefing (source: Barrett and Stanley, 1999, p. 30)

Barrett and Stanley (1999, p.30) offered useful examples of the different types of client who may fall into these four sectors:

- "Do it so I can check it": an example may be a client who has technical knowledge and is seeking to obtain additional labour for something they could do for themselves if they had the time. For these clients value for money tends to be a key priority and therefore the relationship revolves around the architect doing the work so that the client can check it

- "Help me through it: an example may be a house owner seeking to extend their house whereby the outcome matters significantly to them. For this type of client, technical knowledge and support from the architect is required to help them through the process

- "Get on with it": an example may be a property developer who is technically able and largely responsible only to themselves. In this case, the "ground-rules may well be a rather unforgiving "get on with it"" (p.31)

- "Give me the extra space": an example may be a small factory owner requiring some extra space and not particularly concerned with how this is achieved. This type of client may have little knowledge of the design and construction process, however, does not require much support or encouragement from the architect

The key point is that clients differ significantly in their needs during the briefing process. Therefore identifying where a client is positioned within the contingency briefing diagram is a useful first step in supporting clients in briefing (Barrett and Stanley, 1999). Perhaps what is common across the different client types is that the relationship that develops between the architect and client is at an individual level where the resolution of problems and ultimate decision-making on projects, however small or large, tends to fall into the responsibility of a key client interacting with the architect.

In some ways the complexities associated with large client bodies in briefing are similar to those experienced in house projects involving small individual clients. For example, even in the simplified house project involving a family seeking to undertake alteration work to an existing house, often there is more than one individual contributing to the brief. Similar to how the facility manager makes decisions on behalf of all the employees and future occupants of an organisation who are procuring a new building, the husband or wife makes decisions on behalf of the entire family. In both cases, an individual(s) acts on behalf of others who will ultimately use

32

the new building. There may be more clients involved on larger projects in comparison to smaller projects; however, there are always two major parties, that is, a "designer group" defining and proposing solutions to a problem and the "client group" responding accordingly. In all cases, it is the management of the interface between the designer and client groups that is central in achieving successful project outcomes.

As highlighted in this section, architectural projects can involve an array of client types and therefore the interface between the architect and client during briefing can take shape in various forms. Different clients and circumstances require different methods to achieve effective briefing. There are a variety of approaches to briefing aimed at effectively managing the client-architect interface which are not mutually exclusive. Bennett (1995) outlined two key contrasting approaches to client briefing as follows:

- Static expert intervention: the brief is a single document and briefing is an event, which is completed before the commencement of the design phase where the architect assumes responsibility for the entire process
- Dynamic participatory model: the brief is dynamic and develops in a series of stages over the course of a project whereby continued interaction between the client and architect is essential

The first approach is based on the assumption that the brief is a *static* document where client requirements can be accurately defined and remain static over time. This approach assumes that an expert architect will adequately understand and capture the client's objectives where the client does not need to be consulted. It is also assumed that the client's requirements are clear and pre-determined. The development of a static brief is the easiest to deal with from a management perspective since client values are explored, agreed and fixed in a project brief before any design activity begins (Emmitt, 2007). However, some common risks associated with this traditional approach include dependence on linear logic, concentration on visible ideas, limitations in innovative ideas and lack of quantitative evaluation (Nutt, 1988, p.130). Furthermore given the time pressures on projects it is rarely possible to clearly define and fix the complete brief (Emmitt, 2007). The best brief although clearly defined and completed can often result in poor solutions (Barrett and Stanley, 1999). Clients who undertake projects of a similar nature where requirements are clear and remain largely unchanged tend to utilise this approach to briefing. Through this approach, clients develop standard briefs which reflect lessons learnt from previous projects (London, 1997). The architect is also encouraged to suggest improvements based on their expertise and experience.

The second dynamic participatory approach is diametrically opposed to the first because it is based on the premise that briefing should not only start early but should continue to inform the direction of the project through extensive collaboration and continued interaction between the architect and client. This approach has received much attention within the disciplines of environmental planning and management (Malzewski et al, 1997; Conroy and Gordon, 2004; Holz et al, 2006) and facilities management (Barrett and Stanley, 1999; Blyth and Worthington, 2001; Barrett and Baldry, 2003) and has been applied to various types of settings and

environments. A key emphasis of this approach is that client participation is integral towards achieving client satisfaction and clients also need to be empowered to be effective in the process (Conroy and Gordon, 2004).

The participatory approach involves a shift from coercion to a more collaborative approach to decision-making in briefing. This approach is based on the notion that the brief is dynamic (Barrett and Staneley, 1999; London et al, 2005) and acknowledges to an extent the inevitability of changes to the design brief throughout the different phases of its development. The dynamic approach views briefing as an iterative process which occurs and extends beyond the commencement of projects becoming a part of the design process. The interweaving of the briefing and design activities can result in innovative solutions for certain types of projects and clients. Such an approach, however, can make it difficult to manage using quality management procedures since the boundaries between the briefing and design process is blurred to the extent that there is no way of tracing design decisions to client requirements (Emmitt, 2007).

Ultimately effective briefing is as much about identifying the intangible needs of the client as it is about specifying the more tangible and measurable aspects of a building (Blyth and Worthington, 2001). The selection of an appropriate approach to briefing should therefore be guided by its ability to balance the distinct interests of both the architect and client. Clients, whether large or small, public or private, determine the function of a building and therefore control a part of the professional product of architecture (Cuff, 1991). The client's control over this critical aspect of the project can result in interesting tensions between the architect and client since the architect who is ultimately the professional in the relationship may not be able to exercise complete autonomy. While it is generally acknowledged that client participation in briefing is useful for the development of rapport, trust and ultimate client satisfaction, overly active clients may also be seen to interfere in the process and prevent the architect from delivering excellent services (Cuff, 1991).

Therefore within the context of the architect-client relationship on house projects, the briefing process needs to consider not only how the architect adequately captures the client's objectives but also the context in which this occurs, that is, how the tensions between the architect and client are managed to achieve ultimate project success. Some of the challenges or professional concerns an architect may experience in their attempt to satisfy client requirements are discussed in *Section 2.4.6 Sociology of architectural practice.*

2.4 Charting the Client-Designer Relationship Discourse

Architectural projects have become increasingly complex over the recent decades as a result of rapid advancement of new technology and information management systems, increased collaborations between participants of multidisciplinary backgrounds and increased scale of projects and diverse needs of clients. Consequently, the management functions of projects have become increasingly separated from the architect's design activities. This in turn has resulted in the emergence of the project and design manager's roles in architectural practice (refer to Fig. 2.6).
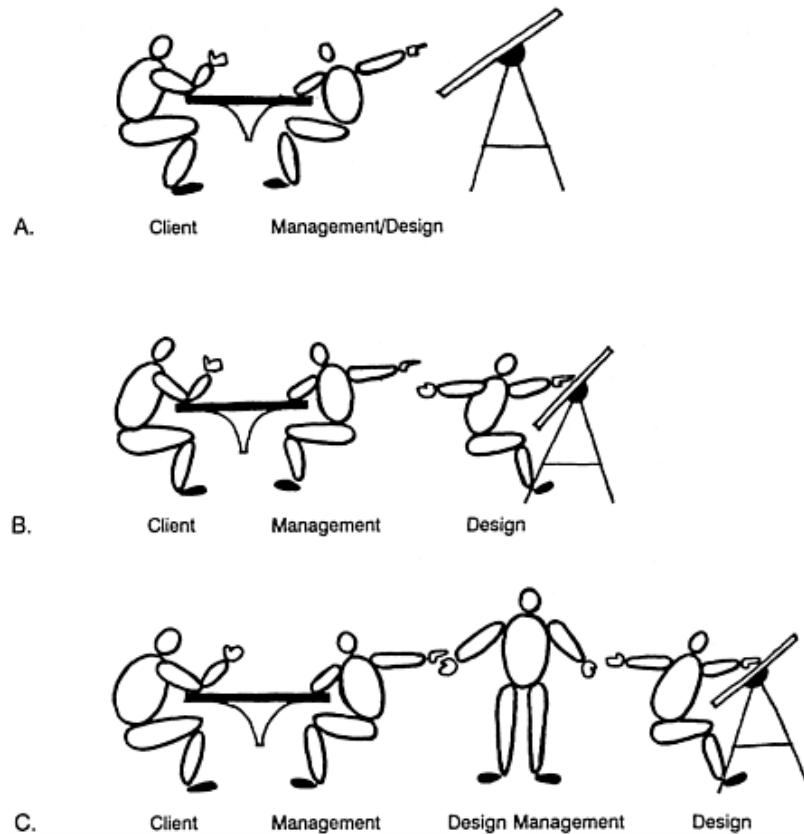
Figure 2.6 The separation of management functions from design activities in architectural practice (Source: Sawczul, 1992)

The growing distance between the client and the architect (designer) has meant that the transfer of information between the client and architect is no longer undertaken through a direct path but instead filtered through a number of interfaces. As shown in Figure 2.6, rather than the client informing the architect (designer) directly about their needs as in situation A, the client deals with the project manager responsible for the overall management of the project, who then passes on the information to the architect (designer) (situation B). On even larger projects (situation C), there is another filter where the information collected from the client by the project manager is passed on to the design manager responsible for the design component of the project, who then passes on the information to the architect (designer or design team).

The separation of management from design activities in architectural practice has resulted in increased research on the study of the different types of interfaces in which information is filtered from the client to the architect (designer). Researchers are no longer limited to the study of *architectural management*, that is, the relationship between the architect and client, but have also taken a wider perspective in the study of *design management*. Over the years, considerable work has been conducted on the relationships that develop between clients and architects (designer) (Cuff, 1991; Cowdroy, 1992), clients and project managers (Sanoff, 1979; Zeisel, 1984; Cuff, 1991; Barrett and Stanley, 1999; Kamara et al, 2002), clients and design managers (Cuff, 1991; Sebastian, 2007; Emmitt, 2007) and project managers and design teams (Barrett and Stanley, 1999; Macmillan et al, 2002; Emmitt and Gorse, 2007).

Ultimately this discourse is concerned with how to best manage the problematic architect-client relationship on house projects caused by the underlying differences between the architect (designer) and client. It is the intimate relationship between the architect (designer) and client on the house project that is at the heart of this study (refer to situation A in figure 2.6). However, as the discussion in this section highlights, the boundaries between the architect and client can be blurred where the architect (project manager, design manager) may take on multiple roles on a project. For example, the project manager may represent both the 'client' and 'designer' groups on any one project. However, an underlying factor common to all projects is the need for these two major parties, that is, the design and client groups to work together to resolve the conflicting requirements on projects.

As highlighted in *Section 2.3.5 Client types and briefing*, similar to how the architect and client attempt to develop shared understanding over the course of their relationship on the house project, all members of the client and designer groups are largely concerned with the management of conflicting sets of values on projects. The need to develop shared understanding between the architect and client is a situation common to all relationship types; whether it is between the client and project manager, project manager and design team, etc. It is ultimately the coming together of two or a small group of individuals to negotiate and define project requirements (for example a meeting between the project manager and client to develop the brief or a meeting between the project manager and design team to clarify design problems). Therefore the literature review in this chapter is widened to include material surrounding the broader discourse on *design management* because any investigation concerning the various interfaces between the client and designer (situations B and C in figure 2.6) may contribute towards an understanding of the present study, that is, the management of the architect-client relationship on the house project.

A review of the literature uncovered a number of studies internationally and locally, which have made significant contributions to the client-designer discourse in both theory and practical application. The different studies may be broadly grouped into the following four themes:

- Design theory and methodology
- Environmental design and planning
- Communication; design management, facilities management, behavioural
- Sociology of architectural practice

The majority of past work has either proposed multidisciplinary models and/or solutions for the management of client-designer relationships or has sought out appropriate disciplinary knowledge (for example, management, sociology or psychology) to understand this built environment industry problem. Significantly there have been limited studies on the architect-client relationship based on a sociological approach even though the practice of architecture and the management of the client-architect relationship is generally accepted as a social process (Popov, 2002; Luck and Haenlein, 2002; Volker and Prins, 2005; Emmitt and Gorse, 2007).

Figure 2.7 charts some of the key works and events against the four themes for the four decades between 1960 and 2008. The circled portion of the diagram represents the theoretical origins of

the approach to the management of the architect-client relationship proposed in this dissertation. The bolded texts represent key works and events specifically related to the study of architectural management whereas regular texts represent works and events related to the broader discourse of design management (for example between the client and project manager, project manager and design team, etc).
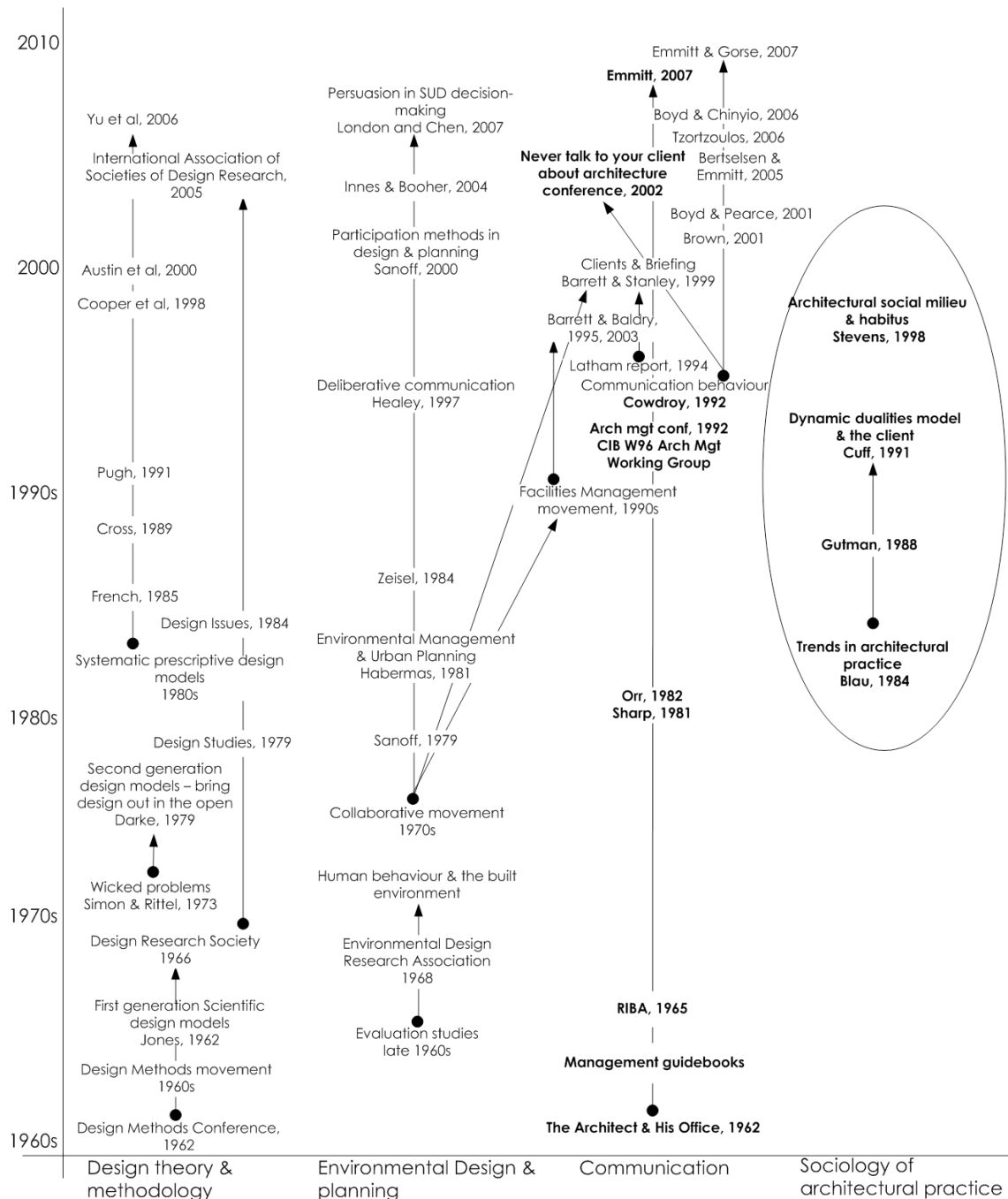
Figure 2.7 Charting the key influences for the client-designer discourse

2.4.1 Design theory and methodology

Section 2.2 Architectural design process context included a discussion on the key developments and movements within design theory and methodology literature, however, a summary is now

provided. Following the first "Conference on Design Methods", design methodological thinking has undergone a process of evolution over the past four decades. Initially the aim of the design methods developed in the 1960s was to encourage designers to tackle problems in a scientific manner by adhering closely to the three-phase sequence of analysis-synthesis-evaluation procedure (Jones, 1962). The first-generation methods were, however, deemed inadequate to cope with the 'wicked' nature of design problems. The characterisation of design problems as "wicked" by Simon and Rittel (1973) was a significant development in design theory and methodology as it highlighted an important early understanding of the multi-faceted nature of the design process involving a range of political, technical and social complexities.

As a result, the 1970s became notable for the rejection of design methodology by many methodologists which led to the development of a second-generation of design methods primarily aimed at bringing the design out into the open to allow all those affected by the design to participate in the process (Darke, 1979; Lawson, 1981). Furthermore in response to the wicked nature of the design process, many sophisticated tools have been developed to assist the designer in the management and optimisation of the different design activities on projects (for example, Kamara et al, 1999; Cooper et al, 1998; Austin et al, 1999).

The focus of many of the more recent models has, however, remained on the idea of design progressing through clearly identifiable stages similar to those earlier models developed in the 1960s. These models, which largely prescribe the management of the various design activities, are useful for providing an overall logic and order to the design process. However, it is argued that such prescriptive models do not adequately capture the social complexity of the design process where the effective management of the client-designer interface is central.

2.4.2 Environmental design and planning

In the late 1960s and early 1970s the problems associated with the management of the client-designer interface were recognised. During this time, there was a substantial trend in revealing client problems with architecture. Evaluation studies during this time highlighted some serious design problems experienced by users of buildings such as significant inefficiencies and misfits between users and buildings (Preiser, 1988). The alarming findings of key evaluation studies (for example, Manning, 1965; Van der Ryn, 1967; Markus, 1972) sparked a significant increase in research towards achieving more socially responsive design. A major response to the design problems by researchers has been to consider it to be a matter of inadequate knowledge about the client and that improvements in design needs to be based on the development of such knowledge (Redstrom, 2005).

In 1968 the Environmental Design Research Association (EDRA), which is an international, interdisciplinary organisation was founded to advance and disseminate environmental design research and improve understanding of the inter-relationships between people, their built and natural surroundings and help to create environments responsive to human needs (EDRA, 2007). Following this during the 1970s research into user behaviour and user needs increased significantly

where many of these studies, influenced by sociology and psychology disciplines were aimed at empowering non-paying user clients.

An increased sense of social responsibility during this time led to a new movement which called for direct involvement of clients, users and the community in shaping their future environment (Watts and Hirst, 1982). This collaborative movement emphasised the involvement of users in the social and physical development of the environment they live in and is based on the premise that the environment works better if it's users are active and provided the opportunity to be involved in its creation and management (Sanoff, 2000). The collaborative movement in the 1970s therefore strove to empower the client and in particular the low power or vulnerable groups through the architect acting as a "mid-wife" or "enabler" helping them achieve what they were not able to manage themselves (Johnson, 1979; Zeisel, 1984) with the critical relationship between the clients, users, community and architect being clearly emphasised.

It has been identified that a key factor leading to user satisfaction is not the degree to which user needs have been achieved but rather the feeling of having influenced the decisions (Sanoff, 2006) thereby emphasising the significance of not only the ultimate *product* developed but also the *process* to which the design is achieved. As a result, the concentration of the collaborative movement over the past few decades has been to identify ways to "make it possible for people to be involved in shaping and managing their environment" (Sanoff, 2006, p. 140). There has been a shift in emphasis from one based on the development of knowledge on user needs to achieve user satisfaction to one focused on the effective management of the process to which clients are considered in the decision-making process.

In particular there have been significant developments within the environmental planning literature where researchers have focused on the development of participatory forms of decision-making to empower the clients during decision-making. Many participatory models developed since the 1980s (Healey, 1997; Innes and Booher, 2004) have been heavily influenced by Habermas' (1981) concept of communicative rationality based on the theory of communicative action. According to Habermas (1981), collaboration can result from a communicative rationality where meanings, values, understanding and knowledge are generated through deliberation. The ideal is domination-free communication between stakeholders whereby agreements have their own logic of conviction (Habermas, 1981 as cited in Storgaard, 2005).

However, in the attempt to increase user-participation the studies have also highlighted various difficulties associated with adequate representation of clients in the decision-making process. Different interests between stakeholder groups and the associated complexity in achieving consensus has been a common theme within the environmental planning literature (Buchy and Race, 2001; Innes and Booher, 2004). There has been a consistent identification of differences in the beliefs and values of individuals or groups concerning the environment (Michelson, 1980; Rapoport, 1994; Wilson, 1996) which can result in conflicts and present numerous challenges in collaborative planning.

The occurrence of conflicts on projects can often be traced back to the mismatch of knowledge and expectations between the different project team members (Lavers, 1992). Conflicts can take place between any of the project team members including; designer (brief-taker) and client (paying), designer (brief-taker) and client (user), designer (brief-taker) and design team, designer and contractor, design team and contractor, contractor and sub-contractor arising "wherever there is incompatibility of interest" (Fenn et al, 1997, p.513).

In response to this, much work has focused on conflict resolution techniques (Moore, 1986; Conner and Orenstein, 1995) and consensus building and participation methods (Habermas, 1990; Sanoff, 2000; Innes and Booher, 2004) based on effective communication. Each of these contributions have in common an emphasis on the modes of interaction between the designer and client, the manner in which a design problem is analysed, synthesised and evaluated and the means by which this process operates (Watts and Hirst, 1982). An underlying assumption is that such techniques and methods will help overcome the conflicts on projects. Such an idealistic vision, however, may not be an accurate reflection of what actually takes place in practice because clients and designers bring to projects contradictory sets of values and attitudes which can prevent effective collaboration to occur. Furthermore, even when conflicts concerning different interests are reconciled there can still be unresolved issues on projects caused by the fundamental underlying differences between people as more recent research demonstrates (London and Chen, 2007).

In an investigation of the conflicts between state and local government policy, process and practice relating to sustainable urban development, London and Chen (2007) identified that to achieve timely development approvals, participants involved with the process utilised various persuasion tactics to reduce conflicts. Although this study was focussed on sustainability, it showed that conflicts, even when successfully managed through the negotiation process did not guarantee successful resolution of the underlying issues on projects. The study highlighted that despite availability of numerous planning policies and guidelines, achieving consensus about sustainability between the different stakeholders proved to be increasingly problematic within the development approval system in Australia. A significant number of conflicts between and across jurisdictions occurred whereby the difference in interpretation and understanding of sustainable urban development between stakeholders was the primary cause for conflict. The study uncovered that in the attempt to reduce conflicts participants employed various persuasion tactics to influence other stakeholders through extensive negotiation processes. The findings highlighted situations where there were still unresolved issues on how a development actually achieved sustainable urban development objectives even though the stakeholders successfully managed conflicts on sustainability.

Consensus amongst diverse stakeholders is only reached through compromise whereby some form of change or learning is required (Connelly and Richardson, 2004). In other words, when a conflict occurs between two people with different interests or values, either or both individuals need to shift from their original position to one that is more agreeable to the other in order to reach an agreement. This can influence the individual's perception about the level of project success. On the one hand, the act of changing their position to resolve a conflict can be seen as

a compromise. On the other hand, the individual's change in position can be the result of an interesting and valued learning experience. The study by London and Chen (2007) has shown how the management of conflicts through a flawed participatory process resulted in compromise situations whereby some participants perceived that the process may not have been adequate in addressing the underlying issues relating to sustainability. Research into the behaviour of participants on projects and how they use communication to influence the behaviour of others on projects is discussed further in *Section 2.4.5 Communication: behavioural.*

2.4.3 Communication: design management

The management of the interface between the client and architect has often been associated with the design management of firms. *Design management* is the strategy developed by firms to deliver their design services to clients. The strategic design management of the firm in terms of its staff members, premises and finance creates a unique culture of the firm that directly affects the manner in which individual projects are administered and relationships with clients are managed (Emmitt, 1999; London and Chen, 2004). It is similar to the business management concept of strategic management with a focus on the activity of design.

As outlined previously, the first study of the architectural profession, published by RIBA in 1962 indicated that architects lacked appropriate management skills to coordinate the design and construction of projects to clients' satisfaction. The study set the agenda for developments in the architectural management field (Emmitt, 1999). Since then there has been a steady stream of "how-to" guidebooks published on the management of the architectural firm (Green, 1962; RIBA, 1965; Orr, 1982; Sharp, 1991; McKenzie and Schoumacher, 1992; Emmitt, 2007). What is common to these guides is recognition of the need to integrate both the "hard" and "soft" management aspects of a firm. The harder formal project-based organisational structure needs to complement the softer creative side of the firm to ensure effective delivery of client aspirations (Sharp, 1991; Emmitt, 2007).

An architect with a balance of design and management skills is rare and therefore the integration of the different skills and competences of individuals within a firm is critical. A well-balanced firm may be composed of staff members with a range of skills and is often referred to as (Emmitt, 2007):

- finders: those who carry the reputation of the firm and are typically responsible for interacting and obtaining work from the client
- minders: those who nurse the project to successful completion and who typically run the "production line"
- grinders: those who carry out the actual design work including the architects, technologists, technicians along with administrative and secretarial staff

The appropriate mix of individuals within a firm depends on a firm's market orientation and associated client needs. This in turn shapes the specific culture of a firm and the way in which the firm deals with their clients. In the case of the sole practitioner or smaller firms, the tasks of finders,

minders and grinders are often balanced by one or a relatively small number of architects. For smaller firms with no "back-up" skills to ensure a consistent flow of finders, minders and grinders, teamwork and cross-fertilisation is essential to share knowledge between staff members and other participants they collaborate with to allow the continued delivery of services. Therefore strategies developed for the management of large architectural firms may not be relevant to the average architect practicing as a sole practitioner or practicing in a small firm.

Significantly in 1992, the first conference dedicated to the subject of architectural management was held at the University of Nottingham, which subsequently led to the formation of a CIB working group, "W096 Architectural Management". Since then, the CIB Working group has been active in the area of architectural management in organising regular conferences and publishing conference proceedings (CIBW096, 2005). A number of issues have been discussed in these different forums concerned with the wider discourse of design management including collaborative design (Sebastian, 2004, 2007; Storgaard, 2005), design communication (Gorse and Emmitt, 2003; 2005), internationalisation (London et al, 2005; Grilo et al, 2007) and information communication technologies (ICT) (Otter and Prins, 2002; Bellamy et al, 2005).

To address problems in design management requires not only seeking out solutions to the problem but also an understanding of the nature of the problem. The focus of much debate within the design management group has, however, tended to be on the development of models concerned with prescribing expected behaviour. For example, many within this group advocate the adoption of project web tools in order to achieve better exchange of information between participants. There is limited work to explore the characteristics of real world behaviour of participants when working together to resolve problems and conflicts on projects (Emmitt and Gorse, 2007). The approach advocated in this dissertation is to accept the characteristics of real world behaviour rather than to attempt unrealistic and perhaps unachievable changes to an idealistic model of design management. A number of researchers have already recognised the need to investigate real world behaviour of participants on projects and this is discussed in *Section 2.4.5 Communication: behavioural.*

Table 2.2 sourced from Heintz (2000) and Sebastian (2007) provides a summary of key problems associated with the theoretical assumptions made within majority of the design management literature.

Table 2.2 Differences between the assumptions made in design management theory and actual design practice (Heintz, 2000; Sebastian, 2007)

Assumptions in design management theory	Real world design practice
There is a definition of the project that is shared by all participants	The participants have widely divergent definitions of the project. They 'begin' and 'finish' the project at different times, produce different sorts of products, and interpret success in different ways
The participants share a common set of desired outcomes or goals	Participants choose and hold goals associated with the project independently
The participants will disclose all relevant information fully and accurately	Participants in collaborative building projects often regard their information as a bargaining or professional advantage. Disclosure is often incomplete or strategically controlled in order to gain a manipulative advantage within the design group
There is an objective and universal point of view from which design projects can be managed	No one participant has the absolute, objective, correct point of view. Most design participants are already embedded in a social process and have their individual goals, motivations and procedures.

The focus of past work within this group has also largely been based on the delivery of optimum services to the client by the designer (or design team). Limited attention has been paid to another key component of the process, which is the complexity of the client and how this influences the designer's activities and responsibilities on projects. Focusing on the architect (or design team)'s role on projects is of limited use if it is not known how the client may respond.

Drawing from complex systems theory, Bertelsen and Emmitt (2005) indicated that the construction client is a complex system whose values, needs and behaviour may change as a project progresses. The client plays a key role in contributing to the design process, however, how the client operates throughout the process and undertake their role is unclear. Bertelsen and Emiitt (2005) suggest that more work is required to understand the client's complexity and how it influences the decision-making process to improve process and product quality.

2.4.4 Communication: facilities management

The late 1980s and early 1990s saw the emergence of a facilities management movement which led to a shift in emphasis from a project to a more client-oriented service delivery approach (White, 1989). This impacted significantly on the management of the designer-client relationship and approach to briefing. This period saw the construction industry dominated by owner-occupier clients who placed increased emphasis on the use value of buildings, determined by the extent to which building facilitate the client's primary business activity (Green, 1996). The emergence of the facilities management movement focussed key decision-makers who were owner-occupier clients responsible for facilities management and development, on the evaluation of project success through building performance and not simply issues relating to time and cost.

The occurrence of large multi-faceted owner-occupier clients composed of groups of stakeholders with different objectives meant that pre-determined sets of project objectives cannot be taken for granted (Green, 1996). Design is no longer seen as a technical process to simply collect client requirements as a form of data to achieve pre-determined objectives (Becker, 2004). Rather it is a social learning process to explore with the client what the problem actually is (Kao and Green, 2002). The role of the designer is to become enablers for the clients they work for.

Repeated calls to make the briefing process more client-oriented in the UK (Latham, 1994; Egan, 1998) also brought the significance of managing the interface between the designer and client to the forefront. In response to this, much work since the late 1980s (O'Reillly, 1987; Barrett and Stanley, 1999; Barrett and Baldry, 1995; 2003) has been directed towards the briefing process in response to shortcomings of how clients have been considered in the process.

Central to this is the need for the development of shared understanding between the designer and client since the two parties often do not speak the same 'language' (Maver, 1980). In recognition of the lack of reliable language interface between the client and designer, a variety of techniques have emerged ranging from sophisticated computer programmes, to opinion interviews and surveys, to simulation or games, in the attempt to develop shared understanding between the client and designer in briefing. A variety of publications containing guidance on briefing for the designer and/or client have been developed (for example Pena et al, 1977; O'Reilly, 1987; Salisbury, 1990, 1998; Barrett and Stanley, 1999; Blyth and Worthington, 2001) as outlined in *Section 2.3 The Briefing Process.*

Despite the availability of various guides, advice and information, briefing has been (Barrett and Stanley, 1999) and still remains problematic (Kamara et al, 2002; Yu et al, 2005). Although much work has been directed towards addressing the gap between client expectation and realisation through briefing, there remains little practical guidance that goes beyond the traditional linear briefing process routes (Brown, 2001). The briefing guides developed have been too general and implicit to offer any real guidance to clients and designers (Barrett and Stanley, 1999), where "the briefing guides tell what should be done without explaining how things can be done" (Yu et al, 2005, p.333). For example, all guides suggest the need for clients to analyse their needs and question the presumption that a building is a correct solution to the perceived problem, however, lilttle actually offer explicit guidance on how this analysis can be undertaken (Kelly et al, 1992). It is noted that many of these guides are aimed at providing broad guidance to cater for the uniqueness of each particular project where designers and/or clients are expected to adapt the generic guidelines based on project parameters. A potential danger with broad or standard guidelines though, is that inexperienced designers or clients may slavishly abide by the guidelines, which can lead to severe problems (Kelly et al, 1992).

A key problem is that inexperienced clients may not have adequate knowledge on design and construction activities and the type of input they need to provide during briefing, which may hinder project success (Barrett and Stanley, 1999; Tzortzoulos, 2006). In a study to examine how novice clients developed design requirements during briefing for a healthcare facility, Tzortzoulos et al (2006) highlighted a number of difficulties the client faced as a result of their inexperience

with design and requirement management and a lack of appropriate support from the designers. Key recommendations from the study included the need to consider the client's complexity and the social and political context in which briefing is undertaken. The study concluded that novice clients require adequate support to understand and perform their activities during briefing and that further efforts are needed to identify effective ways to achieve this in practice (Tzortzoulos et al, 2006).

Arguably one of the most influential and widely cited publications in briefing has been Barrett and Stanley (1999)'s *Better Construction Briefing*, which offered critical insights into reasons for failure in briefing practice and highlighted five key areas for improvement; namely, empowering the client, managing the project dynamics, appropriate team building, visualisation techniques and appropriate user involvement based on extensive analysis of 16 projects of a range of scale, type and stage. The general thrust was that "the briefing process has to be continuous and highly interactive, with clients and construction professionals working together and complementing each other in terms of knowledge-base and interests" (Barrett and Stanley, 1999, p.128).

Specifically in relation to a major solution area of empowering the client, the use of a contingency briefing model (refer to Figure 2.5 in *Section 2.3.5 Client types and briefing*) was proposed to identify ways in which designers can help support clients in briefing. It also identified eight areas which clients and designers need to focus on in order to improve briefing performance including; clients should be knowledgeable about their own organisations, clients should be aware of the project constraints, clients should understand the basics of the construction process, clients should understand their roles and responsibilities, clients should maintain participation in projects, clients should gain the support of senior managers for projects, clients should appoint internal project managers to manage projects and clients should integrate business strategy and building requirements. Many examples of practical actions were outlined, offering clients and designers useful 'good practice' advice on ways to improve briefing through these different areas. The present study builds upon this previous work to explore deeper ways in which the client and architect work together and complement each other on house projects to achieve successful outcomes.

2.4.5 Communication: behavioural

Studies exploring the behaviour of clients and/or designers on projects based on real world observations have been a major influence on the client-designer discourse. Two key publications have investigated client behaviour on projects and these include:

- an investigation of the relationship between proposal outcomes for house projects and life issues affecting clients (Cowdroy, 1992)
- the development of a theoretical framework to understand how clients cope with uncertainty on projects (Boyd and Chinyio, 2006)

In an investigation of the relationship between outcomes of proposals for house projects and life issues affecting clients, Cowdroy (1992) highlighted client indecisiveness on projects can impact negatively on the architect's ability to progress projects to achieve successful outcomes. The

study investigated a sample of 33 households and developed a model linking conflicts and indecision during the planning process with life issues affecting house owners composed of husbands and wives. Cowdroy (1992) identified that changes to client's decisions during design were influenced by life issues, which were affecting the clients even before project commencement. The client's decision to begin a project was often viewed as some form of solution to an underlying life issue between the husband and wife, making the design process inherently problematic from the outset. The internal conflicts between husbands and wives, which were not adequately managed, resulted in unpredictable behaviour during the design process, conflicts and ultimate negative outcomes on projects. One of the most significant findings was the identification of the impact of client behaviour on the architect-client relationship and project outcome where the clients' inability to cope with unknown issues hindered the successful delivery of projects.

Boyd and Chinyio (2006) developed a theoretical model for understanding clients in six major client sectors including property developers, supermarkets, trusts, governments, airports and housing associations. The study has been a significant contribution in understanding clients "from the inside" where client behaviour from the six sectors was described so that a deeper understanding of why clients act in the way they do is achieved. Although this study focussed on larger clients it highlights how building projects bring about change in the client who is put under pressure when confronted with experiences outside of their norm. Coupled with this is the fact that designing and building involves unknowns which may lead to difficulties and conflicts in an attempt to achieve project objectives. Such unknowns and changes in the client's usual activities induce emotions in the client that they may not be accustomed to. These findings are not unlike the previous study conducted by Cowdroy into client behaviour on house projects.

The study suggested that it should be the responsibility of the built environment professional to help the client deal with unknown issues on projects and proposed a toolkit for client engagement, outlining three key areas to be managed including; understand the client's business, work with the client's change processes and manage the fragmentation in the industry. The second area, that is, working with the client's change processes was highlighted as the most critical and difficult part of the toolkit. A process consultation approach was proposed to help the client cope with the change process, outlining the sequence of process engagement with the client, methods for process consultation and questions for enquiring the client's change process. The authors noted that the model was focussed on large clients which was stated as being, "a serious omission as smaller clients create the greatest number of projects" (Boyd and Chinyio, 2006, p. 301). This study seeks to extend past work exploring client behaviour (Cowdroy, 1991; Boyd and Chinyio, 2006) to explain the client's perspective in relation to how they experience and overcome uncertainties and conflicts on house projects to achieve satisfaction.

Although conflicts often result in failed relationships and unsuccessful project outcomes (Gardiner and Simmons, 1995; Loosemore et al, 2000), past research has also uncovered that the effective management of conflicts can result in strengthened relationships and improved project success (Gardiner and Simmons, 1992, 1995; Leung, 2005). Individuals with incompatible interests or backgrounds can utilise communicative behaviour to negotiate and influence others in the

management of relationships (Boyd and Pearce, 2001; Olander, 2005; Emmitt and Gorse, 2007). The approach that individuals employ to negotiate or influence others can have a significant impact on the success of relationships and projects.

In an analysis of a series of interviews with project managers, Boyd and Pearce (2001) identified that over time, project managers acquired tacit knowledge in the use of specific communicative tactics to influence other participants on projects. The project managers interviewed claimed to adjust their behaviour based on observation of other participants' reactions to specific situations to achieve more favourable project outcomes.

More recently, Emmitt and Gorse (2007) investigated the communication behaviour between construction team members during management and design team meetings. The study identified clear interaction trends that existed in project team meetings where significant differences were found between the interaction patterns associated with successful and unsuccessful projects. Specifically, the study developed a model of group interaction, outlining characteristics of successful teams as those who make greater use of positive emotional interaction (refer to Fig. 2.8).
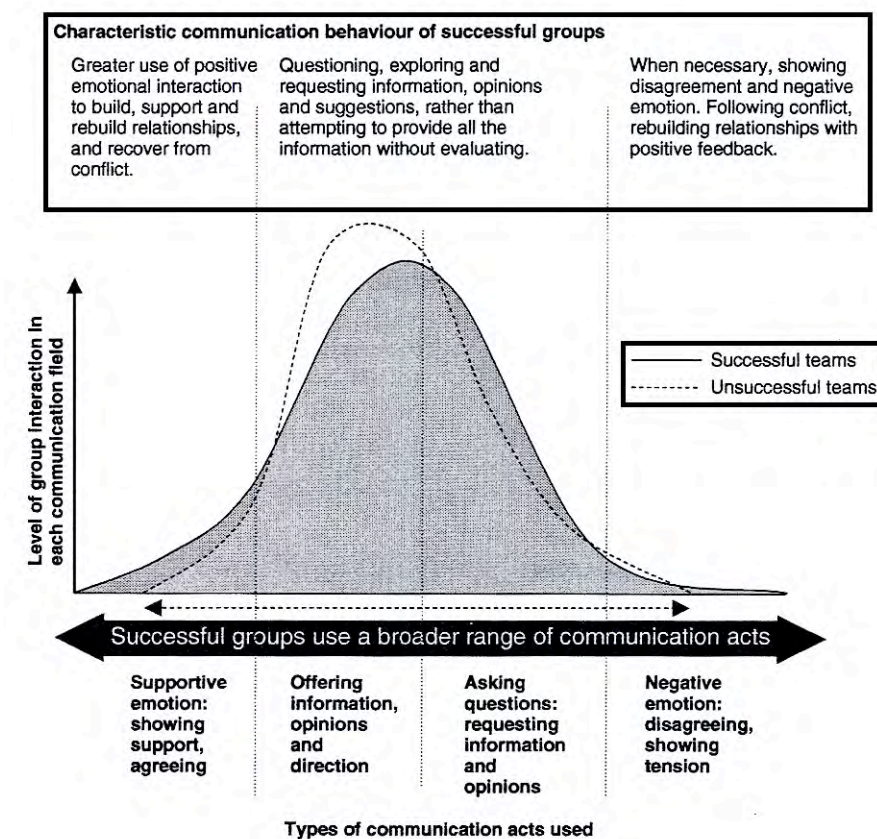
Figure 2.8 Successful and unsuccessful management and design group interaction (source: Emmitt and Gorse, 2007, p.244)

This study (Emmitt and Gorse, 2007) has significantly contributed to our understanding of the nature of interactions between construction team members who develop effective relationships. Using the Interaction Process Analysis (IPA) method developed by Bales (1950), the study found

that successful project teams make greater use of positive emotional interaction acts to build, support and rebuild relationships after experiencing conflicts on projects (Emiitt and Gorse, 2007). The findings indicated that project teams established their own group interaction norms as projects progressed whereby familiarisation periods took place when changes occured in the group. Therefore a project team's behaviour developed and changed through interaction.

The IPA method provided a framework for identifying and classifying the participant's interaction statements into one of twelve pre-defined categories. This method, however, presents a number of challenges. Firstly, although the method allowed for scientific investigation into the structure of group interaction, the pre-defined categories can limit the data that is captured. Secondly, the IPA method is limited to overt interaction behaviour between participants and therefore did not capture the more subtle communication acts, which are central in understanding the nature and use of communication acts. As pointed out by Emmitt and Gorse (2007, p.118), "although the IPA system would identify where conflict, disagreements and disputes occurred it would not identify the nature of that conflict within the group discussion, nor would it identify the intensity and how it was used". Complementary to such an approach to develop rich descriptions about the nature and use of communicative behaviour in communicative acts is an in-depth qualitative approach, which is adopted for the present study.

The attributes of communication behaviour uncovered by researchers in the wider discourse of design management (Boyd and Pearce, 2001; Emmitt and Gorse, 2007) have also been discussed within the architectural community. In 2002, a special issue in the Journal of Architecture was dedicated to a discussion on the communication behaviour of architects and clients. This special issue was the result of a one-day public conference held at the Department of Architecture at the University of Westminster drawing together a number of practitioners, teachers, clients and users, "people whose interests in architecture might be seen to reflect differing positions and points of view" (Watson, 2002, p.313). Presenters were asked to respond to the theme of the event, which was based on the widely cited words of highly acclaimed architect Mies van der Rohe:

> *"Never talk to a client about architecture...He will not understand what you have to say about architecture most of the time. An architect of ability should be able to tell a client what he wants. Most of the time a client never knows what he wants" (van der Rohe, 1959 as cited by Watson, 2002)*

The conference brings interesting insights on architect-client relationships particularly in highlighting the different perspectives of various participants involved on a project. Two key underlying themes can be drawn from the different presentations. Firstly, the presenters although from unique positions and interests on architecture were in agreement on the importance of dialogues and interactions between the architect and client to achieve successful relationships and projects. The presenters were of the general consensus that a key ingredient required to achieve successful architect-client relationships is for both parties to have mutual respect for each other, which is underpinned by the thinking that each party has something to offer in the relationship (Long and Wilson, 2002; Tusa, 2002; Stater, 2002).

Secondly and perhaps more importantly, the presenters recognised that achieving mutual understanding between the architect and client is not an easy task and indeed a highly

contentious issue. Specifically the experiences of both the architects (Long and Wilson, 2002) and client (Tusa, 2002) demonstrate how even though the projects described ultimately resulted in successful outcomes individually, the process was characterised by extensive negotiations and compromises between the architect and client. The presenters generally disagreed with the key theme of the conference, that is, the statement by van der Rohe. There is thus an implication that successful relationships are not achieved spontaneously or at the outset of projects. Instead, both the architect and client need to engage in intense negotiations and at times conflicts in the attempt to achieve successful outcomes. The case studies highlighted that as the relationships developed the architect and client utilised various communicative methods to develop shared understanding and achieve consensus. Although largely informed by anecdotal experience, these case studies reveal important attributes of successful architect-client relationships.

Past behavioural studies (Cowdroy, 1992; Boyd and Chinyio, 2006; Emmitt and Gorse, 2007) highlight some important characteristics of client and designer behaviour and the complexities associated with the social environment surrounding the architect-client relationship, which helps to explain the underlying cause of conflict occurrence on projects. A key criticism of much design management literature has been the tendency to neglect these very dynamics or complexities that characterise the everyday practice of an architect (Cuff, 1991). To disconnect the study of architectural practice from their social milieu and its associated complexities is to inappropriately ignore the important underlying systems that architects are embedded in their dealings with the client (Stevens, 1998). The complexities of the social environment that the architect-client relationship is within and its relationship with conflict occurence are now discussed.

2.4.6 Sociology of architectural practice

A common thread linking the sociological studies of architectural practice has been an identification of a social milieu underpinning the inner workings of architectural practice, which thereby shapes their relationship with clients. According to Cuff (1991, p.113), "every architectural office has a unique web within which a portrait of its culture can be discerned". There is thus a tacit agreement of acceptable behaviour, reliable expectations and values that members of a firm are expected to share. The culture of each firm can be unique and dynamic, however, there are underlying rituals or common methods that architects adopt when designing and working with clients on projects.

The practice of architecture is one characterised by contradictory forces that present dilemmas to architects (Blau, 1984; Cuff, 1991). In particular, the tension between design viewed as an art form and the implication that architecture is a business enterprise is a "dialectical duality" in which architects have to contend with in their daily practice (Cuff, 1991). For many architects, the emphasis placed on pleasing clients to maintain a steady flow of jobs and to achieve profitability is seen as an act of compromise. For these architects, the business side of practice appears to take precedence, guiding the definition of the field, which goes against the underlying values and culture of the architectural social milieu (Gutman, 1988; Cuff, 1991).

In Cuff's (1991) extensive ethnographic study of architectural firms in the US, it was uncovered that there is a prevailing set of values, rituals and power structures governing the culture of each firm. In charting the typical life career of an architect, Cuff (1991) identified that each architect undergoes the "metamorphosis from layperson to architect within a frame created by the surrounding social milieu of practice" (Cuff, 1991, p.155). It is the maintenance of this social milieu by claiming a particular knowledge territory as distinctly their own and by keeping a degree of secrecy and mystery about the knowledge base which allows the profession to establish a degree of autonomy from other members of the society including those clients they serve (Freidson, 1986; Cuff, 1991; Stevens, 1998).

In a study on the development of "architectural geniuses" Stevens (1998) highlighted how the success of architects not only relies on their native talent but also their social background and social structures. Stevens (1998) described how the architectural social milieu is one which is continuously developed and reproduced whereby the "prime function of the system of architectural education is to produce cultivated individuals; that the central function of the discipline is to produce instruments of taste" (Stevens, 1998, p.3). The notion that architecture and architects are embedded within an educational culture and social system in which its members seek to reproduce; brings interesting insights on the understanding of the architect-client relationship. There is an indication that there are perhaps greater social forces and more subtle processes operating to maintain the architect's autonomy that impacts significantly on the architect's relationship with the client.

Specifically, the establishment and maintenance of the exclusive nature of the profession to continually reproduce "cultivated individuals" and "instruments of taste" requires a delicate balance since too much autonomy can eliminate the architect's position within the market and foster resentment against the profession (Cuff, 1991). As the findings of the RIBA studies (1992, 1993, 1995) alongside several other publications (Stater, 2002, Winters, 2002; Grilo et al, 2007) have consistently identified, the profession's tendency to be peer-oriented rather than client-oriented has had the unintended consequence of alienating the client where architects have been described as "arrogant" and "inflexible" by clients. The manner in which the architect successfully strikes a balance of autonomy in their relationship with the client is a central skill required of an architect but is one that has received limited attention within the design management literature.

Although there is growing recognition of the significance of achieving client satisfaction within the design management literature, past sociological studies (Cuff, 1991; Stevens, 1998) have revealed other subtle processes operating within the architectural milieu which present interesting tensions between the architect and client on projects. These studies have provided critical insights into the profession's tendency to favour the more creative aspects of design over the management of office activities, which have implications in the architect-client relationship. Specifically, the client's involvement during briefing and design, although crucial can be seen to reduce the architect's autonomy and thereby their ability to freely design. It has, however, been established that excellent projects and successful outcomes can be a result of active

participation of the client where specific interaction patterns have been identified in the architect and client's concerted activities of working together to produce a building (Cuff, 1991).

Cuff's (1991) study sought to investigate the underlying social processes from which excellent buildings arise. She defined an excellent building as one perceived to be excellent by three key evaluators; namely, the users or the public at large, the participants in the design process and the architectural profession. Based on this definition, she undertook three case studies focussing on excellent buildings rather than excellent architects or architectural firms, each with "their own underlying social process, which can be described and analysed to characterise their making" to identify "the intricate, underlying human equation out of which excellent buildings arise (Cuff, 1991, p.198).

Despite quite significant differences between the three projects in terms of building type, architectural office size and client type, some similarities were identified across the cases which characterise excellent projects. Specifically Cuff (1991, p.232) identified the characteristics of excellent clients which ultimately lead to excellent projects as follows:

> "Clients who participate in excellent projects clearly distinguish themselves from the general run of clients...Such clients begin with an exacting attitude; what they exact is quality...excellent clients also bring expectations about its form...After choosing the architect for a commission, excellent clients, while demanding and ready to stand their ground, remain open-minded and flexible...excellent clients are curious about architecture as architects themselves conceive it, which helps them to grasp the designer's goals"

Similarly excellent architects were identified as those who were "wiling to argue for their convictions" yet possessed a level of flexibility in the way they worked on projects (Cuff, 1991, 233):

> "they [excellent architects] are principled individuals who remain flexible, embracing the inherent dynamics of the design process...they are attentive to the clients' interests yet also willing to argue strongly for their convictions...none of the [excellent] architects tried to squeeze a profit out of the project; they did, however, try to break even..."

Cuff's description of excellent design processes reveals the nature of the relationship between architect and client. In the three cases explored, there was a strong personal relationship developed between the architects and clients (Cuff, 1991, p. 234):

> "The design process for outstanding projects is generally characterised by warm, familial relations among actors, as well as by conflict and, at times, tension... The process in these cases did not involve a series of formal, businesslike meetings in which issues were raised and resolved systematically. It was more energetic and impassioned, both architect and client hammering out the design for a building that would strongly influence their futures...There was no extended period of rapport building needed, since the client came to the table with informed respect for the architect, who was then predisposed to respond positively"

These findings are useful for highlighting the attributes of clients, architects and design processes which are part of excellent projects and suggests that it is possible for architects and clients to behave in a manner that will promote project excellence. Interestingly the case studies demonstrated that excellent projects are not only characterised by strong relationships but also

conflicts and tensions. Specifically Cuff (1991) identified five patterns of interactions between architects and clients reflecting the quality of their working relationship over time to include (Cuff, 1991, p.178-185):

- courtship: this phase is characteristically tentative whereby mutual assessment is made about the level of compatibility and interests in working together

- building rapport: this phase extends throughout the period that the architect and client work together where rapport is not simply established at the outset but maintained and strengthened over time and is central to all negotiations

- unveiling boundaries: this takes place as a project proceeds where the architect and client progressively reveal the limits and preferences, which divulge the values each party upholds in the relationship

- avoiding disputes: disagreements or conflicts are bound to occur over the course of a project given the differences in interests, preferences and worldviews of the architect and client. Conflicts are typically avoided (whenever possible) where either the architect or client orchestrates the discussion towards reaching some form of agreement. At times when it is not possible to avoid a serious conflict, the aim is to reduce the ultimate risk

- constructing progress: this is the core activity where the architect and client meet to discuss and progress the project. This involves both discovery and invention where issues and alternatives may be freely considered. Architects tend to expose clients to the design process and associated design elements, which can be "at best instructive and expansive; at its worst…patronizing and coercive".

Cuff (1991) notes that these five patterns are not sequential. Neither do the patterns relate to success of the relationship or project. In general, architects and clients do not plan their conversations to any great extent (Cuff, 1991). However, these interaction patterns begin to highlight common communication behaviour of architects and clients who achieve successful relationships. Cuff suggests that architects and clients can engage in more effective behaviour throughout the design process given a greater understanding of these interaction patterns. This raises a question as to whether or not there are specific interaction patterns between architects and clients which can be directly linked to successful relationships. It is argued that more research is required to examine the nature of the interactions between the architect and client which contributes to successful relationships.

2.5 Implications for the Present Research

The discussion in this chapter has broadly categorised the client-designer discourse into four key themes. The first three themes; namely, design methods and theory, environmental design and planning and communication are largely concerned with the management of information flow and decision-making on projects.

A variety of design process models (RIBA, 1973; Austin et al, 2000), briefing guides and tools (Kamara et al, 1999; Yu et al, 2006) and practice management guides and checklists (RIBA, 1965; Sharp, 1981) have been developed over the past four decades aimed at providing some overall systematic strategy to those seeking guidance in addressing the problems in the management of project relationships. The most common approach undertaken by researchers within the three major themes has been to develop prescriptive models to suggest a particular rational methodology underpinned by a highly optimistic, if not unrealistic view of the situation. Briefing and design guides, tools and checklists developed over the years seem to have had limited impact in practice yet the focus of recent research has remained on the development of more prescriptive guides. It is contended that the answer may not be in the development of another prescriptive model of the client-designer relationship.

Another approach undertaken by a growing number of researchers within the third theme of communication has been to describe how people actually behave on projects (for example, Barrett and Stanley, 1999; Emmitt and Gorse, 2007). In particular a recent study into communication behaviour between construction team members identified specific communication attributes associated with successful and unsuccessful relationships (Emmitt and Gorse, 2007). The study findings are supportive of past work into communication behaviour between architects and clients (Tusa, 2002; Stater, 2002), indicating that the process to which successful relationships are achieved is characterised by intense negotiations and at times conflicts between the architect and client.

Understanding client behaviour and its impact on project delivery is an emerging area of interest (Bertelsen and Emmitt, 2005; Tzortzoulos et al, 2006; Boyd and Chinyio, 2006). The significance of understanding the complexity of the client has been highlighted. However, there appears to be limited research to address the architect-client relationship towards understanding client behaviour, particularly how clients operate throughout the period of uncertainty in an attempt to achieve project success. Specifically, there have not been any studies uncovered to date investigating the intimate relationship between the architect and client on house projects based on an explicit identification of the client's perspective. Cowdroy (1992)'s study, which focussed on clients on house projects was concerned with identifying the internal conflicts between the clients, that is, the husbands and wives, and its impact on project proposal outcomes rather than the conflicts between the architect and client and how it influenced their relationship.

Studies within the fourth theme, sociology of architectural practice, provided critical insights into the underlying culture of architectural practice and how this influences the architect's behaviour in their dealings with the client. The studies provided a good initial understanding of an underlying cause of conflicts between architects and clients and the implications this has on the management of their relationship. For example Cuff's seminal study (1991), which relied on 'thick description" enabled the identification of five interaction patterns between architects and clients, reflecting the quality of their working relationship over time. Cuff's study demonstrated that excellent projects are not only characterised by strong relationships between the architect and client but also conflicts and tensions. This brings interesting insights on how architects and

clients continuously carry out negotiations over the course of projects to resolve problems and ultimately achieve design excellence.

However, Cuff's (1991) study focused on the architect's "voice" about successful architect-client relationships rather than the client's. As Cuff (1991, p.10) highlighted, the study was "the tale of architectural practice from the architect's point of view" where she spent six months embedded into three architectural firms. Moreover, in ethnographic research the researcher tends to step into the scene and "write themselves into the accounts" (Traweek, 1988) which can confuse whose voice it is that is being represented in the interpretation of findings.

An implication within past studies exploring the architect (or designer)'s perspective is that the client plays a relatively passive role whereas the architect shapes and drives the direction of the project. The architect plays a critical role in achieving successful relationships and projects. However, the client can also play an interactive role on projects, which has implications for the management of the relationship. There is thus the need to explore the problematic architect-client relationship not only from the architect's perspectives but also the client's.

Therefore this study seeks to build upon the current body of literature to explain the complexities of the social environment in which the architect-client relationship on the house project is within with a focus on the client's voice. The following Chapter 3 considers key ideas from sociological theory which may contribute to a way of understanding the architect-client relationship on house projects. Differences in worldviews between the architect and client and conflict occurrence are inevitable on projects. It is proposed that a descriptive sociological model of architect-client relationships may provide a deeper understanding of mechanisms for resolving conflicts, reaching consensus and achieving successful relationships.

Chapter 3: Conceptual Model

3.0 Chapter 3 Conceptual Model

3.1 Introduction

Chapter 2 Literature Review identified a gap in what is known about the underlying social milieu of architectural practice, which underpins the management of the architect's relationship with the client. This chapter firstly discusses the relevance of *habitus* theory to explore the architect-client relationship on house projects. The concept of *habitus* is particularly useful for explaining the behaviour and practices in situations where the prevailing set of values and rituals governing practice such as the architectural practice are not explicit. It is proposed that habitus theory may contribute to a way of explaining the underlying social milieu of architectural practice which impacts on the architect's relationship with the client.

Section 3.3 Habitus Theory includes a consideration of habitus theory through an introduction to the concepts of habitus, field, group habitus and capital. The inter-relationships between these key concepts are discussed to highlight how the habitus and in particular *group habitus* informs social practices and behaviour that are acceptable amongst members belonging to a group (for example members belonging to the architectural habitus).

Section 3.4 The Architectural Habitus includes a discussion on the unique attributes that generate different worldviews between architects and clients. Architects, through their drawing skills, familiarity with liberal arts and sciences and artistic personality tend to distinguish themselves from others not trained in the field of architecture (Dovey, 2002). Habitus, 'systems of durable, transposable dispositions' entails that the nature of architecture as a specialised activity places architects within an *architectural habitus* comprised of unique dispositions, possessing specialist knowledge, skills and education, socially acquired through experiences and practice which is continually reproduced over generations (Bourdieu, 1977). The silent mystification of architectural practice, which was highlighted in *Section 2.4.6 Sociology of architectural practice* is discussed in light of habitus theory to provide explanations for an underlying cause of the problematic architect-client relationship.

A general implication within habitus theory is that the habitus is fairly stable in that the habitus reproduces continuous generations of lifestyles (Bourdieu, 1977). However, more recently literature suggests that the habitus is more malleable than what was previously accepted (Friedmann, 2002; Waterson, 2002). *Section 3.5 The Permeability of Habitus* includes an examination of the concept of *second birth* which refers to conditions where the habitus undergoes transformations as a result of fundamental environmental changes and/or educational learning. Similar to the second birth experience, it is proposed that a mismatch between the architect and client's habituses takes place as they enter into a relationship on the house project where the client's habitus may encounter conditions different from those in which they are accustomed to. The concept of second birth is considered within the context of the

architect-client relationship on the house project to highlight the potential for the client's habitus to undergo shifts as a result of a mismatch between the architect and client's habituses.

The term *habitus shock* is introduced in this study and is defined as the confusion, stress or frustration experienced by clients who find themselves exposed to an unfamiliar architectural habitus and design and construction process as a result of a mismatch between the architect and client's habituses. Habitus theory is useful in explaining how architects and clients develop different worldviews. However it offers little insight into how the client's habitus undergoes transformations as a result of habitus shock. *Section 3.6 Culture Shock Theory* includes a consideration of culture shock theory as a useful concept to explain the changes that occur when the client experiences habitus shock.

This chapter concludes by graphically summarising the proposed conceptual model for studying the habitus shock phenomenon experienced on the house project and the client's associated adjustment process.

3.2 Habitus & Architect-Client Relationships

Habitus is not a new concept and has been extensively researched and applied to many disciplines including sociology, philosophy, policy studies, geography and anthropology but less so in architectural research. Consequently, there is limited understanding of the applicability of habitus in architectural research particularly in understanding the architect-client relationship. This is somewhat surprising given the potential relevance habitus has in understanding how and why various participants in the construction industry particularly how and why architects and clients develop conflicting interests and values on projects. Therefore the present research seeks to apply the concept of habitus to explore the underlying differences between the architect and client and its implications on the architect-client relationship.

The discussion in *Section 2.5 Sociology of architectural practice* revealed a social milieu of architectural practice which shapes the architect's relationship with the client. It was highlighted that there is a prevailing set of values, rituals and power structures governing the architect's dealings with the client. In particular, Stevens (1998) discussed the continuous reproduction of the architectural social milieu in relation to the concept of *habitus* to indicate the emergence of an *architectural habitus.*

The *architectural habitus* is comprised of cultivated individuals who claim a particular knowledge territory of architecture as distinctly their own in order to establish a degree of autonomy from other members of the society. The need for members of the architectural habitus to maintain this social distinction by keeping a degree of secrecy about its knowledge base has been observed (Cuff, 1991; Dovey, 2002) and will be discussed further in *Section 3.3.2 Demystifying the architectural habitus.* It is argued that it is this need of the profession to silently maintain social distinction that leads to an inevitable mismatch between the values and interests of the architect and client which presents various challenges in the management of their relationship.

The concept of habitus is most useful for explaining the behaviour and practices in situations where the prevailing set of values and rituals governing practice such as the architectural

practice are "silent" or not explicit (Bourdieu, 1977). Therefore it proposed that a consideration of habitus theory would provide valuable insights into the behaviour of the architect and client when working together to manage the underlying differences and associated tensions to design and produce a building.

3.3 Habitus Theory

This section firstly introduces the concept of habitus and considers the key components that are inter-related to habitus including the social field, group habitus and the various forms of capital. Following this is a discussion on how the habitus, field and capital inter-relate to produce works and practices and thereby lifestyles over time.

3.3.1 The concept of Habitus

Bourdieu's reluctance to provide an explicit account of his theoretical framework in relation to the concept of habitus (Friedmann, 2002) has generated numerous interpretations, some of which have been misrepresented of its intended meanings. However, through numerous field observations particularly in a study that investigated the structural dispositions and everyday practices of the Kabyle people, Bourdieu (1977) has offered considerable descriptions to his theoretical approach. Various researchers from a wide range of disciplinary backgrounds have since drawn from these explanations and some of the more significant interpretations of Bourdieu's concept of habitus are now considered.

Habitus, in Latin means:

> 'condition [of the body]; character, quality: style of dress, attire, disposition, state of feeling; habit' (Shirley, 1996 as cited in Scahill, 2004).

Bourdieu's interpretation of habitus matches the Latin meaning to a certain extent. Perhaps a key difference is that Bourdieu's interpretation is not as simplistic as the Latin definition in that it refers not to 'character' per se, but to deeper structural dispositions, which are not only embedded within individuals but are also socially acquired and manifested in outlooks, perceptions and everyday practices including an individual's ways of dressing, speaking and living (Scahill, 2004). Therefore this encompasses the way individuals know and view the world, relate to or categorise space and time, people and things (Dovey, 2002). The habitus fundamentally influences an individual's interpretation of their surroundings and the buildings in which they work and live in.

Bourdieu (1977, p.72) defines habitus as:

> "systems of durable, transposable dispositions, structured structures predisposed to function as structuring structures, that is principles of generation and structuring of practices and representations which can be objectively 'regulated' and 'regular' without in any way being the product of obedience to rules, objectively adapted to their goals without presupposing a conscious aiming at ends or an express mastery of the operations necessary to attain them and, being all this, collectively orchestrated without being the product of the orchestrating action of a conductor"

The concept of habitus is thus a structural theory of social practice, which challenges the notion that individuals have the capacity to act as free and autonomous beings. It entails that whilst

individuals have the power to choose and act freely, these acts are governed by some form of 'structuring structures' which are simultaneously subjected to past experiences and social norms. Habitus has also been described as:

"the mediating link between objective social structures and individual action and refers to the embodiment in individual actors of systems of social norms, understandings and patterns of behaviour, which, while not wholly determining action...do ensure that individuals are more disposed to act in some ways than others" (Painter, 2000, p.242).

Individuals are, however, not equivalent to mechanistic objects operating as passive reflexive responses to predetermined conditions or that the social practices of individuals are entirely determined by factors outside of their control. Habitus is a socialised subjectivity and as Bourdieu (1990, p.130) suggests, "no doubt agents do construct their vision of the world. But this construction is carried out under structural constraints". Therefore, the the practice of individuals are structured by, and in turn, contribute to the structuring of "systems of durable, transposable dispositions" (Hillier, 2002).

In keeping with subjectivist perspectives, individuals within a habitus function to a degree of indeterminacy where they have the capacity to operate both inventively and spontaneously when they encounter conditions identical to those producing the habitus in the first place. However, there is a general implication that even though individuals have the capacity to operate spontaneously, there is a higher likelihood that they would act in a similar fashion to the way they are accustomed to. As Bourdieu and Wacquant (1992) assert, "most people are statistically bound to encounter circumstances that tend to agree with those that originally fashioned their habitus". Perhaps this can be challenged, particularly within the context of contemporary society. Since individuals frequently encounter diverse situations which may not agree with those that originally shaped their habitus, individuals are required to adjust to unfamiliar environments which can result in a shift to the habitus. Although the habitus is not explicitly tied to a theory of change, it is a condition which has recently received the attention of some researchers, which warrants a deeper understanding (Friedmann, 2002; Hillier and Rooksby, 2002; Waterson, 2002) as it may offer a way of exploring the changes that take place to the client and architect's habituses through their relationship on a project. This notion of transformation to the habitus will be discussed in *Section 3.4 The permeability of the habitus.*

3.3.2 Social fields & group habitus

The social space where individuals play out their engagements and relationships with each other is termed a *social field* (Hillier and Rooksby, 2002). An individual's habitus tends to fall into the practice of a larger group habitus in a social field comprised of compatible dispositions and/or predispositions such as the field of architecture (Dovey, 2002). These social fields are composed of power relations among individuals and institutions who occupy various strategic positions within it. A parallel can be drawn between the field of social practice to a game board where individuals are positioned with certain forces available and resources at stake at any given moment (Dovey, 2002; Friedmann, 2002). However, unlike a board game, which exists within a physical space, the field is a social space composed of individual actions strategically performed

to attain power and influence over resources, which are construed in various forms of capital. Within each field is the constant strive to control the various forms of capital where individuals objectively compete to keep the 'game' going. The field is therefore governed by a 'game' that is comprised of individual players whose goals are to attain power through symbolic domination in the form of capital. In other words, capital is the currency that members of the group habitus use to stay in the game and actively compete to enhance their position within the social field.

Group habitus revolves around the assembly of collective individuals encompassing group adaptations and acclimatisation, "'naturally' adjusted to the historical world they are up against" (Bourdieu, 1990, p.90). This enables an individual's involvement, familiarity or sense of being at 'home' within a social milieu, manifested through deep structural dispositions of acceptable perceptions, outlooks and ways or rules of conduct. Individuals within a group habitus experience the world on a common sense level, justified through their exclusive understanding of the world.

Therefore there are expected norms and ways of operating within a specific group habitus, necessitating social constraints and limitations on what is deemed 'thinkable or unthinkable' behaviour by members of the group. Different group habituses generate different structures of objective probabilities and subjective aspirations, thereby enabling individuals to be 'distinguished' and 'classified' based on the specific dispositions of their group (Bourdieu and Wacquant, 1992).

The concept of group habitus in relation to a social field may help to explain how some award winning buildings, which receive high accolades from the architectural community, can sometimes be viewed as unpleasant designs or even deemed unacceptable by the client. This is an important concept to consider because it helps to explain how the architect who is a member of a group habitus within the field of architecture may differ from the client who is located within a different social field. The fact that the architectural field is not known to the client and vice versa is not without significance. The emergence of the group habitus in relation to the architectural profession and its implications for the management of the architect-client relationship is discussed in *Section 3.4 The architectural habitus.*

3.3.3 Capital

There are various forms of capital, which include economic, social, cultural and symbolic capital. These different forms of capital act as resources within the different social fields, which not only have economic value but also other forms of recognition.

Cultural capital entails the embedded "culture" of an individual, referring to the ensemble of resources including "verbal facility, general cultural awareness, aesthetic preferences, information about the school system and educational credentials" (Schwartz, 1997). Cultural capital can take shape in three ways, namely, embodied, objectified and institutionalised (Bourdieu, 1986). Embodied cultural capital is the form that is inherited through socialisation (Bourdieu and Passeron, 1990). This form of cultural capital cannot be transferable like a gift rather it is strongly linked to a person's character and way of thinking, which is innate and inherent. For example, a person's way of speaking can be understood as a form of embodied

cultural capital. Objectified cultural capital refers to the cultural goods an individual possesses such as works of art, dress and buildings. However, even though objectified cultural capital can be obtained through the exercise of economic capital (for example purchasing a painting), one's capacity to appreciate its cultural meaning relies on their embodied cultural capital. Institutionalised cultural capital refers to the academic credentials held by an individual which is clearly recognised and guarantees a certain institutional value.

Within the social field of architecture, cultural capital typically refers to physical dispositions such as "building visible buildings, winning design competitions, or obtaining important tenders" (Skaates et al, 2002). These concepts are premised on the reputation of the architect where the success of the architect is measured through the "ability to sell and deliver a credible promise" (Lowendahl, 2000).

Social capital is the creation of personal relationships and networks based on trust built over time. According to Cohen and Prusak (2001, p.4)

> *"Social capital consists of the stock of active connections among people: the trust, mutual understanding and shared values and behaviours that bind the members of human networks and communities and make cooperative action possible"*

Therefore social capital generates a set of rules and norms which subsequently shapes the behaviour of members in a network (Cova and Ghauri, 1996; Skaates et al., 2002). Members belonging to an "inner circle" share tacit knowledge and an implicit social contract which establishes their ways of working and behaving within the network.

Symbolic capital is perhaps the most problematic form of capital to define. Early definitions provided by Bourdieu (1977) refer to symbolic capital as the amount of honour or prestige an individual possesses and accumulates. It is implied to be a form of objectified cultural capital (Dovey, 2002). However, in a more recent publication, Bourdieu (2000, p. 242) defines symbolic capital as one that is clearly distinct from cultural capital:

> *"Every kind of capital (economic, cultural, social) tends (to different degrees) to function as symbolic capital...symbolic capital is not a particular kind of capital but what every kind of capital becomes when it is misrecognized as capital...and therefore recognized as legitimate. More precisely, capital exists and acts as symbolic capital...in its relationship with a habitus predisposed to perceive it as a sign..."*

Symbolic capital is therefore a "denied capital", or one not seen as a form of capital (Schwartz, 1997). Symbolic capital infuses a field rather than it simply being accumulated by individuals and is a kind of "alchemy" through which group habitus or social class divisions become naturalised (Bourdieu, 1984). Further discussion about how members of the architectural habitus utilise symbolic capital as a kind of alchemy is provided in *Section 3.4.2 Demystifying the architectural habitus* to demonstrate how the exclusivity of the architectural habitus is preserved through symbolic capital.

In summary, an architect acquires cultural capital through education and social capital through family, profession and other networks (Cuff, 1991; Stevens, 1998; Dovey, 2002). The acquisition and

accumulation of capital enables the architect to play the field where the production of symbolic capital is the architect's key market niche (Dovey, 2002).

3.3.4 Habitus & the generation of practices & lifestyles

The following equation outlined by Bourdieu (1984, p.101) is a useful summary of his model of practices:

[(habitus) (capital)] + field = practice

According to Bourdieu, the specific behaviour and practices of individuals are the outcome of the inter-relationship between habitus, capital and field. The practices and works in turn generate the individuals' lifestyles.
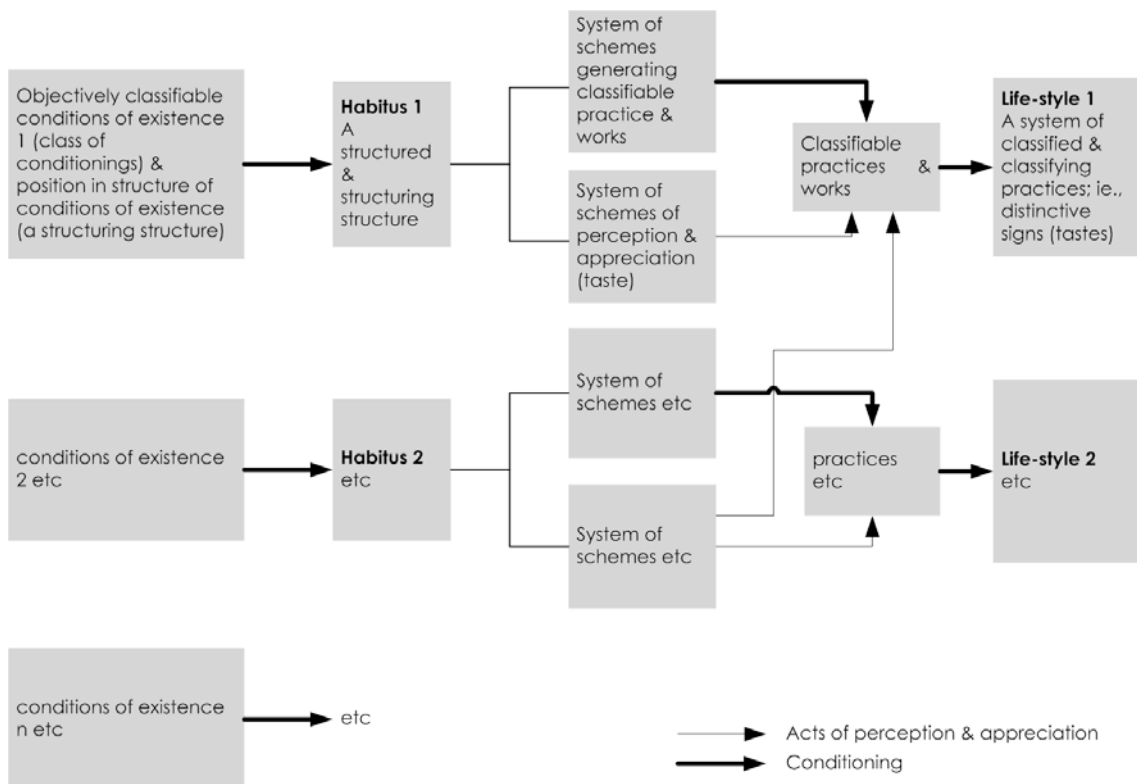
Figure 3.1 Habitus, classifiable practices & works and lifestyle (source: Bourdieu, 1984, p.171)

As shown in Figure 3.1, the habitus is made up of, firstly, a system of schemes generating classifiable practices and works, and secondly, a system of schemes of perception and appreciation; the former is the capacity to produce classifiable practices and works, and the latter is the capacity to differentiate and appreciate these practices and products (Bourdieu, 1984). In other words, the capacity to see depends on an individual's knowledge or practical mastery of a code. In order to recognise the visible things within a social field, one must first possess the cultural competence related to the field in the form of capital:

> *"A work of art has meaning and interest only for those who possesses the cultural competence, that is, the code into which it is encoded...A beholder who lack the specific code feels lost in a chaos of sounds and rhythms, colours and lines, without rhyme or reason" (Bourdieu, 1984, p.2).*

Accordingly, individuals not trained in the field of art may feel challenged or even lost when confronted with unconventional styles of artworks such as those by surrealist painters (for example, Margritte, Dali, etc) which often provoke or contradict the conventional representations one is accustomed to when experiencing art. For example, in a deliberate attempt to challenge the traditional realm of meaning, Margritte observed the 'psychological consequences of refusing to obey its rules' in one of his most famous paintings, which feature a picture of a pipe with the caption "This is not a pipe" (refer to Figure 3.2) (Davies, 1992).

Figure 3.2 "This is not a pipe" painting by Renee Margritte (source: picsaweb.google.com, 2007)

By intentionally placing a caption to contradict the painting, existing 'rules' which govern art appreciation as a form of contract for interpreting objects and representations is being challenged or questioned. Therefore those not trained in the field of art and thereby lacking the required competency in the form of embodied cultural capital to decipher the artwork may feel confronted and perhaps even disturbed.

Likewise, within the field of architecture, those clients who do not possess the cultural competency may not interpret or appreciate buildings as the architect would. This is because through their association with the architectural habitus architects continuously acquire and develop the various forms of capital which inter-relate with the habitus and social field to subsequently shape their practices and thereby lifestyles. Architects embody a sense of familiarity and feel 'at home' in the architectural field as they continuously learn the 'feel for the game' (Bourdieu and Wacquant, 1992). In addition, this learning is taken for granted rather than consciously conceived so that social practices are perceived as natural and instinctive:

> "The agent in practice knows the world...without objectifying distance, takes it for granted, precisely because he is caught up in it, bound up in it; he inhabits it like a garment or a familiar habitat. He feels at home in the world because the world is also in him, in the form of the Habitus" (Bourdieu, 2000, p.142).

This continued learning of the 'feel for the game' is what ensures the reproduction of generations of habitus over time.

3.4 The Architectural Habitus

This section highlights how architects learn the 'feel for the game' within the architectural field and in doing so set themselves apart from non-members of the architectural habitus. A discussion concerning the silent mystification of architectural practice in light of habitus theory is also provided to explain the underlying cause of the increased distancing of the architectural community from clients and other non-members of the architectural habitus.

3.4.1 Socialisation of the architect

Architects acquire cultural competency in the form of capital through two key methods; firstly through formal academic learning, and secondly, through a more informal manner by way of inculcation and continued exposure to the architectural social milieu. It is the space between the two capacities; the programme for perception of architectural knowledge and the practical mastery of the programme that generates distinctive architectural design philosophies or ideals manifested within the practice of architecture and in their everyday practices such as the manner in which they speak, the type of dressing they choose, etc (refer to Figure 3.3).
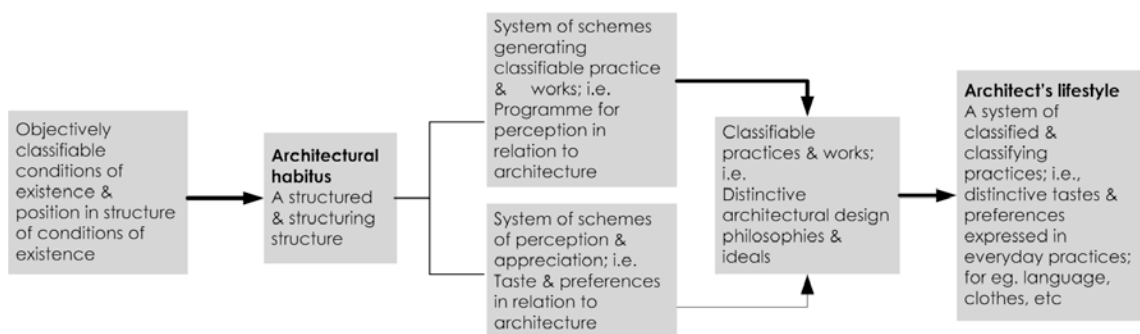
Figure 3.3 Architectural habitus: socialization of the architect

In Cuff's study of architectural practice, she charted the metamorphic transformation of a layperson into an architect through a sequence of four distinct periods (1991, p.116-153):

- as an architectural student

- an entry-level architect

- a project architect or associate

- principal

The academic route of an architectural student involves "intense indoctrination characteristic of an initiation rite: a high degree of commitment, a certain amount of isolation from nongroup members, cohesion within the group, sacrifices, and rituals marking passage at various stages" (Cuff, 1991, p.118). The architect's distancing from the client and general public begins during their time as a student through the design 'crit'. The design 'crit' is short for critique where students are evaluated on their design work arising from the design studio. The crit is where students receive guidance and evaluation from a jury panel of respected critics typically composed of design tutors and specially invited guest architects. Very rarely does the jury panel receive participation by clients, users, engineers, planners or neighbours (Cuff, 1991). It is

therefore from this very early phase of the student's developmental process that the significance of peer review becomes engrained into their mindset which often results in a disregard for the client or public's interests.

The significance of the peer review system is further cemented into the architect's developing habitus as they receive their first job and embark on their professional career. During the early years, recent graduates learn how to work for their "masters", that is, the partners, associates, or project architects who oversee the various activities on a project. Due to their lack of experience, young architects are rarely delegated much responsibility on projects since errors made on projects can lead to costly consequences. As Cuff (1991, p.133) describes, "the everyday life of most entry-level architects, particularly in their first jobs, resembles that of a laborer more than that of a professional. There are regular hours with little flexibility, repetitive tasks, piecemeal undertakings that give little sense of accomplishment or overview, and scant control over one's own activities". With little or no interaction with the client, the entry-level architect carries out tasks by learning quickly and making minimal mistakes in the attempt to be distinguished from the others by making an impression on the masters.

The metamorphosis from entry-level to mid-level architect involves a "transformation from gathering experience, to displaying competence, to gathering responsibility and autonomy…It is also common for architects at this late middle stage to change offices or start their own offices" (Cuff, 1991, p.137). After gaining adequate level of experience the architect progresses to the next hurdle of passing the registration exam. In most countries including Australia, US and the UK it is a legal requirement for any person using the title 'architect' or offering services to the public as an architect to be registered with the Architect's Board within a particular jurisdiction (AACA, 2007). In order for the architectural graduate to become a registered architect, graduates must complete two years of "on the job practical work experience" learning "how to undertake an architectural project competently through all its project phases and have a sound knowledge of legal and contractual issues related to the practice of architecture" (RAIA, 2007).

However, despite its significance in attesting to the architect's competency, the registration process does not guarantee automatic advancement in the architect's career path. Indeed the circumstances which lead to an architect's professional advancement are often vague where there is no clear formula or job description to indicate specific attributes an architect should possess in the pursuit of advancement (Cuff, 1991). Architectural advancement is more to do with having the "right stuff" (Cuff, 1991). This lack of clarity forms an important part of the symbolic capital of the architectural habitus functioning as a form of denied capital where its power lies in the masking effect of the mystery of the architect simply having the "right stuff".

The progression of the mid-level architect to become a full-fledged architect is again one characterised by uncertainty and lack of transparency but is a position many typical young architects ultimately strive to achieve. In general "the full-fledged architect's career evolves into the search for a market for services, significant commissions, public recognition and a widening sphere of influence" (Cuff, 1991, p.149). Strongly linked to these ideal goals of the full-fledged architect is the desire to gain peer recognition, which is accepted as the highest form of recognition within the architectural habitus. The quest of the full-fledged architect to further

enforce their membership in the architectural habitus involves winning awards, widening social networks and getting published in architectural media – all of which rely on peer recognition since the awarding of architectural achievement which leads to potential for publication ultimately lies within the control of members of the architectural habitus itself.

The four developmental phases made clear through Cuff's analysis tend not to be described explicitly to those undergoing the metamorphosis. Rather the layperson progressively 'learns the ropes' of the mysterious underpinnings of the profession and continuously accumulates the various forms of capital over the course of becoming a full-fledged architect. Over time, the architect becomes increasingly inculcated towards the mysteries of design practice and gradually "see the world in a new way", recognise the significance of peer review and develop segregation from the general public as they cross each invisible professional boundary. It is argued that it is this process of socialisation that an architect commonly undergoes which distinctly set members of the architectural habitus apart from other non-members. The concept of habitus, particularly group habitus helps put into perspective why some buildings generate divided responses between those trained in the field of architecture and those who are not. The divide between architects and non-architects may be attributed to the underlying differences between the habituses in question.

Section 1.1 The social dimension of architectural practice highlighted a consistent identification of differences in the beliefs, values and meanings between individuals and groups and in particular between the architect and client concerning the built environment. The discussion in this section has built upon past research to highlight the process involved with the making of the architect to reveal the underlying structure which explains why architects and clients develop different interests and values concerning the built environment. The following section seeks to demystify the architectural habitus by highlighting the underlying problems associated with the profession's relationship with the client and the general public.

3.4.2 Demystifying the architectural habitus

Bourdieu (1984) asserts that the struggle for social distinction is a fundamental dimension of all social life. Accordingly, members of the architectural habitus continuously seek ways to maintain and preserve the exclusivity of the "alliance of architecture" in order to establish social distinction from other members of the society (Dovey, 2002). In order to preserve social distinction, members of the group habitus build up symbolic boundaries and keep a degree of secrecy about its knowledge base to maintain social closure (Bourdieu, 1984; Cuff, 1991). According to Cuff (1991, p.36), "the tacit or ill-defined aspects of profession's knowledge, skills, and talents provide a kind of secrecy about the profession, which in turn contributes to the profession's ability to remain self-regulated and self-evaluated". Symbolic capital is therefore established within the field through difficulty to understand and scarcity where only some can afford or relate to (Dovey, 2002). If it can easily be de-mystified then it would not serve its function of exclusion.

Fields of cultural production such as architecture are structured in a manner which sustains the authority of those who already possess it, that is, the various forms of capital and the 'feel for the game' embodied in the habitus (Stevens, 1998; Dovey, 2002). Therefore non-members of the

architectural habitus are silently but consciously excluded from the mystical world of architectural practice wherein distinctions between tastes and preferences are made to appear as pure aesthetic judgements (Dovey, 2002). This deliberate attempt to exclude others from the alliance of architecture has been described as the "ridiculous twisting of the English language to describe things" (Davies, 1992, p.24). The scorn, which falls onto those who fail to understand the 'twisted' language, only serves to reinforce its social distinction (Dovey, 2002).

This silent exclusion of non-members from the architectural habitus inevitably creates a "double-edged sword" since the architect who depends on the client for work and thereby survival is simultaneously seeking to establish autonomy from the client by maintaining social distinction. In the endeavour to maintain social distinction by creating silent boundaries around itself, architects risk fostering resentment against the profession since failure to understand can lead to non-members feeling alienated. This deliberate attempt to mystify the architectural habitus may help to explain the increased distancing of the architectural community from the client and general public (Winter, 2002; Stater, 2002).

Larson et al (1983) highlight a clear distinction between architecture and other professions in terms of the relationship between the client and the practitioner. Although all professions rely on the power and wealth of clients, it is architects, more than other professionals who remain tied to their clients as Cuff (1991, p.33) describes,

> *"since doctors and lawyers, for example, have made their services indispensable to nearly all economic groups except the very poorest, they are less dependent on elite patronage. Architects, however, depend on the powerful and monied, who are likely to play a forceful role in their dealings with the professionals. For architects, that can mean less autonomy in their work"*

While the skills and creativity of the architect has generally been acknowledged as the unique qualities and distinct market niche of the profession, past industry and academic studies have suggested that such unique qualities may not be adequate for the architectural professional services to be viewed by the client as indispensable (Gutman, 1988; Cuff, 1991; RIBA, 1992; 1993; 1995). The profession's tendency to favour the design aspects in the delivery of services based on professional ideals has meant that other necessary skills, particularly involving management, have fallen to other specialists, thereby reducing the architect's monopoly of professional services on projects (Cuff, 1991). The underpinning of the architectural habitus in mysteriously based knowledge as a kind of "ideological safeguard", although an important dimension towards establishing social distinction and autonomy, can be detrimental towards the profession's relationship with the client and general public.

However, not all cases where the architect pursues professional ideals will result in dissatisfied clients. There are of course situations where architects have achieved both client and peer satisfaction on projects. Publications and documentaries within the architectural media in particular have highlighted exemplar projects which have achieved not only high accolades from within the profession but also from the client's perspective.

For example, a three-part television documentary series on Australian architects entitled *'In the Mind of the Architect'* featured a house project designed by architect Godsell for clients Carter-

Tucker, which highlighted the success of the project in achieving peer and client satisfaction (ABC, 2000). However, the success of the project was not one that came without difficulty because the architect's strong beliefs and values about what was felt to be 'right' for the house did not gain initial acceptance by the client. Indeed the brief interviews conducted to gain the perspectives of both the architect and client in relation to their experiences on the project highlighted that the architect-client relationship and the process involved with the design and production of the house were crucial elements in which both the architect and client worked towards with deliberation and care. The documentary series did not go beyond providing snippets of the architect and client interviews to describe in depth the actual nature of the architect-client relationship or how the architect and client ultimately achieved satisfaction from both ends. However, there are perhaps situations where satisfaction can be achieved through a process of confrontation and negotiation between the architect and client to reduce the gap between the conflicting habituses.

It is acknowledged that there will always be some form of divide between architects and clients because of the very nature of architecture as a specialised profession which maintains social distinction and symbolic capital as its key market niche. However there are perhaps situations where conditions are not as rigid and clearly defined as previously accepted and that the long-lasting dispositions within the habitus can undergo shifts when faced with blurred situations to reduce the gap between the architect and client's habituses to achieve more successful relationships. It is proposed that in order to prevent further alienation of the client there is a need for a demystification of the architectural habitus to occur. Only then will the client be presented the opportunity to understand and appreciate buildings in ways that would enable them to value the design skills and creativity of the architect.

It is the social space occupied by the architect and client during the house project that is the focus of the present research. The underlying premise to this research is that it is the new or different experiences such as the architect-client relationship on the house project where boundaries between the habituses are blurred that present the opportunity for the habitus to undergo transformations. The following section highlights the permeability of the habitus through the concept of *second birth*.

3.5 The Permeability of Habitus

This section includes a discussion on the key challenges that the concept of habitus has received in recent years, particularly relating to the durability of habitus. This is discussed in relation to various social processes, which have led to transformations to the habitus thereby demonstrating not only how tastes and preferences are developed and reproduced but also the extent to which it can change – this is referred to as *second birth*. The concept of second birth is then discussed within the context of the architect-client relationship to highlight the potential for the client's habitus to undergo shifts as a result of their experiences with the architect on a project.

3.5.1 Habitus & second birth

The durability of the habitus was raised as one of the underlying themes at a conference held in Western Australia in 2000. The conference *'Habitus 2000: A Sense of Place'* was attended by Pierre Bourdieu himself who provided a keynote in which he provided an overview of the key components of the habitus but also recognised the challenges for the habitus.

For Bourdieu, habitus theory is fundamental to the understanding of human action, which has been a key position emphasised throughout his work. Despite having been presented with numerous challenges in terms of its use and applicability in the contemporary social world, Bourdieu held his stance at the conference and reinstated that the habitus is "indeed an indispensable instrument for social analysis" (Bourdieu, 2002). However, he conceded that in order for the habitus to act as a useful tool, careful understanding and deployment with theoretical rigour is required to prevent misinterpretations.

Bourdieu was also cognisant of how he described the habitus as 'a system of *long-lasting* schemes of perception, conception and action' as opposed to his previous definition of habitus as the '*permanent* manners of being, seeing, acting and thinking' (Bourdieu, 2002). An excerpt from his presentation serves to illustrate Bourdieu's underlying message, that the habitus is composed of a system of *long-lasting* dispositions:

> *"In all the cases where dispositions encounter conditions (including fields) different from those in which they were constructed and assembled, there is a dialectical confrontation between habitus. In this confrontation, habitus operates as a structuring structure able to selectively perceive and to transform the objective structure according to its own structure while, at the same time, being restructured transformed in its makeup by the pressure of the objective structure. This means, that in rapidly changing societies, habitus changes constantly, continuously, but within the limits inherent in its originary structure, that is within the certain bounds of continuity* (Bourdieu, 2002, p.31, emphasis added)

Whilst the habitus is not explicitly tied to a theory of change, the dialectical confrontation of the habitus or what Bourdieu asserts, as a kind of '*second birth*' is a condition that has received the attention of various researchers, which warrants a deeper understanding (Friedmann, 2002; Hillier, 2002). As highlighted by Friedmann (2002, p.305):

> *"...But it is not the whole story. Whether the culprit is called modernisation, urbanisation, globalisation, complex dynamics capable of disrupting the existing social order and to transform it into something else, the evidence suggests that the twinned concept of habitus/field is a great deal more malleable than Bourdieu suggests."*

Despite the social constraints inscribed within a habitus, an individual's perceptions, outlooks and tastes can undergo transformations through fundamental environmental changes and/or educational learning, hence affecting a transformation of consciousness (Scahill, 2004; Friedmann, 2002, Waterson, 2002). Within the contemporary social world context it is commonplace for individuals to encounter multiple dialectical confrontations as they transit from field to field over the course of their lives. During these shifts, individuals continually encounter conditions different from those in which they are familiarised with and are exposed to new sets of rules which are required to be simultaneously learnt as they strive to survive or 'stay in the game'.

These multiple experiences of second birth may serve to either reinforce the durability of the habitus (refer to Figure 3.4) or modify its structures (refer to Figure 3.5).
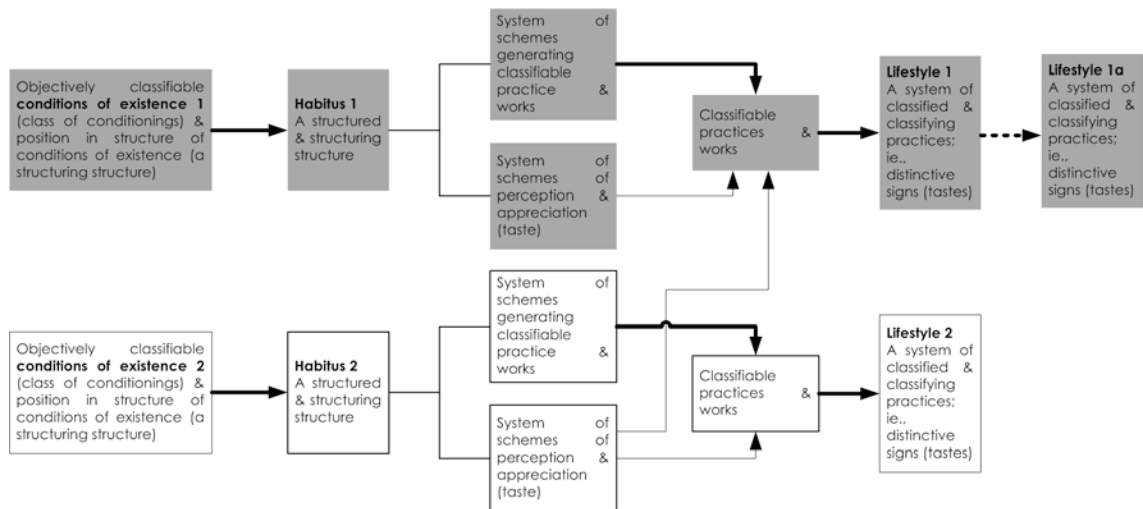
Figure 3.4 Reproduction of habitus: durability of habitus reinforced
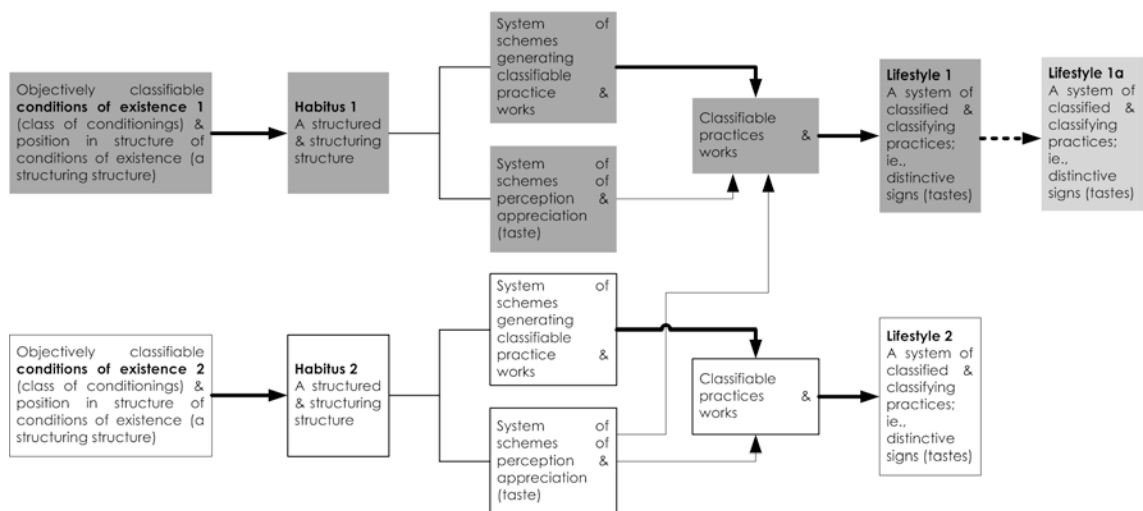
Figure 3.5 Transformation of habitus: permeability of the habitus 1

This brings us to some interesting thoughts about how the architect and client's habituses can undergo shifts as they encounter conditions different from those they are accustomed to as they enter into a relationship on projects. Perhaps the transformation is more significant for the client because it is less common for them to be involved on design and construction projects. However, it is suspected that each project does represent a significant and intense emotional investment for the architect even though the transformation is perhaps less significant in comparison to the client.

Friedmann (2002, p.303) highlights five ways in which habitus theory can be extended beyond its primary task of explaining social reproduction to also elucidate processes of change through the second birth experience including:

- escaping the habitus
- forcing the habitus

- challenging the habitus

- accelerated change of the habitus

- breakdown of the habitus

Firstly, contemporary societies provide various opportunities for individuals to be socially mobile and thereby *escape the habitus*. Through the second birth experience, one can transit from field to field and hence move from one social position to another while simultaneously learning a new set of rules. Typically, individuals who are born into a working class family can escape the habitus and move socially upward by accumulating cultural capital through education or by using social capital through marriage. Individuals are not limited to only progressing socially upward. In modern societies often there are also those who choose to move in the other direction. What is important to note is that in all changing situations, individuals' rules of conduct can be significantly transformed.

Secondly, the habitus can be *forced* to undergo transformations through migration where a migrant's habitus can undergo considerable readjustments when they move from one location to another, be it across regions, states or countries. Migrants are faced with new environments and social conditions and often a new dialect or language, which necessitates a transformation of lifestyle for survival either by adopting new ways of making sense of the world or by learning how to adapt a previous set of practices. Migration, however, does not necessarily entail a forced action as it can also happen by choice. There are many variations to migrants' transformation of habitus and forced action is simply one example.

The third form of change revolves around *challenges* to an established group habitus, that is, when the social practices of a group habitus is challenged. The feminist movement and the struggle over gender-specific habitus to change the objective conditions, which have been defined and enforced onto the women habitus by a patriarchal ideology is an example of social change brought about by challenging the habitus collectively.

The fourth process of *accelerated change to the habitus* is perhaps the most relevant to the focus of the present research in that transformation to the habitus takes place by way of continual exposure to multiple influencing factors and/or fields. This process of change is particularly relevant in contemporary societies where there is increased variety in terms of "colourful multiplicities of possible worlds" of which individuals constantly encounter through daily interactions and everyday practice (Friedmann, 2002). Therefore one is made more aware of one's original habitus, which Bourdieu asserts as a form of self-analysis where individuals have the capacity to consciously test or 'play' with a variety of fields and experience multiple roles. The client's exposure to the architectural habitus on the house project is one example which presents opportunities for accelerated change to the habitus.

Finally, the *breakdown of habitus* takes place when the habitus of early upbringing has collapsed or has been "badly damaged". This particular process of social change is one that is perhaps not envisaged by Bourdieu's theoretical vision (Friedmann, 2002).

These five different changing conditions highlight the permeability of the habitus where both individual and group habitus can be fundamentally altered causing major transformations to social lives. While four of these five social processes indicate fairly intense changes to the habitus where the intention to change is typically deliberate or informed, it is argued that the "accelerated change of the habitus" is one that perhaps occurs frequently and can often be unplanned or unexpected. It is proposed that the architect-client relationship on the house project is a potential site for an accelerated change to the habitus to take place where the client's continual exposure to the architect's habitus through interactions with the architect provides the opportunity for the client's habitus to undergo transformations.

3.5.2 Second birth & the architect-client relationship

The concept of second birth is relevant to the present research as it is concerned with the social space occupied by the architect and client during the house project. It is proposed that a dialectical confrontation or mismatch between the architect and client's habituses takes place on the house project.

The client's habitus may be inappropriate to cope with the unfamiliar architectural habitus on the house project, thereby resulting in potential uneasiness or discomfort. The client's initial encounter with the design process can be an overwhelming experience since clients typically have little real understanding of the nature of the process. Generally when clients enter into a relationship with the architect they are often uncertain about what is expected of them or what they can expect from the architect. In some cases the client and architect may progressively develop rapport and mutual respect over the course of the relationship. The discussion in *Section 3.3.2 Demystifying the Architectural Habitus* about the relationship between the architect Godsell and his client Carter-Tucker highlighted how the architect and client underwent a series of negotiations to resolve conflicts between the habituses to achieve successful outcomes (ABC, 2000).

In other cases, however, the client and architect may not be able to resolve conflicts that occur on projects which can result in failed relationships and unsuccessful projects. In such cases, the mismatch between the architect and client's habituses appear to remain clearly marked where the architect-client relationship does not seem to reduce the gap between the habituses. The widely cited and highly contentious architect-client relationship experienced on a house project designed by influential architect, Van Der Rohe is a useful example to highlight this mismatch of habitus between the architect and client which ultimately resulted in a failed relationship.

The transparent glasshouse designed for the client, Farnsworth is one of the most cited architectural works of the modern movement, as the "paradigm of international style architecture in America" (Friedman, 1998). In examining the specific role that Farnsworth played as a client on the project, Friedman (1998) uncovered that the architect-client relationship started out harmonious where Farnsworth found pleasure in visiting the architect's office to the extent that she prepared meals for his young associates during her visits. It seemed Farnsworth was so encapsulated by the excitement of being in the company of creative people that she ignored the problems she encountered during the design process. She demonstrated a degree

of naivety and did not question the architect despite not completely understanding what the models or drawings presented to her meant (Friedman, 1998, p.134):

"Farnsworth seemed to have trusted what she saw in presentations like the model for her house - which was at best a sketch of the overall form and not only showed the glass walls as opaque but gave no indication at all of how the interior would be configured - and never insisted on an explanation of the details'

As a result the house, which manifested the architect's idealistic expressions of purity and universality, was not appreciated by Farnsworth in a similar fashion. There was a clear mismatch in the manner in which the transparent glasshouse was interpreted by both the architect and client. The idea of living in a glass box was deemed unacceptable by the client because although she was able to own the house as a form of objectified cultural capital she lacked the required embodied cultural capital to appreciate the house the same way that the architect did. The architect, on the other hand, had perhaps misunderstood the needs of the client where he assumed that she would not mind living in a transparent glass box given the isolated nature of the site. Even though the client was exposed to the architectural habitus through the design process the embodied cultural capital of the architect did not seem to permeate or influence her habitus. The client's interactions with the architect during the design process which although were central in the development of rapport failed to increase her awareness of the design process and the significance of her participation in the design process to achieve satisfaction.

A question for us therefore is; to what extent can the cultural competence of the architectural habitus transmit to the client over the course of the architect-client relationship on the house project? The acquisition of cultural competency within the different fields can involve a number of different modes. Bourdieu used the ideology of natural taste to contrast the two key modes of acquisition. The first mode, "total, early, imperceptible learning" is performed within the family from the earliest days of one's life and is continued or completed through academic learning (Bourdieu, 1984). This mode of acquisition bestows the 'self-certainty' or 'natural taste' for possessing the cultural legitimacy hence providing the ease or casual familiarity in the application of cultural competency (Bourdieu, 1984). The second mode, "belated, methodical learning" is viewed as a cultural 'veneer' which, because of its delayed nature lacks the "depth and durability of its effects". This mode of acquisition may appear somewhat unnatural where the utilisation of cultural competency tends to be performed with a degree of force or unease. Furthermore he argues that the competence of the "connoisseur" is one that cannot be transmitted solely through learning where it requires prolonged contact between the "disciple and master". There is therefore an implication that the acquisition of cultural competency of the architectural habitus can only occur through the "rites of passage" a person undergoes in their socialisation towards becoming a full-fledged architect.

Perhaps other ways in which cultural competency can be transmitted from one habitus to another exist. The discussion of the five change processes in *Section 3.5.1 Habitus and second birth* provides support for other ways in which the habitus can change where the acquisition of cultural competency is not limited to the formalised and rigid processes as outlined by Bourdieu (Friedman, 2002). There have been examples of situations where the second birth experiences on

house projects have resulted in either successful or unsuccessful relationships (for example, Carter-Tucker project, Farnsworth project). At this stage it is interesting to speculate on the outcomes of the two projects in relation to the concept of second birth.

In the Carter-Tucker house project success and client satisfaction was achieved through a process of intense negotiation between the architect and client. It is suspected that even though the client was confronted with an unfamiliar architectural habitus, through the relationship with the architect, the client was able to develop an understanding of the architect's design solution based on the architect's strongly held architectural beliefs and values, which ultimately resulted in a successful outcome. On the contrary, the Farnsworth house which although involved a high level of interaction between the architect and client during the design process where the client was exposed to the architectural habitus did not result in a positive relationship. It is suspected that the problem lied in the architect assuming that the client understood the proposed solution and its implications without exposing the client to the complexities of the design process.

An underlying premise to the present research is that the architect and client's habituses encounter conditions which are different from those they are accustomed to as they enter into a relationship where there is a mismatch between the habituses. It is the management of this mismatch between the habituses that can determine the success of the architect-client relationship. When encountering the unfamiliar architectural habitus, the client is forced to develop ways to cope with the new environment they are experiencing. Through this the client undergoes a series of phases through their interactions with the architect which can result in the acquisition of a degree of cultural competency of the architectural habitus.

Although examples have been provided to illustrate the experience of second birth through various social change processes (Friedman, 2002), there is little detailed knowledge of how the habitus actually undergoes transformations in such situations. Understanding the client's second birth experience and the extent to which the habitus can change is significant since it influences the client's experience of the house project which shapes their perceptions of the overall success of the architect-client relationship. The client's second birth experience, when managed appropriately offers the potential to enhance their experience and thereby ultimate satisfaction.

In summary, habitus theory is useful to explain how architects and clients develop different worldviews. However it offers little insight into how the habitus undergoes transformations when encountering conditions different from those in which it was originally constructed. The following section includes a consideration of culture shock theory, which has received considerable attention within psychological research. It is a useful concept to explain the changes that occur as a result of the architect and client's mismatch of habituses on the house project.

3.6 Culture Shock Theory

This section firstly includes an introduction to the habitus shock phenomenon, which is experienced by the client over the course of their relationship with the architect on the house project. This includes a discussion on the similarities between the habitus shock and culture shock phenomenon. Following this is a discussion on the adjustment process associated with the culture

shock phenomenon. In particular the factors affecting the adjustment process as well as stages of adjustment will be highlighted. The client's adjustment process during habitus shock will be discussed in light of culture shock theory.

3.6.1   Habitus shock & culture shock

The discussion in *Section 3.4.2 Second birth and the architect-client relationship* proposed that a mismatch between the client and architect's habituses takes place on the house project, which was referred to as *second birth*. The process of second birth which was coined by Bourdieu (2002) and further developed by other researchers (Friedmann, 2002; Waterson, 2002) refers to situations where the habitus encounters conditions different from those in which it is originally constructed, that is, the habitus is in some form of 'shock' which may in turn lead to shifts or transformations to the habitus.

A client's habitus is in a state of shock when they enter into a relationship with the architect who is of a different corresponding habitus. The client may undergo some form of adjustment similar to individuals experiencing *culture shock* and undergoing radical change from one culture to another culture. For the purposes of this study, this mismatch between the architect and client's habituses, which presents a number of similarities with the culture shock phenomenon is termed *habitus shock*. *Habitus shock* is defined as the confusion or frustration experienced by clients who find themselves exposed to an unfamiliar architectural habitus and design process as they embark on a house project and enter into a relationship with the architect.

Culture shock is the process of initial adjustment to an unfamiliar environment (Oberg, 1960; Pedersen, 1994). The culture shock concept was first introduced in 1960 by Kalvero Oberg to describe the intense disorientation, confusion and anxiety of individuals resulting from the loss of familiar cues in a new culture. These individuals who temporarily leave their native country or culture with a view of returning there have been referred to as *sojourners* (Berry, 1997; Ward et al, 2001; Griffiths et al, 2005).

More recently, the culture shock concept has been recognised in the literature to apply to any new situation, which requires an individual to adjust to an unfamiliar social system where previous learning no longer applies (Pedersen, 1995; Griffiths et al, 2005). Individuals undergoing any radical change in their lives including the client who is experiencing habitus shock may experience some form of adaptation parallel to conditions described by culture shock (Pedersen, 1995). Therefore the culture shock phenomenon and the associated adjustment process sojourners undergo may be experienced by a wide range of individuals with implications for almost every field and profession (Stupe, 2007).

A review of culture shock literature (Oberg, 1960; Adler, 1975, 1981; Corsini, 1994; Pedersen, 1995; Fennes and Hapgood, 1997) indicates that there are a wide range of symptoms, which are likely to occur when individuals experience culture shock including; strain, loneliness, deprivation and psychological instability. Although mostly associated with negative connotations, culture shock has also been regarded as a transitional experience central to the process of self-development and personal growth (Furnham and Bochner, 1986). Both the negative and positive connotations

associated with the culture shock phenomenon are discussed in *Section 3.6.2 Disease vs growth models of culture shock*.

As previously outlined, habitus shock presents a number of similarities with the phenomenon of culture shock, which are briefly summarised in Table 3.1.

Table 3.1 Similarities between characteristics of habitus shock and culture shock

	Habitus shock	Culture shock
Cause	Client's exposure to new and unfamiliar architectural habitus, design process and associated uncertainties which occur at various stages of the house project	Sojourner's exposure to new and unfamiliar cultural conditions whereby their familiar social values, norms or cultural cues no longer applies in the new environment
Experience	The client is uncertain about what is expected of them or what they can expect from the architect	The sojourner is uncertain about expected appropriate behaviour in the foreign environment
Consequence	Can result in both negative and positive consequences	Can result in both negative and positive consequences

The client who is experiencing habitus shock on the house project is confronted with a new "environment" where the values they hold in their familiar environment may not be shared by the architect, and vice versa. The client is uncertain about what is expected of them or what they can expect from the architect. Similarly, within the culture shock phenomenon, the sojourner who has lost their familiar routines and reference points in the new environment becomes uncertain about the expected behaviour in the new culture. The immersion of the client or sojourner in such a state of uncertainty can result in both positive and negative consequences.

3.6.2 Disease vs growth models of culture shock

There have been two key models which researchers have interpreted the consequences of sojourners experiencing culture shock:

- Disease model (Oberg, 1960; Adler, 1975; Furnham, 1988; Stephan and Stephan, 1996)
- Growth model (Adler, 1975; Church, 1982; Furnham and Bochner, 1986; Bennett, 1986; Kealey, 1988)

The disease model views the culture shock process as the clash of values a sojourner experiences in the new culture which leads to misunderstandings and conflicts resulting in temporary or permanent disability. The disease model takes on the view that culture shock is likely to be problem-bound or problem-oriented and is accompanied by negative experiences and feelings of grief, disappointment, helplessness, stress, frustration, anxiety and inadequacy (Furnham, 1988; Pedersen, 1995). Such descriptions of the sojourner's process of adjusting to the foreign environment are underpinned by a deficit or disease hypothesis.

The second interpretation of culture shock views the process as a growth model which results in learning, thereby emphasizing the positive consequences of contact with other cultures. The growth model is underpinned by the premise that the adjustment process does not have to be a negative process. However, past research into sojourner adjustment has also indicated that although it can result in positive consequences the learning process can sometimes be a painful or disturbing experience for the sojourner (Church, 1982).

Both the growth and disease models are relevant to the habitus shock phenomenon, that is, the client's habitus shock experience can result in both positive and negative experiences, which in turn shapes their perception of project success. It is important to note that project success can be measured in a variety of ways. For the purposes of this research, a successful house project is one where the architect and client are satisfied with its outcomes in terms of both the building produced and the architect-client relationship developed. Therefore the disease model can be linked to unsuccessful house projects and failed relationships whereas the growth model to successful projects and healthy relationships.

Firstly, as previously indicated the client's immersion in a state of uncertainty on the project can result in experiences of disorientation and dissatisfaction. Clients who typically have little understanding of the complex nature of the design process may feel like they cannot function competently when confronted with the various uncertainties on the project. The inability to cope and function well in the new environment may lead to the client developing feelings of hopelessness, stress, hostility or rejection which lead to dissatisfaction regarding the project outcomes. Such prolonged feelings of inadequacy throughout the adjustment process only add to the client's already disoriented state. Therefore the client's experience of habitus shock when inadequately managed can result in conditions described by the disease model of the culture shock process.

However, not all clients' encounter with habitus shock will result in dissatisfaction since both academic (Cuff, 1991) and non-academic (Friedman, 1998; Wakely, 2002) literature has provided examples of successful projects and healthy relationships. These examples have indicated how the client's experience of the habitus shock involved an adjustment period as a state of growth and development, which although tended to be problematic, ultimately resulted in positive project outcomes and healthy relationships. The habitus shock experiences of the clients on these projects correspond with the growth model of the culture shock process. The descriptions of the past projects and associated architect-client relationship did not explore in-depth the client's adjustment process or the specific positive consequences of the habitus shock phenomenon. These past observations have, however, been important in highlighting the potential for the client's experience of habitus shock to result in positive outcomes.

The following section includes a discussion on theories concerning the sojourners' process of adjustment to the new culture. The client's experience of habitus shock and the associated adjustment process is also discussed within this context.

3.6.3 Sojourner adjustment & client adjustment

Many terms have been used to describe the sojourner's adjustment to the new culture including:

- assimilation: "a process of interpenetration and fusion in which persons and groups acquire memories, sentiments and attitudes of other persons or groups; and by sharing their experience and history, are incorporated with them in a common cultural life" (Park and Burgess, 1924, p.735)

- acculturation: "the psychological and behavioural changes that an individual experiences as a result of sustained contact with members of other cultural groups" (Ward and Rana-Deuba, 1999, p. 423)

- socio-cultural adaptation: "adaptability in new situations, transition and adaptation, broad based sociability, cultural flexibility and collaborative negotiation style" (Townsend and Wan, 2007, p.199)

- inter-cultural adaptation: "a life change accompanied by misunderstandings, uncertainty and failed expectations,...typically experienced as quite stressful...adjustment difficulties can be manifested in a variety of psychological...and social consequences" (Shupe, 2007, p.752)

A common view within most of these definitions is that the adjustment experience is a complex, dynamic and long-term process where the sojourner seeks to acquire the required knowledge and skills to "fit in" to the new environment resulting in some form of change or acceptance in values (Teske and Nelson, 1974; Pedersen, 1995; Shupe, 2007). At times there is increased "fit" between the sojourner and the new context. However at other times a "fit" may not be achieved and this is where "culture conflict" takes place resulting in stress and difficulty for the sojourner which needs to be addressed (Berry and Sam, 1997).

The client's adjustment experience when encountering habitus shock on the house project is similar to that of the sojourner encountering culture shock. These processes are characterised by a high level of interaction between the architect and client in the attempt to help the client "fit in" and negotiate effectively within the new environment. Like the sojourner in the new culture, the client and architect seek to achieve increased "fit" between the habituses in order to reduce stress and difficulty in the client's adjustment process to enhance their experience throughout the process. When a "fit" is not achieved some form of resolution needs to occur in order to resolve the "culture conflict".

Similar to the sojourner's adjustment process during culture shock, there are a wide variety of factors which can impact on the client's adjustment experience during habitus shock which can subsequently shape their overall perception towards the project outcomes. It is worthwhile to consider the factors which may impact on the sojourner's adjustment experience. A review of the literature indicate that there are two key factors which may impact on a sojourner's adjustment experience including; the development of coping strategies and involuntary coping responses.

3.6.4 Coping strategies

Many of the factors impacting on the adjustment revolve around strategies developed by the sojourners themselves to "fit in" to the new environment. These coping strategies can be broadly classified into two groups (Park, 2005, p.708):

- Indirect & emotion-focused: attempts to control the distress
- Direct & problem-focused: attempts to directly change the problem

A common indirect coping strategy utilised by sojourners is interacting with others including host members and individuals undergoing similar experiences (Ward and Kennedy, 1993; Tsang, 2001; Griffiths, 2005). Interacting with others provides the sojourner with a way of thinking through and coming to terms with any negative experiences and can therefore help to ease adjustment (Nolen-Hoeksama and Larson, 1999). Although some types of indirect and emotion-focused coping strategies such as talking with others are helpful in the sojourner's adjustment other emotion-focused strategies such as diversion, avoidance or denial tend to be related to continued distress (Ward and Kennedy, 2001; Park, 2005). Sojourners who only interact with others who have similar experiences as themselves and develop "in-group" social comparisons can also lead to reinforcement of negative feelings towards the host culture which can further compound the problem (Miller and Kaiser, 2001).

On the other hand, direct and problem-focused coping strategies tend to be more consistently related to better adjustment (Park, 2005). One commonly accepted strategy has been the development of social support and social networks (Bochner, 1977; Furnham and Alibhai, 1985; Tsang, 2001). Sojourners with a strong and supportive social network tend to be better adjusted and achieve more satisfactory adjustment experiences as compared to those without such a network (Au, 1969; Furnham and Alibhai, 1985). Acquiring relevant skills such as language competency and familiarisation with host culture is another form of problem-focused strategy. Sojourners who are able to communicate in a host language face less difficulty in their adjustment (Kim, 1988; Clement et al, 2001). Furthermore, Ward et al's (2004) study of Singaporean sojourners studying in Australia identified that the success of the students' sojourn in Australia was directly related to their ability to deal with the Australian education system including the acceptance and mastering of local norms and conventions.

The identification of these coping strategies highlights the active role of the sojourner throughout the adjustment process. These findings suggest that there are ways in which the sojourner's adjustment experience can be enhanced and that the sojourner plays an important role in influencing the experiences they have (Selstad, 2007). Similarly the client's adjustment experience with habitus shock can be enhanced and the client can play an active role in shaping their experiences. The source of stress or uncertainty differs across the culture shock and habitus shock phenomenon. However, an underlying assumption is that when faced with uncertainty there is a tendency for individuals to seek alternative strategies to reduce the uncertainty (Gelfand et al, 2000). This study seeks to explore the coping strategies which can facilitate the client's adjustment experience to reduce difficulties experienced on house projects.

The coping strategies described in this section largely include "conscious volitional efforts to regulate emotion, thought, behaviour, physiology and the environment in response to stressful events or circumstances" (Compas et al, 2001). Therefore the individual is consciously aware and in control of their actions to reduce the level of uncertainty and stress experienced. There are, however, other factors which may impact on the adjustment process that are beyond the

control of the individual or are not deliberately performed to deal with the stress. These factors have been termed "involuntary coping response" by Miller and Kaiser (2001) and are defined as actions or responses which "may be conscious or unconscious but they are experienced as being outside of the person's control".

3.6.5 Involuntary coping responses

A common involuntary coping response relates to the personality traits of sojourners (Gardner, 1962; Furnham and Bochner, 1986; Tomich et al, 2003). Past research has focussed on developing clinically oriented models to emphasise the role of personality traits in facilitating or hindering the adjustment process (Armes and Ward, 1988). Some of these personality traits include gender, age, marital status, adaptivity, extraversion, agreeableness, neuroticism, conscientiousness and openness (Armes and Ward, 1989; Costa and McCrae, 1984; 1992; Parker and McEvoy, 1993;). Personality traits have, however, generally been poor predictors of adjustment because of the absence of well-defined personality traits (Berry and Sam, 1997).

The concept of "cultural fit" has also been raised as a potential factor impacting the sojourner's adjustment to a new culture. This concept indicates that it is not only the personality traits or coping strategies that impacts on the individual's adjustment but also the "cultural fit" between the individual and host culture norm (Ward and Kennedy, 1993, 1996; Ward and Chang, 1997; Ward et al, 2004; Selstad, 2007). It is based upon the premise that the transfer of both positive and negative home culture learning relies on the similarities or differences between the home and host cultures (Bochner, 1972). The greater the difference between the home and host cultures, that is, "cultural distance", the more difficulties the sojourner experiences in their adjustment process (Furnham and Bochner, 1982; Triandis et al, 1994).

The concepts of "cultural fit" or "cultural distance" bring interesting insights into the client's adjustment process when encountering habitus shock on the house project. It is suspected that consistent with the "cultural fit" concept, the similarities or differences between the architect and client's habituses can influence the client's adjustment process. The transfer of the architect's cultural competency to the client depends on the level of compatibility between the architect and client's habituses. The higher the level of compatibility between the architect and client's habituses the less amount of difficulty the client will experience during adjustment. The adjustment process the sojourner undergoes during culture shock has often been described as one which occurs through a series of stages and this is now considered.

3.6.6 Stage developmental process

From as early as 1955 (Lysgaard, 1955), there have been many attempts to describe the dynamic nature of the sojourner adjustment process. Table 3.2 provides a summary of some descriptions of the adjustment process within the culture shock literature.

Table 3.2 Descriptions of the sojourner's adjustment process

Author	Description/model
Lysgaard (1955)	U-curve hypothesis describing the adjustment patterns of international students in a host culture
Oberg (1960)	Seven stages of adjustment including: ▪ incubation ▪ crises resulting from normal daily activity ▪ understanding the host culture ▪ objective viewing of the host culture ▪ re-entry ▪ reverse culture shock ▪ readjustment to the home country
Gullahorn and Gullahorn (1963)	U-curve broadened to a W-curve to demonstrate how the adjustment process on returning home resembled the original adjustment process abroad
Adler (1975)	Five-stage process including: ▪ honeymoon phase ▪ disintegration phase ▪ reintegration phase ▪ autonomy phase ▪ independence stage
Torbiorn (1982)	Four-stage process including: ▪ tourist phase ▪ culture-shock phase ▪ conformist phase ▪ assimilation phase
Black and Mendenhall (1991)	Four-staged process including: ▪ honeymoon ▪ culture shock ▪ adjustment ▪ mastery

There is a common thread linking these descriptions and explanations of the culture shock phenomenon. Within these descriptions is the view that the adjustment process is a stage-based developmental process, that is, there is a common sequence of stages which sojourners undergo when experiencing culture shock (Pedersen, 1995). This sequence, which is commonly referred to as the *U-curve* is one of the best known process-centred models to describe the culture shock phenomenon (Black and Mendenhall, 1991; Shupe, 2007).

The *U-curve* views the sojourner's adjustment process as one which moves from an initial optimism, elation and excitement through a subsequent dip as the sojourner struggles to fit in to the new culture toward a gradual recovery to a higher and more adequate level of coping and functioning in the new culture (Church, 1982; Pedersen, 1995, Shupe, 2007). The U-curve hypothesis was first proposed by Lysgaard in 1955 and then further expanded by Oberg in 1960. Since then there have been many variations proposed by researchers to describe the adjustment process underpinned by the U-curve theory (refer to Table 3.2). Over the years the U-curve hypothesis has received varying degrees of support which is discussed in *Section 3.6.7 U-curve on trial.* Therefore it is important to describe the adjustment process in a balanced perspective when using the U-curve theory to explore the client's habitus shock experience.

Adler's (1975) description of the process is perhaps one of the few which views culture shock in a neutral rather than either negative or positive manner. Adler's (1975) five-stage educational and developmental process identifies the potential for both positive and negative consequences that result from culture shock. For this reason, Adler's model is adopted for the present study of the client's habitus shock experience on the house project. The five stages include (Adler, 1975; Black and Mendenhall, 1991; Pedersen, 1995):

- Honeymoon: a stage of discovery where curiosity, fascination and interest guide the sojourner's behaviour to experience new culture as exciting, interesting or even dreamlike. Individuals are often encapsulated by their own identity and tend to ignore problems encountered.

- Disintegration: a stage where the differences between cultures become evident and lead to confusion, isolation and loneliness. This is the stage where the sojourner must seriously and realistically cope with living in the new culture on a daily basis. It is also the stage where new cultural cues can be misinterpreted and may lead to frustration, disillusionment, depression and loneliness.

- Reintegration: a stage where the new cues are re-integrated and the sojourner develops an increased ability to function in the new culture. This stage is characterised by the sojourner's gradual adjustment to the new culture in learning appropriate host culture behaviour and norms. Although more capable to function in the new environment, one still holds feelings of resentment and hostility towards the host culture.

- Autonomy: the continued process of reintegration where one is able to view the differences between cultures in an objective and balanced manner. At this stage the sojourner develops a new sensitivity and understanding about the host culture and is able to function more competently within the new culture.

- Interdependence: the stage where one accepts and enjoys the differences between cultures and is able to function in both the "old" and "new" culture.

Despite its convenience and wide use as a model for describing the sojourner's adjustment when experiencing culture shock, the validity of the U-curve hypothesis has been challenged by various researchers since its introduction in 1955. It is worthwhile to consider various concerns and other researchers' perspective on this model.

3.6.7 The U-curve on trial

In 1982, Church conducted a comprehensive review of the general sojourner adjustment literature, which included a review of the U-curve theory (UCT). In Church's (1982) review, he discussed eleven empirical studies in support of the UCT and five other studies which failed to confirm the UCT. Based on these inconsistencies, Church (1982, p.542) concluded "support for the U-curve must be considered weak, inconclusive and overgeneralised", thereby rejecting the UCT as a valid model to accurately describe sojourner adjustment.

Further to this, Black and Mendenhall (1991) criticised the lack of in-depth and comprehensive review of empirical literature on the UCT and argued that the existing debates (including Church's in 1982) were based on factors other than scientific evidence. In their systematic review of the UCT literature, Black and Mendenhall (1991) sought to identify the extent to which the empirical evidence either supported or refuted the UCT. The review identified eighteen empirical works on the UCT, of which twelve indicated support for the U-curve hypothesis. However, it also highlighted the lack of consistent methodological rigor in many of the studies, thereby making the generalisation of findings problematic. The study concluded that "based upon the empirical evidence, it seems unreasonable to either accept or reject the UCT" (Black and Mendenhall, 1991, p.5).

Ward et al (1999) conducted one of the most recent examinations of the UCT. The study examined the adjustment process of 35 Japanese students in New Zealand at four time periods; within 24 hours of arrival and at 4, 6 and 12 months in the country. Contrary to the UCT which describes the sojourner's initial adjustment as one filled with excitement and interest, the findings demonstrated that the Japanese students experienced the greatest level of difficulty at entry to the new culture when the students had the least familiarity and knowledge about the host culture (Ward et al, 1999). The students also experienced decreased adjustment difficulties during their initial period of sojourn with no further significant changes during their later sojourn. This finding again contradicts the UCT, which indicates that the sojourner's adjustment difficulties decrease over the course of their sojourn.

There appears to be a lack of agreement in terms of the validity of the U-curve as a model to describe the sojourner's adjustment process during culture shock. A key criticism is that although there has been considerable description of the phases of adjustment there has been limited theory to explain how and why individuals move from one stage to the next or what factors might exaggerate or limit a particular stage (Black and Mendenhall, 1991; Ward et al, 1999). Exploring how sojourners progress from one stage to the next or how the effects of a particular stage can be minimised may contribute to an understanding of how to enhance the sojourner's adjustment experience. This is particularly relevant within the context of the present research concerning the client's adjustment process during habitus shock.

3.6.8 Habitus shock & the U-curve

Although habitus shock can result in learning some highly intense and painful learning processes can result in long-term consequences where the client's perception of the project is permanently

damaged. The client's perception of the overall success of the house project can be coloured by feelings of stress and discomfort experienced throughout the design and construction process. In such cases even though the client's habitus shock may result in learning, its value may be overtaken by the overwhelming negativity associated with their experiences. Consequently, clients may develop low perception of project success and satisfaction, which may not be undone even after the process has ended.

The discussion in *Section 3.5.2 Second birth and the architect-client relationship* on the relationship between architect van der Rohe and client Farnsworth presents another interesting point to consider in terms of the development of growth models through habitus shock. The habitus shock experience of Farnsworth demonstrates how despite undergoing an enjoyable relationship during the design process, the final outcome of the project was ultimately one where the client held feelings of resentment, rejection and hostility towards the architect and the building. This indicates that the growth model of the habitus shock process is perhaps more complex in that a conflict-free design process and harmonious architect-client relationship during the adjustment process does not guarantee positive consequences. There is thus an implication that in order to achieve growth models there may be specific factors or conditions which are essential in the client's adjustment process during habitus shock. Therefore it is important to explore more deeply the adjustment process of clients who have experienced habitus shock which resulted in positive consequences.

Most discussions surrounding the notion of changing habitus have been somewhat negative as it is generally implied that change is typically dealt with through a degree of difficulty. The experience of habitus shock tends to be described as a "slow and painful process" (Bourdieu, 1990, p.68). For example the discussion in *Section 3.5.1 Habitus and second birth* provided four out of five examples of social processes to highlight transformations to the habitus (Friedmann, 2002) described through negative terms such as "escape", "force" and "breakdown". Although the discussions indicate the importance of changing the habitus in order for individuals to adjust to the new environment little is known about how such changes can lead to positive consequences. Furthermore there has been limited understanding in terms of how the adjustment process can be made a less painful experience which could influence the client's perception of the project outcome. Therefore the present research seeks to explore the client's adjustment process during habitus shock based on the U-curve hypothesis by identifying the stages involved in the client's adjustment process to the new environment and highlighting the associated patterns of adjustment.

3.6.9 The client's adjustment process during habitus shock

Past work within the design management (Emmitt and Gorse, 2007) and architectural management (Cuff, 1991) fields have revealed specific interaction patterns that exist over the course of the working relationship between participants on projects. These studies highlight the significance of developing a greater understanding of these interaction patterns to achieve successful projects and effective relationships.

In particular, Emmitt and Gorse's (2007) model of group interaction has been useful in outlining specific communicative behavioural patterns of successful teams on construction projects. The findings indicated that project teams established their own group interaction norms as a project progressed where familiarisation periods were required whenever changes to the group occured. The process of familiarisation as the participants adjust to the newly established group norms as described in Emmitt and Gorse's (2007) model can be likened to the client's adjustment process throughout their habitus shock experience on the house project. The client who encounters habitus shock is confronted with a new environment where values they have always held in their familiar environment may not be shared by the architect and vice versa. A period of familiarisation is thus necessary as the client adjusts to the new environment and acquires new skills and knowledge about design and construction issues. The client's experience throughout this period of familiarisation is central as it can influence the amount of difficulty experienced. However, at present little is known about how the client adjusts to the unfamiliar design process when encountering habitus shock on house projects.

Therefore it is worthwhile to explore the relevance of the U-curve theory for describing and explaining the client's adjustment process over the course of their relationship with the architect on the house project. The present research seeks to describe and explain the experiences of the client throughout the adjustment process based on the five stages of culture shock as described in *Section 3.6.4 Stage Developmental Process* to reveal any sequence of stages and patterns of adjustment which characterise successful architect-client relationships.

3.7 Habitus Shock & Learning

It is proposed that the client's encounter with habitus shock on the house project can result in positive consequences as described in the growth model of culture shock. An underlying assumption is that the architect and client's corresponding habituses generally differ and that successful relationships are linked to the positive management of this mismatch between habituses. The client's exposure to the architectural habitus over the course of their relationship with the architect can result in some form of learning however painful or difficult it may be. Rather than dealing, coping or managing changes to the habitus in a reductionist manner, the challenge of successful projects and healthy architect-client relationships is to embrace these shifts to the habitus and accept change as a positive rather than negative characteristic.

A previous study (Stevens, 1998) identified that the architect's acquisition of cultural competency in relation to the architectural habitus is not only dependent on formal architectural education but also other means such as family upbringing and social networks. This study supports the idea that architectural education promotes the development of an architectural habitus as mentioned in *Section 3.3.1 Socialization of the architect*. However the acquisition and accumulation of cultural competency can perhaps also occur through other modes such as informal interactions with members of the architectural habitus and continued exposure to architectural artefacts.

It is proposed that the architectural habitus can be demystified and that the cultural competency of the architect, although unique and specialised can be transmitted to other habituses including the client's. The social space occupied by the architect and client during the house project is a potential site for the architect's cultural competency to be exposed and acquired by the client. This does not negate that the client's habitus can influence the architect's habitus to result in changes. However this study is focused on the learning a client achieves as a result of their habitus shock experience with the architect.

It is argued that the learning that the client achieves during habitus shock is a key component in achieving client satisfaction, however, little is known about the extent to which learning occurs as a result of habitus shock. It is worthwhile to consider some indicators which demonstrate that the sojourner's experience of culture shock has resulted in some form of learning to help explain the client's learning during habitus shock.

3.7.1   Indicators of learning

Various researchers have used the growth model to describe the positive consequences of culture shock where it tends to be viewed as a specialised form of learning or educational growth experienced by the sojourner (Pedersen, 1995). There has not been any clear definition of what constitutes learning; however, three key themes can be identified to indicate that the sojourner's experience of culture shock has resulted in learning:

- acquisition of skills and knowledge in relation to appropriate behaviour in the new setting to enable better adjustment (Kealey, 1988; Furnham and Bochner, 1986; Brislin et al, 1986)

- greater self-awareness and broader and more complex worldview or perspective of host culture (Adler, 1975; Church, 1982; Brislin et al, 1986)

- greater enjoyment in the new environment (Brislin et al, 1986)

Perhaps an underlying theme across these indicators is their contributing role in leading to the sojourner's increased competency to function in the new environment. Sojourner learning is therefore demonstrated in their increased ability to deal with an unfamiliar environment with less difficulty and stress. This is quite easily translatable to the habitus shock phenomenon and the client's learning.

When the client embarks on a house project and enters into a relationship with the architect, a period of learning about the nature of the design process and its associated norms is necessary before the client is able to function competently in the new environment. The client's level of skills and knowledge in relation to the design process and architectural habitus can be directly linked to the amount of stress or difficulty experienced during habitus shock. Therefore the more adjusted the client is to the new environment the less difficulty is experienced. It is proposed that the client's learning is a characteristic of successful projects and healthy relationships which can be demonstrated in their increased familiarity with the design and construction process.

3.7.2 Factors facilitating client learning

It is suggested that there are two key factors which can facilitate the client's learning during habitus shock, namely the development of coping strategies by the client and the compatibility between the architect and client's habituses.

Firstly the client can have an active role in developing strategies to help them cope with the unfamiliar environment. The client who is confronted with an unfamiliar design and construction process as they embark on the house project can become disoriented in the new environment. Everyday design issues which may seem simple to the architect can be perceived as confusing or even overwhelming by the client who is not typically exposed to such issues. It is at this uncertain stage that misunderstandings between the architect and client can occur and therefore a degree of learning about the other party's habitus is essential to reduce the uncertainty and to avoid potential misunderstandings. Learning is central since the potential consequences of misunderstandings can be detrimental, as in the case of the Farnsworth house project. Throughout the design and construction processes, the architect may utilise various methods in the attempt to clarify issues with the client to reduce uncertainty in progressing the project. At the same time, the client may seek to acquire new skills and knowledge in relation to the design process to help them function with increased competency within the new environment. Therefore paying attention to how the client behaves and perhaps develops coping strategies may help to refine and expand the understanding of the client's behaviour in relation to the habitus shock phenomenon. This can lead to increased understanding of ways to enhance the client's encounter with habitus shock on the house project.

Secondly, it is suspected that consistent with the "cultural fit" concept within the culture shock phenomenon, the level of compatibility between the architect and client's habituses may impact on the client's learning. During the client's encounter with habitus shock, both the architect and client may continuously seek ways to achieve increased "fit" between the habituses to assist the client's adjustment process to the new environment for the project to progress. In most cases, the client ultimately holds the final control over the major decisions to be made on the house project. Therefore project progress can be largely reliant upon the client's ability to make decisions within appropriate timeframes. Making decisions concerning issues relatively unfamiliar to the client can, however, be particularly challenging for the client. This is when learning about the intricacies and complexities of the design process and the architect's language is crucial in assisting the client's decision-making throughout the design process. A lack of shared language between the architect and client can impact on the client's learning process since the architect has a key role in explaining and familiarising the client with the complexities surrounding the design process. Therefore it is argued that an increased level of compatibility between the architect and client's habituses can facilitate the client's learning.

3.8 Summary

Figure 3.6 is an abstract representation of the social space occupied by the architect and client over the course of their relationship on the house project. An underlying assumption of this study is

that the architect and client's habituses have a degree of influence over each other during habitus shock. It proposed that the effective management of the client's habitus shock experience can improve or hinder the success of the architect-client relationship. Therefore it is important to explore the client's adjustment experience during habitus shock and the benefits of the client's learning as a result. Specifically, it is important to investigate the active role that the client plays during habitus shock and the role that the architect plays in the facilitation of the client's learning and how this can be utilised to develop successful architect-client relationships on house projects. This study seeks to describe and explain the client's adjustment experience during habitus shock on the house project based on the proposed conceptual model (refer to figure 3.7).
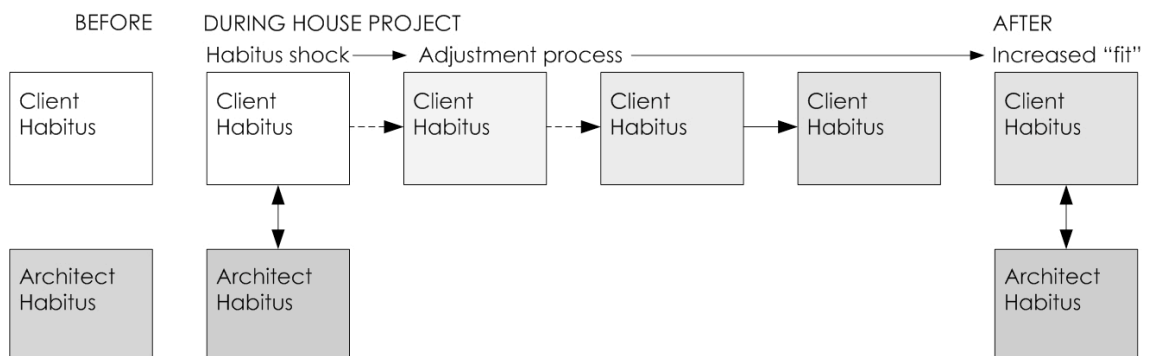
Figure 3.6 A model for successful architect-client relationships on house projects

It is suggested that the client's adjustment experience over the course of their relationship with the architect on the house project can result in learning which in turn leads to an increased fit between the architect and client's habituses. The closer the fit between the habituses the less likely it is for conflicts to occur and hence the higher the likelihood for the quality of the architect-client relationship to be enhanced.

Therefore it is proposed that client learning during habitus shock is a characteristic of successful architect-client relationships, which can be demonstrated in the client's increased adjustment and ability to function competently in the new environment. A number of important questions to this research follows:

What are the stages involved in the client's adjustment process throughout habitus shock?

Can the habitus shock experience result in learning?

What are the factors that can facilitate the client's learning during habitus shock?

A research question explored in this dissertation is now posed:

To what extent does client learning during habitus shock contribute to successful architect-client relationships on house projects?

The following Chapter 4 proposes an empirical methodology to examine in real world situations the architect-client relationship on house projects in light of the proposed conceptual model described in this chapter.

Chapter 4: Research Design

4.0 Chapter 4 Research Design

4.1 Introduction

This chapter outlines the overall research design used to examine the conceptual model proposed in Chapter 3 and is divided into two main parts.

The first part of the chapter is focused on examining the nature of the research problem to determine the most appropriate approach to develop the proposed model. It was considered that a qualitative method was the most appropriate approach for this study. *Section 4.2 Research strategy* revisits the research objectives, research question and propositions described in Chapter 3 with the aim of focussing the inquiry and observations of the phenomenon under study. *Section 4.3 Research method* includes a discussion of the main characteristics differentiating the quantitative and qualitative approaches to justify the selection of the qualitative method for this study in light of the nature of the research problem. *Section 4.4 Qualitative approach* includes a generic description of the qualitative research process.

The second part of this chapter is devoted to a description of the specific qualitative research process adopted for this study to capture empirical material to explain the architect-client relationship in real world situations. The interpretive framework of this study is underpinned by the constructivist approach, the strategy of inquiry is the case study strategy and the method for collecting and analysing empirical material is the narrative inquiry approach. *Section 4.5 The researcher* highlights the researcher's background and its relationship with the research process. *Section 4.6 Constructivist paradigm* includes a discussion of the epistemological, ontological and methodological premises of the constructivist interpretive framework. *Section 4.7 Case study strategy* provides a discussion of the case study strategy undertaken for this study through an analysis of five case studies involving five architect-client relationships. *Section 4.8 Narrative analysis* includes a description of the narrative inquiry approach and provides justification for it is a particularly suitable method to examine the habitus shock phenomenon. *Section 4.9 The art of interpretation* continues to describe the research process in narrative analysis with a focus on the methods for data reduction and interpretation.

4.2 Research Strategy

The model described in Chapter 3 pursues a new direction and the strategy proposed is of an exploratory nature. The research objectives, research question and proposition of this study are revisited in this section with the intention that they will give direction to the selection of the overall research design for this study.

4.2.1 Research objectives

The purpose of this research is to explore the complex nature of the architect-client relationship on house projects by addressing the research gaps outlined in *Section 2.5 Implications for the present research*. This research seeks to describe and explain the habitus shock phenomenon by examining real world situations on house projects as informed by the proposed conceptual model with a focus on the client's "voice". The research objectives include:

- to describe and explain the stages involved in the client's adjustment process during habitus shock

- to establish the extent to which the habitus shock experience results in learning

- to investigate the factors that can facilitate client learning during habitus shock

4.2.2 Research question

The research question posed is:

> *To what extent does client learning during habitus shock contribute to successful architect-client relationships on house projects?*

4.2.3 Proposition

The underlying proposition of this research is that client learning achieved during the habitus shock experience contributes to successful architect-client relationships on house projects. As previously outlined, the client may experience habitus shock when they enter into a relationship with the architect on a house project. It is likely that the architect and client's habituses encounter conditions which are different from those they are accustomed to when a mismatch between the habituses occurs. Clients who have little understanding of the complex nature of the design and construction process and the associated architectural habitus may feel that they cannot function competently within the new environment where the values and norms they have been accustomed to may not be shared by the architect and vice versa. This lack of shared values, between the architect and client can lead to misunderstandings and failed relationships as in the case of the Farnsworth house discussed in *Section 3.5.2 Second birth and the architect-client relationship*.

The management of the mismatch between the habituses can improve or hinder the success of the architect-client relationship. Over the course of their relationship with the architect, the client may seek ways to cope in the new environment they are experiencing. It is suspected that in the attempt to cope in the new environment, the client may acquire new skills and knowledge to help them function more competently. Furthermore it is proposed that this process of learning contributes to the development of successful architect-client relationships because it is the client's acquisition of the architect's cultural competency which ultimately leads to an increased fit between the architect and client's habituses.

An increased fit between the habituses is a critical component in developing successful relationships because it is through the shared language, values and understanding that the architect and client can appreciate and value similar things (Green, 1996). Once the credibility

of the architect has been established the architect is then able to encourage the development of different ways of thinking by introducing various new design ideas and concepts. Over a period of time the architect can influence and facilitate the client's achievement of learning.

The client's habitus shock experience, when managed appropriately, offers the potential to enhance their experience and improve satisfaction. The success of an architect-client relationship is of course a subjective matter where what one views as a successful relationship can potentially be viewed by another as a failure. Past research (Cuff, 1991) has identified that satisfied clients contribute to successful relationships but the general trend in research has been one of investigating factors relating to dissatisfied clients and failed relationships (for example, Brown, 2001). Therefore it is useful to examine characteristics of successful relationships and satisfied clients. The potential for understanding characteristics of successful relationships lies in the consideration of the client's "voice" in the exploration of the proposed habitus shock model of architect-client relationships on house projects.

4.3   Research Method

Two main research approaches have been identified to explore the proposed model including the quantitative and qualitative approaches. In order to determine the most appropriate approach to develop the proposed model, the nature of the present research will be considered in this section followed by a discussion of the characteristics differentiating the two approaches.

4.3.1 Nature of research problem

There are five main characteristics of the present research, that is, this research is:

- exploratory in nature,

- focussed on an in-depth understanding of the phenomenon under study,

- focussed on revealing the "voice" of the client,

- underpinned by the position that there can be multiple versions of the 'truth', and

- still largely "under development" where the tools, methods and techniques of representation and interpretation are not strictly defined

Firstly, this is exploratory research because there have been limited studies specifically exploring the intimate relationship between the architect and client on house projects. As indicated in *Section 2.5 Implications for this research*, there has been little empirical research conducted on how issues surrounding conflicting worldviews between the architect and client are managed to achieve project success. For example, Brown's (2001) study, although useful in cataloguing perceived causes of failure in building projects does not offer much insight into the *actual nature of such failures*. In his survey of clients and consultants, subjective terms found in participant responses were "quantified by reference to a percentage or other relevant hard figure" (Brown, 2001, p.7) to allow for comparison of data. It is argued that the use of subjective terms by participants is most useful to provide a richer and deeper understanding of the *nature of the problem* in terms of how and why architects and clients successfully manage their conflicting

worldviews, which is the most significant gap in the body of work relating to client-designer relationships. This study seeks to address this gap by building on the work of past empirical studies (Cuff, 1991; Barrett and Stanley, 1999; Emmitt and Gorse, 2007) to explain the *nature* of the problematic architect-client relationship on house projects.

Secondly, the proposed model is concerned with clarifying through rich descriptions the architect and client's experiences on the house project and their understanding of the key events and consequences of actions, which led to the *success* of the architect-client relationship. There has been an implication within past empirical work that the nature of the architect-client relationship on the house project corresponds to the proposed habitus shock phenomenon (Cuff, 1991; Friedman, 1998). However it has not been investigated to the extent where the past studies can explicitly provide rich descriptions of the relationship between the architect-client interactions and the habitus shock phenomenon. It is noted that it was not the intention of the studies to investigate in-depth the nature of the interactions between the architect and client.

Thirdly, the proposed model seeks to explore the "voice" of the client and the client's active role in the architect-client relationship on the house project. As outlined in *Section 2.5 Implications for the present research*, there is limited research to understand client behaviour and how clients operate in their experience of uncertainty on projects. For example, through the case study approach, Cuff (1991) described the everyday world of architectural practice through observations of more than 200 individuals within 80 architectural firms. Cuff (1991) identified that design excellence relies on a mix of client, architect and project attributes. She explored the architect-client relationship in successful situations and provided rich descriptions on the characteristics of excellent projects. However, the focus of the study was on the perspective of the architect. In order to achieve a better understanding of the architect-client relationship there is the need to observe the situation not only from the architect's perspective but also the client's.

Fourthly although the focus of this study is on the "voice" of the client it is equally important to capture the architect's perspective in relation to the phenomenon under study. The underlying assumption of this research is that the architect and client may have different views of the habitus shock phenomenon and therefore capturing the multiple realities constructed by both the architect and client should contribute to a wider understanding of the research problem and the development of the proposed model.

Finally, as previously outlined, this is exploratory research into a particularly complex phenomenon. As such the proposed model is largely still "under development", thereby requiring a method of inquiry recognised as rigorous and also one that will allow for the clarification of issues through the fluid employment of interpretive practices to piece together the complex phenomenon of the client's habitus shock experience.

4.3.2 Qualitative vs quantitative approach

After summarising the nature of the research problem, a consideration of the key characteristics of the quantitative and qualitative approach can assist in the selection of the most appropriate method to develop the proposed model. There has been much debate surrounding the divide between the quantitative and qualitative approach. There are, however, five key distinguishing

factors between the two research styles (Becker, 1996; Miles and Huberman, 1998; Lincoln and Guba, 2000; Punch, 2005):

- Exploratory examination of everyday life in their natural settings vs examination of well defined situations in experimental settings

- Securing rich vs general descriptions

- Focus on individual's "voice" vs broad "brushstroke" view

- Interpretive paradigms and positions concerning reality

- Fluid vs strict set of methods and practices

Firstly, while qualitative research is largely exploratory and seeks to generate hypothesis, quantitative research tends to be more focused and hypothesis-driven. While quantitative research is carried out in artificial experimental settings, qualitative research is often concerned with studying people, things and events in their natural settings (Denzin and Lincoln, 2005; Punch, 2005). As such, the main task in qualitative research is based on an idiographic approach to clarify the ways that people understand, account for and take action in their everyday practice within particular settings directing attention to the specifics and richness of particular cases. Quantitative researchers tend to abstract from the everyday social world and do not attempt to study this world directly. Instead they seek a more nomothetic approach deriving from the study of large numbers of randomly selected cases (Denzin and Lincoln, 2005, p.12). Therefore qualitative analysis is highly interpretive and involves the clustering of words into themes and patterns while quantitative research tends to be associated with "numbers" and the identification of statistically significant and reproducible results (O'Leary, 2005).

Secondly, a key focus of qualitative research is on the significance of the rich descriptions of the social world, which is reflective of the everyday lives of individuals or groups under study (Miles and Huberman, 1998; Denzin and Lincoln, 2005). On the contrary, quantitative research is deliberately unconcerned with the rich and detailed descriptions because it is believed that "such detail interrupts the process of developing generalisations" (Denzin and Lincoln, 2005, p.12.).

Thirdly, while both quantitative and qualitative research is interested in the individual's point of view, qualitative research seeks to capture the perceptions of individuals or groups ""from the inside", through a process of deep attentiveness, of empathy" (Miles and Huberman, 1998). Qualitative researchers argue the inability of quantitative researchers to capture the "voice" of the individuals or groups under study due to their reliance on remote and randomly selected samples whereas quantitative researchers view the "empirical materials produced by interpretive methods as unreliable, impressionistic and not objective" (Denzin and Lincoln, 2005, p.12).

Fourthly, quantitative research has largely been based on the positivism paradigm (Tesch, 1990). The positivism stance holds that there is a reality, which can be captured and understood (Guba, 1990). Furthermore the positivism paradigm is typically linked to highly structured research designs with conceptual frameworks and research questions which are deductive and hypothesis-driven and often associated with the "hard sciences" (Punch, 2005). Qualitative research, on the other

hand, tends to be more multi-dimensional and pluralistic in respect to interpretive paradigms (Punch, 2005) ranging from positivism to postpositivism, to constructivism, to critical theory, to feminist, to queer theory. Qualitative research is therefore underpinned by the position that there can be multiple versions or interpretations of the "truth".

Finally, while quantitative research tends to focus on tightly defined sets of procedures and instruments for study (O'Leary, 2005), qualitative research often relies on an eclectic use of multiple methods and strategies aimed at capturing as many versions of reality as possible (Denzin and Lincoln, 2005, p.11). Furthermore, in qualitative research, the researcher often becomes a *bricoleur* or quilt maker, borrowing from many disciplines to produce a bricolage, that is, "a pieced-together set of representations that is fitted to the specifics of a complex situation. The bricolage, which is the result of the bricoleur's method is an emergent construction that changes and takes new forms as the bricoleur adds different tools, methods, and techniques of representation and interpretation to the puzzle" (Denzin and Lincoln, 2005, p.4).

4.4   Qualitative Approach

Based on the characteristics of this research problem and the differences between the quantitative and qualitative approaches discussed, it is clear that the most appropriate method for this study is a qualitative approach. A more detailed understanding of what is involved in a qualitative approach is now considered.

Qualitative research operates within a complex web of "interconnected family of terms, concepts and assumptions" crosscutting disciplines, fields, subject matters and historical moments (Denzin and Lincoln, 2005, p.2). Therefore any definition of qualitative research must work within this complex web, making it a difficult task to define the term. Nonetheless, Denzin and Lincoln (2005, p.3) offer the following generic definition:

> "*Qualitative research is a situated activity that locates the observer in the world. It consists of a set of interpretive, material practices that make the world visible. These practices transform the world. They turn the world into a series of representations, including field notes, interviews, conversations, photographs, recordings, and memos to the self. At this level, qualitative research involves an interpretive, naturalistic approach to the world. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them*"

Denzin and Lincoln (2005, p.23) outline a five-phase qualitative research process, which has been adopted for this study:

- The researcher: in conducting qualitative research, the researcher brings with them a set of personal values, beliefs and influences which can simultaneously guide and constrain the work that is performed in a study. Therefore it is important that the values and influences of the researcher are exposed in order to minimise potential for bias. This is discussed in detail in *Section 4.7 Researcher*.

- Interpretive paradigms: are a basic set of beliefs that guides the researcher's actions. The present research is underpinned by a constructivist paradigm, explained in detail in *Section 4.6 Constructivist paradigm*

- Strategies of inquiry: a strategy of inquiry is composed of a "bundle of skills, assumptions, and practices that the researcher employs as he or she moves from paradigm to the empirical world". The strategy of inquiry adopted for this study is the case study strategy and this is explained in detail in *Section 4.7 Case study strategy*

- Methods of collecting and analysing empirical material: there are many ways in which qualitative researchers can collect and analyse empirical material. In addition, the manner in which the researcher reads and analyse the data collected can be performed through a variety of ways. The selection of methods is often guided by the research problem in question and the most appropriate way to explore the problem. The narrative inquiry approach is employed as the method for collecting and analysing empirical material in the present study, explained in detail in *Section 4.8 Narrative Analysis*

- The art of interpretation: the final stage of qualitative research involves the interpretive practice of making sense of the findings, which can again involve a variety of methods to develop multiple interpretive truths. The specific methods for interpreting the findings in this research are based upon the narrative inquiry approach, described in detail in *Section 4.9 The art of interpretation.*

The following sections will now consider each of these stages within the qualitative research process specifically in relation to the present research.

4.5 The Researcher

A qualitative researcher enters into a deeply rich and complex environment where the research process is influenced by their personal history, biography, gender, social class, race, ethnicity and those people in the setting. Therefore the researcher's background and its relationship with the research process is critical for a qualitative study. The researcher's background is now outlined.

The researcher is a Chinese-Malaysian female born into a middle class family. She attended public schools throughout both primary and secondary education where the spoken language was English. She attended a Malaysian university completing a Bachelor of Science in 2001 and then attended an Australian university completing a Bachelor of Architecture in 2003.

Since 2004 the researcher has been employed on a number of national research projects investigating a range of topics including design firm internationalisation, sustainable urban development decision-making policy, process and practice, social capital in SMEs and government supply chain management. The researcher is a member of the Centre for Interdisciplinary Built Environment Research. She has also been a casual tutor teaching Research in the Built Environment to Honours undergraduate students in the disciplines of architecture and construction management since 2004.

The researcher has also been a part of a small architectural consultancy firm conducting work mainly in residential design since 2006. The firm is composed of two staff members including the researcher. Over the course of this dissertation the researcher has been involved with the design of a number of house projects for private clients. She has had first hand experience in attending meetings and dealing with clients on house projects particularly during the briefing stages of projects. Although the analysis and the interpretations presented in this dissertation is limited to the specific data collected for this study the research has nonetheless been informed by the researcher's personal observations of architect-client relationships on house projects.

The type of work that the researcher is involved in places her within a social milieu which shapes her behaviour and thinking and thereby interpretation of the phenomenon under study. The social milieu or group of people the researcher is associated with are academics, researchers and students involved in architecture and construction management.

The researcher has been living in Australia since 2002 and has therefore had first hand experience of the culture shock phenomenon. Specifically she has insights into the phenomenon under study based on her own experiences of having lived, studied and worked in two different cultures.

It is argued that the greater the understanding and appreciation of the architectural milieu, the built environment system or environment that the architect and client are a part of, the richer the interpretations of the phenomenon under analysis. The researcher's background and personal experiences with the phenomenon under study is therefore a critical component of the whole research. This is not to say that better research studies result from the researcher having intense relationship with the phenomenon or subjects under study; however it does imply that the understanding of the data can be enhanced through the researcher's understanding and appreciation of the phenomenon. The research process and the interpretations made on this study are inevitably shaped by the researcher's background and experiences and *Section 4.9.4. Issues concerning validity, authenticity, voice and representation* highlights strategies which are used to minimise potential biasness in the researcher's interpretations.

4.6   Constructivist Paradigm

Within qualitative research the interpretive paradigm is the "net" which encompasses the researcher's ethical, epistemological, ontological, and methodological premises and is the "basic set of beliefs that guides action" (Denzin and Lincoln, 2005, p.22), Each interpretive paradigm asks the researcher a set of questions based on how they see the world and act in it (Denzin and Lincoln, 2005, p.183):

> *Epistemology: How do I know the world? What is the relationship between the inquirer and the known?*
>
> *Ontology: What are my beliefs about the nature of reality?*
>
> *Methodology: What is the best means for acquiring knowledge about the world?*

At the most general level, qualitative research is composed of four major interpretive paradigms, namely, positivist and postpositivist, constructivist-interpretive, critical and feminist-poststructural. These four major abstract paradigms, however, can become more complex because there can

be multiple versions of these paradigms. For example, the feminist paradigm can be further classed into the Afrocentric and the poststructural and the critical paradigm into ethnic, Marxist and cultural studies. Table 4.1 provides a summary of the key characteristics relating to each of these paradigms.

Table 4.1 Interpretive paradigms (source: Denzin and Lincoln, 2005, p.24)

Paradigm/Theory	Criteria	Form of Theory	Type of Narration
Positivist/ postpositivist	Internal, external validity	Logical-deductive, grounded	Scientific report
Constructivist	Trustworthiness, credibility, transferability, confirmability	Substantive-formal	Interpretive case studies, ethnographic fiction
Feminist	Afrocentric, lived experience, dialogue, caring, accountability, race, class, gender, reflexivity, praxis, emotion, concrete grounding	Critical, standpoint	Essays, stories, experimental writing
Ethnic	Afrocentric, lived experience, dialogue, caring, accountability, race, class, gender	Standpoint, critical, historical	Essays, fables, dramas
Marxist	Emancipatory theory, falsifiability dialogical, race, class, gender	Critical, historical, economic	Historical, economic, sociocultural analyses
Cultural studies	Cultural practices, praxis, social texts, subjectivities	Social criticism	Cultural theory as criticism
Queer theory	Reflexivity, deconstruction	Social criticism, historical analysis	Theory as criticism, autobiography

The "net" that defines the researcher's worldview as interpretive-bricoleur and basic beliefs about epistemology, ontology and methodology, underpinned by the constructivist paradigm is now summarised. According to Lincoln and Denzin (2005, p.24, 184),

> "The constructivist paradigm assumes a relativist ontology (there are multiple realities), a subjectivist epistemology (knower and respondent cocreate understandings), and a naturalistic (in the natural world) set of methodological procedures…The traditional positivist criteria of internal and external validity are replaced by such terms as trustworthiness and authenticity. Constructivists value transactional knowledge…Constructivism connects action to praxis and builds on antifoundational arguments while encouraging experimental and multivoiced texts"

Firstly, the development of the model for architect-client relationships in the house projects seeks to observe the multiple realities constructed by the architect and client and the negotiation between these realities. In keeping with the constructivist paradigm of relativist ontology, the premise of this study is that there may not be a true reality of the client's habitus shock

experience and also what constitutes a successful architect-client relationship. Instead the architect and client will construct different versions of the truth based on their own experience and understanding of the relationship. Therefore by exploring the multiple realities reconstructed through the understandings of the architect and client there will be a more complete picture or understanding of the phenomenon.

Secondly, the development of the proposed model is based on the premise that the researcher and the researched jointly create understandings in a subjective world. Although the development of the model, data collection tools and the ultimate representation of findings are being performed by the researcher, this will be guided by the architect and client's stories, which are shaped in part by interaction with the researcher.

Finally, the phenomenon under study occurs in a natural world. Therefore this study adopts a set of naturalistic methodological procedures to explore the architect-client relationship. The selection of these naturalistic methods to collect and analyse data relating to the architect-client relationship is discussed in *Section 4.9 Narrative Inquiry.*

4.7   Case Study Strategy

In keeping with the notion that the researcher is a bricoleur, the strategy of inquiry for this research involves using different methods of collecting and analysing empirical material. This section in particular describes the case study approach, which will be employed for this study as the strategy of inquiry. The section begins by describing the justification for why the strategy was selected and is then followed by a description of the specific processes undertaken for this study in light of case study literature relating to the:

- definition of the case and unit of analysis
- types of case studies
- case selection and data sources
- within-case and cross-case analysis

4.7.1 Case Study Justification

Case study research involves the investigation of a particular contemporary phenomenon within its real life context (Yin, 1984; Miles and Huberman, 1994). The selection of case study research is one that is motivated by the 'what' or the phenomenon that is to be studied. It is therefore not a methodological choice but rather one that is focused on studying a case or a number of cases in detail in its natural setting to develop as complete an understanding of the case(s) as possible while at the same time recognising its complexity and context (Stake, 2005; Punch, 2005).

The case study strategy is considered an appropriate choice for this study due to three key factors. Firstly, case study research is focused on studying a setting or contemporary phenomenon embedded in its real-life context (Yin, 1994; Groat and Wang, 2004) and encourages in-depth investigation "into the thick of what is going on" (Stake, 2005, p.449). Past studies exploring the client-architect relationships have tended to focus on large firms or high

profile architects and the relationships these architects have with their clients (for example, Friedman, 1998; Ferguson, 1999). Consequently there has been little understanding of the complexities surrounding the *everyday* world of contemporary architectural practice and in particular the highly intense and intimate relationship between the sole practitioner or small firms and the private client. It is noted that the highly intense and uncertain environment is a characteristic common to all projects regardless of the architect or client type. However what is intensified on the house project is that the client and architect often invest a significant amount of personal and financial commitment on the project which inevitably leads to a highly charged and emotional environment in which the architect and client operate within. Therefore the case study approach is suited to examine in-depth the real-life context of the architect-client relationship on house projects.

Secondly, case study research investigates a research problem through interpretation with a focus on the 'how' and 'why' questions (Yin, 1994). As previously outlined, there has also been little empirical research conducted on how conflicting worldviews are effectively managed to achieve client satisfaction and successful relationships. Therefore the case study research is appropriate to investigate the habitus shock phenomenon to describe not only 'how' and 'why' the conflicting worldviews occur but also 'how' and 'why' they are managed on house projects.

Finally, case study research allows for the selection of cases, which are exemplars of the phenomenon under exploration (Stake, 2005). This research aims to investigate specific examples that are representative of the phenomenon where the architect-client relationship has achieved success and client satisfaction. The focus of past research has tended to be on the reporting of unsuccessful projects and failed relationships (for example, Brown, 2001; Abadi, 2005), thereby resulting in a lack of identification of critical success factors. Although useful for highlighting the complexities which participants face while working together on projects, the studies offer little insight into the manner in which participants achieve consensus and maintain relationships on projects (Emmitt and Gorse, 2007). There are only a limited number of examples that reflect successful architect-client relationships and can provide rich descriptions of the phenomenon to explain 'how' and 'why' the architect and client were able to achieve successful relationships on the house projects. Case study research offers the opportunity to select and examine in detail such phenomenon.

4.7.2 Defining the case & unit of analysis

The case is a "bounded system" (Yin, 1994) defined as a phenomenon of some sort occurring in a bounded context which can be simple or complex (Stake, 2005, p.444). A case can comprise of a range of units including an individual, group, nation, decision, policy, process, incident or event and attributes of individuals (Brewer and Hunter, 1989; Miles and Huberman, 1994; Punch, 2005). While it may not always be easy to define the boundaries between the case and context, it is nonetheless useful to specify the case (Stake, 2005).

Although the focus of case study research is on the preservation of the wholeness, unity and integrity of the case, "the case is the case of something" (Punch, 2005, p.145). The unit of analysis needs to be clearly determined to provide focus to the research (Stake, 1988, p. 258), that is,

there is a need to confine attention to those aspects that are relevant to the research problem in question since not everything about the case can be studied (Punch, 2005, p.145). A common approach to define this is through the use of research questions (Stake, 1998).

The research question for this study has been described in *Section 4.2.2 Research question*. Based on the research problem and question, the focus of the research is the habitus shock phenomenon and the associated experiences of the client and architect on a house project. Therefore each case is composed of one architect and client who have entered into an architect-client relationship on a house project. This can include houses designed from *greenfield* sites or new buildings as well as house alterations and additions.

The unit of analysis under study has been defined as the architect-client relationship on the house project. Each house project is comprised of one architect-client relationship even though there may be more than one client involved. The term *client* in singular form is used to represent all the clients involved on the one project. For example, on one house project there may be two persons, that is, a husband and a wife interacting with the architect where the term *client* represents both the husband and wife as a single unit interacting with the architect through one architect-client relationship.

The cases explored the highly customised house project where the clients were composed of individuals with different requirements living together in the same house. Even though there was often more than one person acting as the client, the clients tended to function as one single unit or entity from a habitus perspective in the architect-client relationship. Furthermore, not all individuals in the one family or unit were involved throughout the entire project where at times the unit may have been represented by one specific individual. For example a husband may have had a high level of involvement at the beginning of the project but his role may have been taken over by the wife at later stages of the project. Therefore it is the combination of the different individuals within the unit's participation on the project which formed the unit's relationship with the architect as a whole. It is this single architect-client relationship on the house project that was the focus of this study.

Different clients within one house project may develop individual relationships with the architect over the course of the project. A study exploring the differences between the relationships would be useful, however, the focus of this study was on the overall project outcome, that is, the clients functioning as units or families' overall perception of the project and it's associated process and architect-client relationship as successful. Therefore instead of examining the individual clients within a unit's *multiple relationships* with the architect as separate units of analysis it was important to capture the complete 'picture' of the unit's *single relationship* with the architect to explore the manner in which overall client satisfaction and successful relationships was achieved on the projects.

Successful relationships on projects can be measured through a number of ways including high design quality, timely and within-budget completions, minimal conflicts between participants, etc. For the purposes of this research, a successful architect-client relationship has been defined

from the architect and client's perspectives as relationships in which the clients were satisfied with their experiences with the architect on the house project.

4.7.3 Types of case study

Stake (2005) identified three main types of cases, namely, the intrinsic, instrumental and multiple or collective case study. The *intrinsic* case study is undertaken to achieve a better understanding of a particular case, not because the case "represents other cases or because it illustrates a particular trait or problem, but instead because, in all its particularity and ordinariness, this case itself is of interest" (Stake, 2005, p.445). On the other hand, the *instrumental* case study is undertaken when a particular case is investigated to provide insight into a specific issue, to redraw generalisation (Stake, 2005, p.445) or to refine a theory (Punch, 2005, p. 146). According to Stake (2005), the instrumental case which is investigated in-depth supports our understanding of something else. The *multiple* or *collective* case study is undertaken when a number of cases are investigated jointly to learn more about a phenomenon, population or general condition (Stake, 2005, p. 445). The cases selected for study may or may not be known to demonstrate common characteristics but are chosen because it is believed that understanding the cases will "lead to better understanding, and perhaps better theorizing, about a still larger collection of cases" (Stake, 2005, p.446).

The multiple or collective case study approach was conducted for this study through an investigation of a number of cases because it sought to learn more about the habitus shock phenomenon on house projects. It is anticipated that understanding a number of architect-client relationships on house projects can lead to greater understanding about how to develop successful architect-client relationships.

4.7.4 Case selection & data sources

Case selection is one of the most important aspects of conducting case study research as the appropriate selection of the case(s) can determine the extent to which we can understand the phenomenon under study (Yin, 1989; Vaughn, 1992; Stake, 2005). Cases involved with intrinsic case study are typically pre-identified whereas instrumental and collective case studies require cases to be selected (Stake, 2005). The case(s) selected should be in some way representative of some population of the cases (Huberman and Miles, 1994; Ryan and Bernard, 2000).

Although it is important that case selection represents typicality it is also important to select cases, which offer the opportunity to learn. This could mean selecting the case that is most accessible or the one that the researcher can spend the most time with. Stake (2005, p.451) states,

> *"The researcher examines various interests in the phenomenon, selecting a case of some typicality but leaning toward those cases that seem to offer opportunity to learn. My choice would be to choose that case from which we feel we can learn the most…Sometimes it is better to learn a lot from an atypical case than a little from a seemingly typical case".*

Case study literature does not indicate any precise guides to the number of cases to be included in the research (Romano, 1989; Patton, 1990). A commonly recommended approach is that cases should be added until 'theoretical saturation' (Eisenhardt, 1989) or the 'point of

redundancy' is reached' (Lincoln and Guba, 1985, p204). Some advocate a minimum of two, but the usual view is "in practice four to six groups probably form a reasonable minimum for a serious project" (Hedges, 1985, p76). The widest accepted range falls between two to four as a minimum and ten to fifteen as a maximum. The number of cases included is however only one aspect as the depth and richness of the cases is also another critical component of case study research.

In total, two architects and four of their clients were included in this research. It is anticipated that five case studies comprising five architect-client relationships should provide sufficient information on the habitus shock phenomenon to achieve the study's aims of identifying the extent to which client learning during their habitus shock experience can contribute to successful architect-client relationships.

Two architects who are practising architecture in Newcastle, NSW were selected for this research. The method for selecting the architects was based on firstly, their representation of typicality and secondly, the potential to offer the opportunity to learn. Firstly, the majority of architects in Australia are responsible for managing their own architectural practice, with one in three architects describing themselves as sole practitioners and approximately 30% as a partner or director of a practice (RAIA, 1999). Therefore the two architects selected, who are the directors of two small architectural practices employing less than three staff members in Newcastle, New South Wales are largely representative of a typical practising architect in Australia.

Secondly, the two architects have been selected due to their accessibility and willingness to participate in the research. The first architect, A1 lectures in the institution where this research was being carried out and therefore the researcher was able to spend a considerable amount of time with the architect for the purposes of the research. The second architect, A2 has also been a casual tutor at the same institution between 2000 and 2007. As lecturers or tutors, the architects tend to hold a favourable position in conducting research and thus were more willing to participate and offer their time to participate in interviews and to identify potential clients for interview by the researcher. Furthermore because of their teaching duties the architects chosen reflected upon their work in an active manner and were able to articulate ideas which contributed towards describing their architectural habitus. More specific details relating to the backgrounds of these two architects are provided in *Chapter 5: Results.*

A similar process has been undertaken for the selection of clients. As previously outlined, this research focussed on projects which achieved client satisfaction. Therefore the selection of clients was largely based on considerations of firstly, a client representing a satisfied client and secondly access and opportunity to learn. The selection of clients included in the research was performed jointly with the architects since it was the architects who were able to identify which of their clients were satisfied with the project outcomes. In total, five *clients* were selected for this study.

The five architect-client relationships formed the five case studies explored in this research. The different characteristics of the case studies are presented in Figure 4.1.

```
HOUSE PROJECT 1                                  HOUSE PROJECT 2
Design ──────► Construction ──────► Occupancy    Design ──────► Construction ──────► Occupancy
┌─────────────────────────────────────────────┐
│ CASE STUDY 1:                                 │
│ Client 1, Architect 1                         │
├─────────────────────────────────────────────┤
│ CASE STUDY 2:                                 │
│ Client 2, Architect 1                         │
├─────────────────────────────────────────────┤                ┌──────────────────────┐
│ CASE STUDY 3:                                 │──────►         │ CASE STUDY 4:        │
│ Client 3, Architect 1                         │                │ Client 4, Architect 1│
├─────────────────────────────────────────────┤                └──────────────────────┘
│ CASE STUDY 5:                                 │
│ Client 5, Architect 2                         │
└─────────────────────────────────────────────┘
```
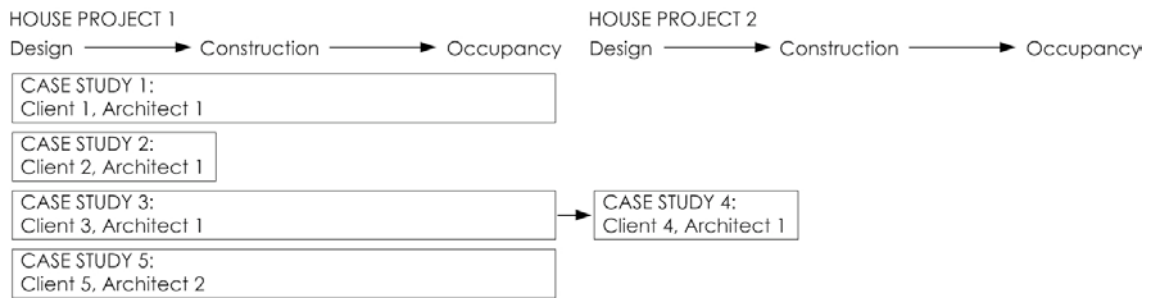
Figure 4.1 The different characteristics of the five case studies explored in this research

As shown in Figure 4.1, the five cases explored present a number of similarities and differences in the level of exposure the clients have had in relation to an architect and the associated architectural habitus. Clients 1, 3 and 5 were involved in one completed house project each. Therefore Clients 1, 3 and 5 have had the experiences of being in a relationship with Architects 1 and 2 respectively from the beginning till the end of a house project and have lived in the house after project completion.

Client 4 on the other hand was involved with one completed house project and at the time of the interview was in the process of their second project and relationship with Architect 1. Clients 3 and 4 are the same people. However, for the purposes of this study given that the unit of analysis is the architect-client relationship, the two projects and associated relationships were analysed separately as individual units of analysis. The analysis of case study 4 was therefore limited to Client 4's relationship with Architect 1 until the end of the design stage, however, was informed by their past experiences of having been in a relationship with the architect on their previous house project, that is, case study 3.

At the time of the interview with Client 2 the project was in the process of progressing to the construction stage. Client 2 had only been in a relationship with Architect 1 from the start of the project until the beginning of the construction stage and therefore the discussion on case study 2 is limited to the analysis of the relationship within this time period.

4.7.5 Within-case & cross-case analysis

There are two key ways of investigating case studies; within-case and cross-case analysis. The multiple case study is focused on both within and cross-case. Within-case analysis seeks to address two levels of understanding; firstly, the descriptive meaning of 'what is going on'; and, secondly, the explanatory meaning of 'why is it happening' (Miles and Huberman, 1998). Within-case analysis involves examining each case as an individual 'experiment' to identify themes and explanations for their occurrence (Miles and Huberman, 1998).

Cross-case analysis enables the identification of patterns of particular phenomenon across different cases to enhance the generalisability of results (Huberman and Miles, 1998). Those instances in which particular cases do not fit the common patterns established do not necessarily discount the results but instead may provide an opportunity for close analysis to add further depth and understanding of that phenomenon (Perry, 1998). Cross-case analysis can be approached in two ways (Miles and Huberman, 1994). The first approach investigates one case

in-depth and the patterns identified in the first case are subsequently compared with patterns in successive cases (Miles and Huberman, 1994, p174). An alternative approach is to centre on one variable or category of variables across all cases (Eisenhardt, 1989) requiring the researcher to "*select categories or dimensions, and then look for within group similarities coupled with intergroup differences*' (Eisenhardt, 1989, p540). Both within-case and cross-case analysis allows the researcher to examine similarities and differences in relationships within the data to search for patterns in the data that emphasise why differences occur (Eisenhardt, 1989).

For this study, both within-case and cross-case analysis was conducted across the five case studies. Firstly, each case study was examined individually to identify themes and explanations for their occurrence. Further to this, cross-case analysis was conducted to identify similarities and differences between the case studies.

Within an ideal data environment, all case studies should have similar characteristics to allow for a cross-case analysis to be conducted. However, as previously outlined, the different case studies have similarities and differences in the level of experience the client's have had in being in an architect-client relationship on a house project. Nonetheless the differences between the case studies can serve to add further depth and insight into the phenomenon.

Cases 1, 3 and 5 are similar because the clients from these three case studies have been in a relationship with the architect from project initiation until project completion and have lived in their houses post project completion. Therefore the client's habitus shock experiences from project initiation until occupancy can be compared across three cases to identify similarities or differences. The client's habitus shock experience in case 2 can only be compared with cases 1, 3 and 5 from project initiation until the end of the design stage. Case 4 on the other hand can be compared with the other four case studies to identify the similarities or differences between the experiences of a client who was in two relationships with the architect with clients who were in one relationship with the architect.

The primary method for data collection for this study was the interview process through a narrative analysis approach, which is now discussed.

4.8   Narrative Analysis

This section describes the narrative analysis approach, which was the method used for collecting and analysing empirical material. The section begins with a general description of the various terms surrounding the narrative analysis approach and is followed by a justification for why it was the chosen method for this study. Finally, the section includes a description of the approaches past researchers have used in the narrative mode as well as the specific methods that were relevant to this study.

4.8.1 Description of narrative inquiry

The narrative approach is distinguished by an interpretive thrust dealing with how narrators interpret "things" (Riessman, 1993, p.5) where researchers can systematically go about

interpreting their interpretations (Bruner, 1990, p.51). The stories that narrators tell are both constrained and enabled by a number of social resources and conditions. Although every instance of a narrative is treated as particular, thereby highlighting the uniqueness of each event or action, researchers can employ "this lens to attend to similarities and differences across narratives" (Chase, 2005, p.657) simultaneously emphasising the patterns in the storied selves, subjectivities and versions of reality during a particular time and place (Bruner, 1986; Riessman, 1993; Holstein and Gubrium, 2005).

The term narrative has been defined in various ways depending on who is describing it, from what perspective and context it is viewed (Riessman, 1993). Table 4.2 originally developed by Denzin (1989) presents some of the many different terms used in the narrative inquiry field. The table includes alternate definitions and variations to some of the terms provided by other narrative researchers.

Table 4.2 Terms/Forms and Varieties surrounding the narrative inquiry debate (source: Denzin, 1989, p.47; Riesmann, 1993; Chase, 2005, p.652)

Term/Method	Key Features	Forms/Variations
Self	Ideas, images and thoughts of self	Self-stories, autobiographies
Experience	Confronting and passing through events	Problematic, routine, ritual
Epiphany	Moment of revelation in a life	Major, minor, illuminative, relived
Autobiography	Personal history of one's life	Complete, edited, topical, life story
Ethnography	Written account of a culture or group	Realist, interpretive, descriptive
Auto-ethnography	Account of one's life as an ethnographer	Completed, edited, partial
Biography	History of a life	Autobiography, life history
Story	A fiction, narrative	First or third person
Fiction	An account, something made up, fashioned	Story (life, self)
History	Account of how something happened	Personal, oral, case
Discourse	Telling a story, talk about a text, a text	First or third person
Narrator	Teller of a story	First or third person
Narrative	A short topical story about a particular event and specific characters, an extended story about a significant aspect of one's life	Fiction, epic, science, folklore, myth, personal
Writing	Inscribing, creating written text	Logocentric, deconstructive
Difference	Every word carries traces of another word	Writing, speech
Personal history	Reconstruction of life based on interviews and conversations	Life history, life story
Oral History	Personal recollections of events, their causes and effects, focus on the meanings that events hold for those who lived through them	Work, ethnic, religious, personal, musical, etc
Case History	History of an event or social process, not of a person	Single, multiple, medical, legal
Life history	Account of life based on interviews and conversations	Personal, edited, topical, complete
Life story	A person's story of his or her life, or a part thereof revolving around an epiphanal event or a specific significant aspect of the person's life	Edited, complete, topical, fictional, personal narrative
Self story	Story of self in relation to an event	Personal experience, fictional, true
Case study	Analysis and record of single case	Single, multiple

As shown in Table 4.2, there are various terms or methods used in the narrative inquiry approach, which can inter-relate and overlap with each other. For example, the term narrative can be closely linked to the term life story whereby some authors have used the two terms interchangeably (Chase, 2005). It is not the intention of this study to develop a clear definition of what the different terms surrounding narrative research mean, however, a working definition is useful to provide some context for the discussion that follows. For the purposes of this research, the term narrative is defined as the client or architect's extended story about the habitus shock experience in relation to the house project. The object of investigation in narrative analysis is the story itself (Riessman, 1993), that is, the stories that the architect and client tell the researcher through the interview process.

The habitus shock experience is viewed as a significant aspect of the architect and in particular, the client's life. Therefore the house project and the associated experiences can be viewed as an *epiphanal* event, which may lead to changes to the habitus. According to Denzin (1989, p.70):

> *"Epiphanies are interactional moments and experiences which leave marks on people's lives...They are often moments of crisis. They alter the fundamental meaning structures in a person's life. Their effects may be positive or negative"*

Furthermore the house project and the experience of habitus shock may lead to both positive and negative experiences. Denzin (1989, p.71) also outlines four key forms of epiphanies:

- major epiphany: a major event which touches every fabric of a person's life
- cumulative epiphany: eruptions or reactions to experiences which have been going on for a long period of time
- illuminative or minor epiphany: symbolically represents a major, problematic moment in a relationship or a person's life
- re-lived epiphany: those episodes whose meanings are given in the reliving of the experience

The extent to which the habitus shock experience on the house project has impacted or is impacting on the lives of the architect or client is not known, however, it is proposed that the architect and client's habitus shock experience may relate to at least one of these four forms of epiphanies. Although the habitus shock experience may be an epiphany for both the architect and client, the present research focusses on the habitus shock as an epiphany experienced by the client and is aimed at understanding the client's experiences throughout the process.

4.8.2 Narrative inquiry justification

The narrative offers a way for the client and architect to tell their stories in relation to how the habitus shock experience on the house project led to the client achieving a degree of learning. The narrative inquiry approach is appropriate for this study for several reasons. Firstly, the object of investigation for this study includes stories about the client's habitus shock experience that the architect and client tell through the interview process. Interviews are inevitably reliant on the architect or client's memories and their ability and choice to narrate their version of the 'truth'.

The narrative inquiry method is particularly relevant for this study as it takes into account the subjectivity of the narrators, that is, the architect and client and also the context within which the narrative is told. As stated by Chase (2005, p.656):

> "Narrative is retrospective meaning making – the shaping or ordering of past experience…a narrative communicates the narrator's point of view, including why the narrative is worth telling in the first place. Thus, in addition to describing what happened, narratives also express emotions, thoughts, and interpretations…they highlight the versions of self, reality, and experience that the storyteller produces through the telling"

Narrative analysis therefore explores the culturally rich methods through which the narrator and researcher jointly generate versions of the client's habitus shock experience (Silverman, 2003; Chase, 2005). The researcher as bricoleur thus seeks to piece-together the different versions of reality to identify patterns across the stories while at the same time taking into account the subjectivities and interpretations of the architect and client. Past narrative researchers have shown how narratives can be used to study cultural change as brought about by either contact between different cultural groups or as a result of revolutionary movements (for example, Langness, 1965). Narrative inquiry was therefore particularly suited for this study as it offered a way to examine transformation to the habitus as brought about by contact between the architect and client through the house project.

Secondly, narratives offer an important way to learn about the experiences of the client and architect in house projects whereby "narrative is both a mode of reasoning and a mode of representation" (Bruner, 1986; Richardson, 1990, p.118). Narratives offer the opportunity for individuals to not only "apprehend" the world but also to "tell" about the world (Richardson, 1990). The architect and client narrate their experiences to not only share their past experiences for the researcher to analyse but also to reflect on their own experiences. Narrative is a way of understanding the actions of oneself and others, organizing events into meaningful whole, and connecting and seeing the consequences of actions and events over time (Bruner, 1986; Gubrium and Holstein, 1997; Hinchman and Hinchman, 2001). The narrative mode was therefore particularly useful for systematically studying the key events within the client's habitus shock experience and for connecting and seeing the consequences of those events and actions mapped against the five stages of the culture shock process. Narrative inquiry allowed for the identification of particular connections between events or stages the client experiences throughout the house project (Bertaux, 1981).

Thirdly, narrative inquiry provides the opportunity to intimately understand the "insiders view" of a particular phenomenon (Chase, 2005). According to Riessman (1993, p.5), "…studying narratives is additionally useful for what they reveal about what social life-culture "speaks itself" through an individual's story" (Riesmann, 1993, p.5). Narrative inquiry was therefore relevant in gaining insight into the "insiders view" of the architect-client relationship on the house project and in particular, the client's stories in relation to their habitus shock experience.

4.8.3 Limitations of narrative inquiry

Researchers do not have direct access to the narrator's experience and therefore are reliant on the representations of such experiences in the form of talk, text and interaction. Each form of representation includes a layer of the narrator's interpretation. As highlighted by Denzin (1989) there are inevitable gaps between the actual, telling and finally representation of experience. Ultimately all forms of representation of experience are limited 'portraits' capturing the phenomenon at a specific point in time and in a particular setting (Riessman, 1993). Even though researchers may intend to tell the 'truth' their representations and interpretations of the narrator's experience are ultimately their constructed creations. In keeping with the constructivist paradigm underpinned by the relativist ontology, narrative inquiry assumes that there is no such thing as "view from no where" (Nagel, 1986). Therefore the portraits that researchers collect only represent one version of the truth, that is, the phenomenon is can only be represented partially, selectively and imperfectly (Riessman, 1993).

Narrative inquiry takes on the view that the researchers are a part of the narration, that is, as researchers interpret and present their ideas about the stories examined they are narrating their version of the truth (Chase, 2005). The notion of researchers acting as narrators brings with it a number of issues concerning voice, representation, authenticity and validity. The specific position of the researcher as well as their personal background, values and experiences are therefore critical in representing the 'voice' of narrators . The re-creation of the narrator's voice through the researcher's interpretations and claims therefore needs to be treated with caution, reflection and sensitivity. The researcher's background, values and experiences have been outlined in the previous *Section 4.6 The researcher* in an effort to be transparent about the researcher's interpretations. Specific methods to deal with issues concerning voice, representation and validity are discussed in *Section 4.9.4. Issues concerning validity, authenticity, voice and representation.*

4.8.4 Conducting narrative inquiry

Riessman (1993) presents five levels of representation in the research process of narrative analysis which has been adopted for the present research. Each stage presents the researcher with interpretive issues to consider including;

- attending to experience: who are those who can narrate their stories relating to their experience?
- telling about experience: how to facilitate narrative telling in interviews?
- transcribing experience: how to transcribe for the purposes at hand?
- analysing experience: how to approach narratives analytically?
- reading experience: how to increase validity and authenticity of interpretations?

4.8.5 Attending to experience

The primary aim of this research was to explore the problematic architect-client relationship and to gain insight into the habitus shock phenomenon on house projects. Since the researcher did

not experience the architect-client relationship throughout the house project the researcher had to ask the architect and client to narrate their version of the habitus shock experience.

Throughout the architect and client's process of attending to the habitus shock experience, they are continuously making choices in their active construction of reality in new ways (Riessman, 1993). The specific images and words that make their way into the architect or client's construction of reality can be influenced by their personal interests and values. One client's re-construction of the same habitus shock experience can differ to another. The architect's narration of the same habitus shock experience can also differ from the client's. Therefore, there is the need to collect multiple versions of reality from as many perspectives as possible. As previously outlined, this research investigates five case studies based upon the perspectives of both the architect and client.

The face-to-face, in-depth interview process is an applicable case study data collection method for research seeking to uncover complex social events, processes and phenomena (Alizedah, 1996). Interviews require close interaction and co-operation between the researcher and interviewee, in order to accurately determine an interviewee's views on the phenomena under study (Patton, 1990; Alizedah, 1996). To be successful, close interaction and co-operation require the researcher to have an inquiring mind, good listening skills and sound interpersonal skills (Alizedah, 1996). The face-to-face interview process involves a focused approach, in which the interview is in-depth, open-ended and conversational in style (Yin, 1994). The researcher's questioning is not totally unstructured, but rather guided by the interview instrument (Yin, 1994). As such, each interview becomes a "conversation with a purpose" (Alizedah, 1996, p166) in which the researcher attempts to understand an interviewee's views and perceptions on the phenomena under study, seeing them from the interviewee's view, not from the researcher's perspective (Alizedah, 1996; Marshall and Rossman, 1989). Although the aim of this research was to remain open to any forms of representations and stories that the clients and architects may have, the interviews sought to identify specific features of their experiences.

Specifically, the architects were interviewed to:

- identify the context with which they undertake their work and to describe their general approach to managing clients on house projects.
- map their experiences with each of the case study clients throughout the house project
- allow triangulation of the data collected in relation to the clients representation of the client's habitus shock experience

and the clients were interviewed to:

- gain insight into their experiences throughout their habitus shock experience on the house project
- gain insight into their experiences with the architect throughout the house project
- allow triangulation of the data collected in relation to the architect's representation of their own habitus shock experience

4.8.6 Ethics and recruitment procedure

In Australian research institutions, researchers are required to formally lodge an Ethics Application for every study involving humans. The University of Newcastle's Human Research Ethics Committee granted an Ethics Approval for the present research. The ethical procedures outlined in the application formed a useful protocol for this research and is appended to this dissertation (refer to Appendix D). The approach used to recruit the research participants is now summarised.

Firstly, written correspondence (email) from the researcher to the architects was made to obtain consent of the architects to participate. The architects were provided with an Information Package, which outlined in detail the research study aims and also invited them to participate in interviews and to act as the Research Study Coordinator. Upon receiving consent from the architect, potential clients were identified in consultation with the researcher during interviews with the architects. The architects subsequently introduced potential clients to the researcher through email. Following this, the researcher distributed Information Packages to the clients, which outlined in detail their rights and what was required of them. The clients then responded directly to the researcher to indicate their interest to participate. After the clients provided consent to participate in the research, they were then contacted directly by the researcher and interviews were organised. Refer to Appendix D for the documents used in the recruitment of the research participants.

4.8.7 Telling about experience

The telling about the experience is the architect and client's reconstruction of a personal narrative. In their telling of the experience, the narrators, that is, the architect and client re-presented the key events that were ordered to some degree to the researcher based on the opportunities and constraints presented at the interview itself (Riessman, 1993). Throughout the telling process, the narrator describes in depth the client's habitus shock experience revealing the setting and characters "stitching the story" in a way to make their interpretation of the events clear. The researcher listens and asks questions in relation to particular aspects of the narrator's story (Riessman, 1993, p.10). Through the process of the narrator talking and the researcher listening and questioning, a narrative is actively constructed jointly by both the narrator and researcher. Therefore the researcher's role is critical in the narrator's performance of narratives in two ways.

Firstly, when conducting interviews with the narrators, the researcher was not only interested in the stories that the architect and client happened to tell but they also sought out particular stories to develop the proposed model for architect-client relationship as outlined in *Chapter 3 Conceptual Model.* According to Chase (2005, p.661), while there are narrators who will tell stories whether or not researchers want to hear them, there are also others who might not take up the part of the narrator unless they are specifically and carefully invited to do so. Chase (2005, p.661) further suggests "framing the interview as a whole with a broad question about whatever story the narrator has to tell about the issue at hand" while at the same time remembering to extract specifics about the interviewees experiences. For example, in a study of diethylstilbestrol (DES) daughters to see how they understood and responded to risk and how some transformed

their experiences and became politically active Bell (1988, p.100) described the use of open-ended questions and listenening with "minimum of interruptions, and tie[ing] my [her] questions and comments to the DES responses by repeating their words...whenever possible".

Secondly, researchers need to remain open to the stories that the narrators choose to tell and to be prepared to be thrown out of the 'logic' of the expected narrative. Narrative interviewing involves a paradox because on the one hand, researchers need to be prepared to invite particular stories of interviewees while on the other hand, the very idea of a particular story is that it cannot be known, predicted or prepared for in advance (Chase, 2005, p.662). Therefore it is important to allow for "digressions" to take place in the interviews as these may be integral to the narrative analysis.

To ensure that these two issues were well considered and managed by the researcher during the interviews a certain kind of preparation before interviewing was required. Adequate planning of how and when to interview the participants was crucial. The key stages involved with the development of an understanding of the participants' representations of the habitus shock phenomenon is now outlined, followed by a description of the Interview Instrument, which was developed to guide the narrator's telling about the experience during the interview process.

4.8.8 Interview process

There were three main stages of developing an understanding of the participants' representation of their habitus shock experience on the house projects:

STAGE 1: THE ARCHITECT'S STORY

- Phase 1: An interview with the architect for approximately 60-90 minutes
- Phase 2: Develop and refine client interview instrument based on interview with architect

STAGE 2: THE CLIENT'S STORY & TRIANGULATION OF ARCHITECT'S STORY

- Phase 1: Interviews with clients for approximately 60-90 minutes
- Phase 2: Develop and refine architect interview instrument based on interview with clients

STAGE 3: TRIANGULATION OF CLIENT'S STORIES

- Phase 1: Interview with architect

4.8.9 Interview instrument

An interview instrument is one of the important parts of case study research and serves as a checklist of substantive questions reflecting the scope of the research, which need to be addressed if they are not otherwise covered during the open-ended discussion with interviewees (Yin, 1994). The interview questions for this study were designed to be broad and open-ended to provide participants the opportunity to express themselves in their own words without being influenced by suggestions from the researcher as well as to invite the narrators to tell their own stories (Foddy, 1993). However, whenever the response provided by the participant lacked clarity

in terms of assisting the development of the proposed model and in answering the research questions, the researcher utilised extension or trigger questions to clarify and elaborate responses.

The interview instrument developed for this study to guide the interview process for both the architect and client interviews are now presented. There were three main parts to the architect interview including; firstly, a broad question to gain insight into the type of work the architect conducted and their specific design approach or philosophy; secondly, another open-ended question to gain insight into the architect's general approach to managing clients on house projects; and finally, a more focused discussion to draw out stories aboutthe client's habitus shock experience within each case study.

ARCHITECT INTERVIEW
Part 1: Background/context
Can you describe the type of work that you do and also any specific design approach you may have?

Part 2: Architect-client relationships
Can you describe you general approach to managing clients on house projects?

Part 2: Case studies
Can you identify some potential clients whom you have achieved successful relationships with on house projects?

For each of these case studies, can you tell me the story of the design of the house, from when you first got involved with the project, to project completion?

Can you also describe the story of your relationship with the client from the beginning of how you got to know them (or know *of* them) to your interactions with them throughout the house project to your current relationship with them?

- Did you experience any difficulties throughout the project?
- Can you provide examples of when this happened? Can you tell me what happened after that?

Similar to the architect interview, there were three main parts to the client interview including firstly, a question to establish the client's overall perception towards the outcome of the project in terms of their relationship with the architect; secondly an open-ended question to gain insight into the background of the house project to draw out stories the client may have had in relation to their experiences throughout the habitus shock experience on the house project; and finally, another open-ended question to draw out stories in relation to their relationship with the architect throughout the project. Trigger questions as well as extension questions were also developed to serve as probes for both the architect and client interviews when the stories told did not appear to contribute to the development of the proposed model.

CLIENT INTERVIEW

Part 1: Confirmation

Can you tell me what you think about the overall outcome of the project and your relationship with the architect?

Part 2: Adjustment process during habitus shock

Can you tell me the story of your house from how or why you decided to buy or renovate it to your current experiences to any future intentions you have in relation to the house?

Note: this question is guided by the architect's interview

Part 3: Architect-client relationship
Can you describe your relationship with the architect from the beginning of how you got to know them (or know *of* them) to your interactions with them throughout the house project to your current relationship with them?

Extension or trigger questions: for use to extend discussion for any of above questions
Tell me what happened?
Tell me more?
Can you provide an example of when this happened?

4.9   The Art of Interpretation

This section continues to describe the research process in narrative analysis and in particular the methods for data reduction and interpretation.

4.9.1 Transcribing experience

Transcribing involves the "fixation" of action into written speech (Ricoeur as cited in Packer and Addison, 1989). Some common questions, which guide the transformation of spoken language into written text include (Riessman, 1993, p.12):

- How detailed should the transcriptions be?

- How do we best capture the rhythm of the narrators stories?

- Should the transcriptions include silences, false starts, emphases, nonlexicals like "uhm", discourse markers like "y'know" or "so", overlapping speech and other signs of listener participation in the narrative?

- Should the transcriptions give clauses separate lines and display rhythmic and poetic structures by grouping lines?

Decisions surrounding how to transcribe narrators' stories are ultimately theory driven (Ochs, 1979) and can lead to and support different interpretations and positions. In narrative analysis, the transcription process is not merely a technical operation since it involves the 'unpacking' of structure that is critical for interpretation (Riessman, 1993). Different meanings can be generated

with alternative transcriptions of the same story (Mishler, 1991) therefore decisions concerning how to transcribe are critical.

All interviews conducted for this research were tape-recorded. According to Riessman (1993, p.56), "taping and transcribing are absolutely essential in narrative analysis". The transcription process was conducted entirely by the researcher personally. Riessman (1993, p.57) warns of the dangers of delegating transcription to others whereby transcribers can unknowingly leave out asides and utterances, which although may seem irrelevant mat at times be the heart of the matter.

The first stage of the transcription process for this study involved the development of rough drafts of entire interviews, which got "the words and all other striking features of the conversation on paper (for example, crying, laughing, very long pauses)" (Riessman, 1993, p.56). This was then followed by a revisit of the rough drafts where specific portions were selected for re-transcribing. Considerable time needs to be spent scrutinizing the rough drafts as it is at this process that the analytic induction is most useful (Katz, 1983). At this stage, features of the narratives often emerge or "jump out" to form the focus for analysis (Riessman, 1993, p.57). At this stage, narrative segments and their representation were identified. According to Jefferson (1979) looking for entrance and exit talk helps define relatively simple narratives. Entrance talks typically occur in the form of narrators describing an issue by way of an example. An example provided by Riessman (1993, p.58) in her study of divorced couples illustrates this:

> "...a divorce man I interviewed complained that his wife put the children before him, then said "And I'll clarify this with an example," to which I replied "O.K". We negotiated in this brief exchange an opening in the conversation for a narrative. He then told a long story...The world "example" introduced the pastime world of the story, and he made the same word choice many minutes later to signal an exit from the world; the incident was "a classic example of the whole relationship", and he returned from past to present time"

Once the narrative segments were identified, the retranscribing process involved parsing the narrative into numbered lines. Of course, not all narratives were as clearly bounded as the example provided by Riessman (1993) above. Entrance and exit talks can also occur through other ways. Labov (1972) developed a framework to identify how narratives are organised and which helps to identify the boundaries of narrative segments. According to Labov (1972, pp.359-369) a narrative is defined as:

> "one method of recapitulating past experience by matching a verbal sequence of clauses to the sequence of events which actually occurred. A complete narrative begins with an orientation, proceeds to the complicating action, is suspended at the focus of evaluation before the resolution, concludes with the resolution, and returns the listener to the present time with the coda"

All well-formed stories are made from a common set of elements and each clause has a function, which includes (Labov,1972, p.370) (refer to Figure 4.2):

- Abstract: what was this about?
- Orientation: who, when, what, where?
- Complicating action: then what happened?

- Evaluation: so what?

- Result or resolution: what finally happened?
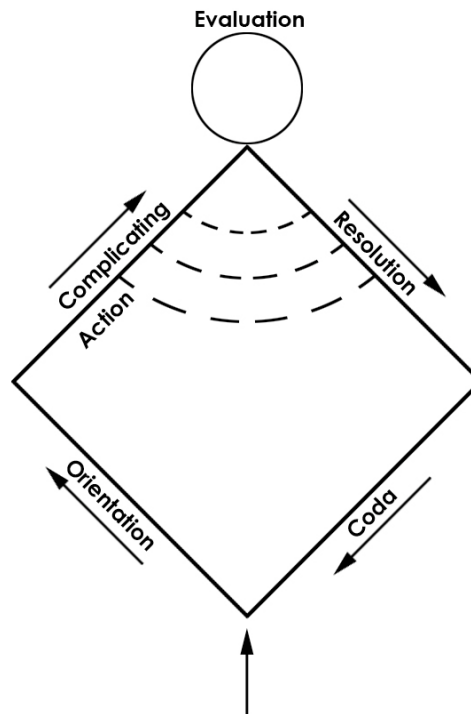
Figure 4.2 The different elements within a narrative

The abstract serves to provide an overview or summary to the narrative by stating what the narrative is about and why it is told (Labov, 1972). The orientation offers a recognisable beginning, which is signalled by the narrator and listener (Bell, 1993). The evaluative comments which may occur in various forms throughout a narrative serve to answer the fundamental question of why the story is told in the first place and is particularly important as it indicates how the narrator makes meaning of the events. The coda serves to acknowledge the story's ending. The coda is however found less frequently than any other element of the narrative (Labov, 1972).

In order for a narrator to communicate a story, the narrator needs to narrate in a form that is compatible with the expectations of the listener (Bell, 1993). In the case of this study, all the interviewees told their stories in a way that was easily understood by the researcher. The interviewees' stories tended to have a "recognisable, patterned structure" (Bell, 1983) where most of the stories were composed of the elements described by Labov's (1982) "well formed" narrative. Even though not all narratives were composed of the full set of elements most of the stories included the basic elements which could be recognised.

In situations where entrance and exit talks were not as easily identifiable, Labov's framework served as a useful starting point for transcribing the spoken stories of the architects and clients into narrative segments. The following are examples of a rough draft and a re-transcribed narrative segment to demonstrate how Labov's framework was used to re-transcribe the rough drafts developed through an interview with the client for this study.

Example of rough draft:

"Oh there were points where we went "oh we're so over this now. Too much. Like this time last year they were sorta starting out and I do most of my work from home and we had about two weeks of jackhammering which is really loud and it was awful and the dogs got really upset and so they started scratching and we started having all these skin irritation just sorta this snowballing happening. And we had to go well that's all solvable and its all time-limited that's the other thing that you know that that's gonna stop as well. And then there was another part where we were basically in the two front bedrooms and the kitchen for about a month because we had construction all around us. And then someone spat the dummy – just one of the kids just went "I've just totally had enough with this". So we made some intervention or something. Or even just went oh this is real shit at the moment lets go out for dinner or something or lets go out for a walk. So trying not to get into the "oh not the builder coming in again" but sorta thinking "oh whats happening today" and moving forward. But what helped that also was that we didn't have to face a lot of the hassles that I'm aware must go on with suppliers and things so A1 and the builder both dealt with that so a lot of those things I think were settled before we even knew about them so that helped out. I don't think it would've been the same experience had we been the owner builder or the manager of the thing" (Client 1 Interview)

Example of re-transcribed narrative segment using Labov's framework:

Abstract
    158: Oh there were points where we went "oh we're so over this now. Too much."
Orientation
    159: Like this time last year they were sorta starting out
    160: and I do most of my work from home
    161: and we had about two weeks of jackhammering
Complicating action
    162: which is really loud and it was awful
    163: and the dogs got really upset and so they started scratching
    164: and we started having all these skin irritation
    165: just sorta this snowballing happening.
    166: And we had to go well that's all solvable
    167: and its all time-limited that's the other thing that you know that that's gonna stop as well.
    168: And then there was another part where we were basically in the two front bedrooms and the kitchen for about a month
    169: because we had construction all around us.
    170: And then someone spat the dummy – just one of the kids just went "I've just totally had enough with this"
    171: So we made some intervention or something.
    172: Or even just went oh this is real shit at the moment lets go out for dinner or something or lets go out for a walk.
    173: So trying not to get into the "oh not the builder coming in again"
    174: but sorta thinking "oh whats happening today" and moving forward.
Evaluation
    175: But what helped that also was that we didn't have to face a lot of the hassles that I'm aware must go on with suppliers and things
    176: so A1 and the builder both dealt with that
    177: so a lot of those things I think were settled before we even knew about them
    178: so that helped out.
    179: I don't think it would've been the same experience had we been the owner builder or the manager of the thing.

At this stage of the transcription process, the narrative segments were also interpreted to identify the meaning of each individual story. The specific feelings, behaviour, actions or experiences of the client as described within each story were identified and subsequently coded into the five stages of culture shock based on the relationship between the client's experiences within each story and the primary characteristics of each stage. The process to which the stories were coded into each stage of the culture shock process is discussed in *Section 5. 2.6 Coding stories: five stages of culture shock.*

4.9.2 Analysing experience

The analysis of narratives involved the researcher sifting through pages of transcriptions to identify "critical moments' or epiphanies and "pasting together" the moments into an aggregate. The outcome was therefore the researcher's production of a metastory or a "false document" (Behar, 1993) to represent as closely as possible the narrators' stories.

As with all the other stages in the narrative inquiry process, the researcher was confronted with the need to make a number of critical decisions when reducing and interpreting data concerning form, ordering, style of presentation and how fragments of lives given at interviews were to be housed (Riessman, 1993). Key interpretive issues needed to be considered during this stage to avoid the tendency to "read into" the narratives any preconceived notions the researcher had in relation to the research problem in question.

Two common strategies for data reduction and interpretation for narrative inquiry include the analysis of poetic structures (Riessman, 1993) and the story analysis technique (Polanyi, 1981; Bell, 1993). In her study of how divorced individuals make sense of their marriages and themselves, Riesmann (1993, p.61) "listened for the speaker's changes in pitch to make line breaks rather than attending to function of a clause in the narrative". The aim was to seek out the differences in the manner in which women and men voice and construct emotional difficulties. This technique involved the reduction of long interview responses into lines, stanzas, and parts followed by an examination of the narrator's use of metaphors to bind the beginning of the narrative to its conclusion.

In her study of how DES (diethylstilbestrol) women became political as a result of their exposure to DES Bell (1993) employed the story analysis technique to demonstrate how women came to understand and accept their status as DES daughters to become more political and the role of DES exposure in the process. The story analysis technique considers how sequences of stories told by narrators can offer insight into personal experience (Bell, 1993). Bell (1993, p. 101) argues,

> *"in in-depth interviews, people spontaneously tell stories to tie significant events and important relationships in their lives, and to "make sense" of their experiences. Through linked stories people explain how their experiences and their interpretations of these experiences have changed over time. These sequences of stories can be used as data to interpret interviews"*

The story analysis technique therefore offers a way of connecting different stories together to understand a phenomenon and the changes that take place over time for a particular phenomenon. The story analysis was suited for this study as it allowed for the examination of how the client achieved learning over time through their habitus shock experience.

The analysis firstly involved re-ordering the stories from the interviews into chronological order. This was because the interviewees' stories tended to be linked thematically instead of chronologically. Therefore in order to map how the client's experiences changed over time it was necessary to re-order the stories. The stories were then interpreted as individual units and then in relation to each other to identify how the narrators explained how their experiences changed over time. At this stage, the evaluative clauses which the interviewees used to describe their experiences were particularly useful to identify why the narrative was told in the first place. The evaluation material was used by interviewees to expand and explain the meaning of the stories and was therefore central in understanding what the interviewees introduced as meaningful throughout their habitus shock experience. When linked together, the stories represented a client's "narrative reconstruction" (Williams, 1984) of their experiences throughout their encounter with habitus shock on the house project.

4.9.3 Telling the case story & reading experience

In keeping with the epistemological premise of the constructivist paradigm, knowledge is socially constructed. Although researchers may intend on representing the voice of the narrators as accurately as they can, they are bound to pass along their personal interpretation to the readers of the narratives and fail to pass along others (Riessman, 1993; Stake, 2005). Ultimately all the reader has is the researcher's interpretation (Riessman, 1993). Additionally, readers, too, "will add and subtract, invent and shape – reconstructing the knowledge in ways that leave it differently connected and more likely to be personally useful" (Stake, 2005, p.455). There are, however, ways in which researchers can increase the validity and authenticity of their interpretations.

4.9.4 Validity, authenticity, voice and representation

Narratives are reliant on the narrators memory and ability to recount past events. Therefore narratives can be subject to bias, faulty recall and expression (Alizedah, 1996; Yin, 1995; Parkhe, 1993). When analysing narratives the aim is to find the "voice" of the participant in a particular time, place or setting (Connelly and Clandinin, 1990 in Richmond, 2002). A common dilemma, which arises when approaching narratives, is the central question of "how to treat the interviewee as a narrator both during interviews and while interpreting them", that is, the selection of "voice" researchers should use when interpreting and representing the voices of those under study (Chase, 2005).

The first decade of second-wave academic feminism in the 1960s and 1970s produced many examples of feminist research based on life histories and personal narratives (Chase, 2005, p.654), which opened up new ways to study narrative research. These feminists challenged the previously accepted idea that the primary use of narrative research was to record and document information about historical events, cultural change, etc. Instead these feminist researchers tended to focus on the women as "subjects" as opposed to "objects" and therefore the subjective meanings that events held for these women as social actors in their own right was skewed. This raised critical questions about how researchers consider the subjectivities of both the narrator (subject-interviewee) and the listener (researcher-interviewer). Perhaps an important

point to consider is that by narrating their experiences the narrator is simultaneously constructing the events through narrative rather than simply referring to the events.

There are a number of methods to approach validity in narrative research including(Riesmann, 1993; Lincoln and Guba, 1985):

- persuasiveness and plausibility
- correspondence
- pragmatic use
- triangulation

Firstly validity can be increased when theoretical claims are supported by evidence as revealed through narrators' accounts and when alternative interpretations of the narratives are considered. Interpretations made in the analysis of this study were supported with evidence revealed through the interviewees' stories and where possible the actual words of the interviewee were used to demonstrate or support a claim or interpretation made.

Secondly credibility can be increased if the researcher's interpretations of the narrators' accounts are recognised as adequate representations. One way of identifying whether the researcher's interpretation is adequate is to take the results back to those studied to verify its accuracy. However, whether the researcher's interpretations can be validated by 'checks' bade by other participants is questionable since the stories told by the participants are not static and can indeed change with consciousness. Therefore it is important to clearly distinguish between the researcher's view of the narrator's version of the truth and the narrator's view of their own version of the truth. In the description of the stories told by the narrators in the following *Chapter 5: Results* the narrators' stories were presented alongside the researcher's interpretations of the stories to clearly distinguish between the narrator and the researcher's voice.

Thirdly, credibility can also be increased in relation to the extent to which a study can become the basis for future work (Mishler, 1990). This is of course a difficult point to argue in a research publication since its validation criteria is future-orientated. However, adequate information can be put forward so that others can determine the authenticity of the work by providing explicit and transparent descriptions of how interpretations have been produced as well as making primary data available to other researchers (Riessman, 1993, p.68). The process to which the data has been interpreted is clearly outlined in the following *Chapter 5* and all transcripts of the interviews are appended.

Finally, triangulation is the process that uses multiple perspectives or versions of reality to clarify meaning and verify the repeatability of an interpretation (Stake, 2005). It serves to do this by identifying the different ways a particular phenomenon is seen (Flick, 1998; Silverman, 1993). According to White (1981, p.19), "in order to qualify as "historical", an event must be susceptible to at least two narrations of its occurrence". This study thereforesought to identify the perspectives of both the architect and client's narration of the client's habitus shock experience.

Chapter 5: Results

5.0 Chapter 5 Results

5.1 Introduction

This chapter presents the results of the empirical stage of the study by providing a summary of the narrative analysis of the five case studies outlined in Chapter 4. In total, eight interviews were conducted with two architects and their four clients across the five case studies. The first five sections of this chapter include a within-case analysis of the case studies to identify links between stories particular to each case. The results of the architect and client interviews of case studies 1 and 5 are discussed in detail in this chapter and summaries to case studies 2, 3 and 4 are provided. Detailed discussions on case studies 2, 3 and 4 are provided in Appendice A, B and C.

There were two main aims of the interviews. The first purpose was to explore through the clients' "voice" how they experienced and responded to the uncertainties throughout their encounter with the architect's habitus and evidence of habitus shock on the house project. The second was to determine to what extent they achieved learning through the habitus shock experience. Although the aim of the interview was to examine the "voice" of the clients it is also important to note that the client's descriptions of their experiences were their self-perceptions of past events. Therefore it was equally important to triangulate the client interview with the architect interview to achieve a more balanced perspective of the client's stories.

Another important part of the interview was to establish from the architect and client's perspectives that the architect-client relationships on the house projects were successful and that both parties were satisfied with the outcome of the projects in terms of the building and the process. This was determined through two ways; firstly interviews with the architects to identify satisfied clients and successful relationships from the architects' perspective and secondly interviews with the clients to confirm that they were satisfied with the outcome and the relationship. Based on this understanding the characteristics of successful architect-client relationships as revealed through the different stories told by the interviewees were determined.

The underlying premise to this research was that clients may achieve learning as a result of their habitus shock experience on the house project and it is this learning that can promote successful architect-client relationships. Each case study section includes a description of the client's habitus shock experience to highlight "critical moments" which have helped them learn on the project. The final section of the chapter includes a brief summary of the chapter.

5.2 Case Study 1

Case study 1 involved two interviews with Architect 1, A1 and one interview with Client 1, C1. The description of the case study is structured as follows:

- Description of architect interview 1 to highlight A1's background and relationship with C1

- Description of client interview to establish C1's experience of habitus shock and explain her adjustment process

- Description of architect interview 2 and summary to the case study

5.2.1 Architect Interview 1

The first interview with Architect 1, A1, was conducted in his office. The duration of the interview was 1.5 hours. The interview served to provide background information to the first four case studies from A1's perspective. Only one interview was conducted with A1 before the client interviews across cases 1, 2, 3 and 4. The interview with A1 was largely guided by the interview schedule. The interview schedule used for the Architect interview was included in *Section 4.8.9 Interview Instrument*; however, a brief overview of the types of questions asked is now provided.

There were three main parts to the interview. The researcher firstly asked open-ended questions in relation to the type of work A1 conducted and also the manner in which he conducted his work in general terms. This helped to provide some context to establish his architectural habitus relating to his design philosophy, values or preferences.

Following this, A1 was also asked to describe his relationships with clients in general on house projects. This served to provide background to the type of clients A1 worked with and also his general approach to managing his relationship with clients.

Finally the interview proceeded to discussions related to each of the four case studies and the associated relationships A1 developed with the client for each case. As previously outlined, this study was aimed at examining successful architect-client relationships and therefore at this stage of the interview A1 was asked to identify potential case studies which he perceived had achieved successful architect-client relationships. A1 identified five successful architect-client relationships he achieved through five house projects and discussed his experiences in relation to each of the relationships. Four out of the five clients were included in this study (case studies 1, 2, 3 and 4).

5.2.2 Background to Architect 1

Architect 1, is a 40 year-old male. He has been a sole practitioner as well as a full-time lecturer since 2002. In the following story, A1 described how he initially started practising architecture as a co-director of an architectural firm in 1997 but has since been practising on his own since 2002.

Abstract
     011: Yeah when we started we were little
     012: and then we became larger
Orientation
     013: and I'm talking 6-7 years ago.
Complicating Action
     014: AA [partner] who was a partner of mine and then it became just me.
     015: It became easier I mean its difficult running a practice and then doing this.
     016: Its much easier just doing work that you do everyday.
     017: And I gave up my office space in town
     018: it would've been when I came here when I started as a lecturer here in 2002

019: Design is all the way through – so it's easier to do it yourself.

020: I've employed people before, I think we had seven people I think at one stage

Evaluation

021: but you don't earn any more money by having more people

022: and then what you do then changes

023: you end up organising other people rather than sitting down and doing it.

At the time of the interview he had recently employed a part-time staff member to assist him in the production of construction documentation drawings. Based on the story, A1 enjoys being heavily involved in the design activities on projects. He explained how his involvement in design was significantly reduced as a result of having to manage other staff members in the practice previously and has since preferred to practice on his own. He described how "it's easier to do it yourself" since designing is an activity which is carried out throughout the duration of a project.

A1 conducts architectural work on both civic and residential projects. However, the majority of his work comprises residential projects for private clients, which includes building new houses as well as alterations and additions to existing houses. He described himself as having a degree of commitment and interest for heritage design. A1 also indicated that he is very committed to effectively managing his relationships with his clients on projects. He described how most of his work is obtained through recommendations from past clients:

Abstract

025: I don't advertise at all or anything like that

026: and I'm very small so all of my work comes through word of mouth.

Orientation

027: When someone phones up and I probably get one or two calls a week

Complicating Action

028: its always about… "I was given your name from somewhere"

029: and that tells you immediately where they're coming from.

030: so you make a judgment at that point.

Evaluation

031: The interesting thing with the way architecture works is that

032: if you're looking for an architect you're more likely to go to a friend

033: or someone who's used an architect and simply use their architect

034: So I never charge for my first meeting with people cos I don't like that

035: I prefer to meet you

036: and it's strange. Some people don't realise that when you invite them out

037: they often think that they're selecting you

038: but it's often not like that.

039: It's the other way around

Coda

040: so all my work is through that

041: between about three or four contacts my work has come out of that

A1 indicated the significance of obtaining work through recommendations, which enables his clients to have an idea of his design approach and also helps him to get an indication of the client's background. In turn this allows him to select clients he chooses to work with. This ability to be client selective was felt to be particularly important because it allows him to be involved only with those clients he considers to be "good clients". A1 demonstrated a degree of self-awareness in terms of his own background and interests and explained how he makes conscious reflections

based on this understanding, "and that tells you immediately where they're coming from so you make a judgment at that point".

In the following story, A1 described the characteristics of good clients as those who are "almost like a friend", those he is able to interact with and who are "committed...and actually appreciates space":

Abstract
    111: You'd want someone who's in my case committed to space,
    112: committed to making something work better and actually appreciates nice space
    113: So it's almost like a friend
Complicating Action
    114: I might be able to talk to these people
    115: painful clients and you hear stories
Evaluation
    116: it's very hard to teach that sorta thing but it does reinforce the personal skills
    117: that's really really important.
    118: You might be a great designer
    119: but if you cant see through and get the right project and the right person then you go through a lot of pain there.
    120: in terms of the projects I'm building at the moment there's almost zero conflict. In fact there is no conflict.
Coda
    121: But again its because there is a respect there

He then went on the offer another story to describe the type of clients to avoid:

Abstract
    155: I certainly have clients that I have problems with and probably some of them have had problems with me but its sort of you know an extremely rare thing.
Orientation
    156: I mean I remember one actually
    157: I had a situation cos my wife's a doctor as well so this particular doctor sort of a friend of hers
    158: and I started doing some work
    159: and I had a box gutter in addition to the house
    160: and that was a while ago
Complicating Action
    161: and she didn't really like that
    162: so she went to ABC [architectural firm] to tell her whether or not there was another option apart from a box gutter
    163: and then next time I met her she said, "Oh someone told me that you know they don't have to have a box gutter"
    164: and I said yeah well that's OK but then she expected me to give her what the other person had said
    165: and I said "come on you know you're a doctor"
    166: I said "if I came to you as a doctor
    167: and said I've just seen another doctor
    168: and they've given me basically they've given me this prescription"
    169: and I say, "well I want you to give me this prescription what would you do you know".
    170: That's the only one where I've said you know that's it I'm gonna walk away from this
    171: but that's the only one really that's sort of a bit like that.
Evaluation
    172: But that's where the person in that case is not really understanding
    173: See the one to avoid are the people who have money but no appreciation, they don't really care about, personally they don't really care about the house that they live in in some way.
    174: it's a bit like I mean accountants are a classic you know,

175: I'd never do any work for accountants because they are a classic

176: they cannot understand anything spatial.

177: And when they're working or using their house they don't really care if its good or not in a way

178: but they're more interested in the fact that maybe their neighbour thinks it's a good house

A1 indicated how his careful selection of clients has contributed to "happy stories" and "zero conflicts" in terms of his relationships with clients on the projects. He did, however, also explain that the "happy stories" he has achieved were not simply the result of selecting the right clients but were the result of a combination of factors. Through his experiences with a range of different clients he has established his own approach to ensure successful relationships as he described in the following story:

Abstract

183: so I think its all pretty happy stories

Complicating Action

184: Most projects you always feel like you're wanting to do your best for them

185: and I think that they appreciate that

186: but that doesn't mean that you just do exactly what you want.

187: You're always trying to do what you think that they want

188: so you tend to try and hone in on what you think the issues are

189: and get to the point quite quickly,

190: explain it well enough in the beginning that we're all heading down the right track

Evaluation

191: so I'm very committed to that

192: and then you do your work

193: And this is where your design skills come in

194: and it's not a matter of every little change they get

195: because they don't know cos if they knew what they wanted then they wont need me you know.

Resolution

196: So at some point very quickly it becomes oh well this is the way you know.

197: And then you go through and you get some drawings.

Further discussion about A1's relationship with the case study clients will reveal other values and attitudes held by A1 in his practice of architecture, however, at this stage it is useful to briefly outline his design philosophy and the manner in which he deals with clients. Table 5.1 provides an overview of these characteristics and key quotes extracted from the interview to highlight A1's values and attitudes in his practice of architecture. The key elements which shape A1's habitus (for example, education, socio-economics, etc) are not discussed as it was not the intention of this study to identify the elements contributing to the generation of the architect or client's habituses. Rather it is the clash of values and attitudes between the architect and client as a result of habitus shock and the associated adjustment process that is the focus of this study.

Table 5.1 Key values and attitudes held by A1 in his practice of architecture

Values and attitudes	Quotes
Respectful of client's wishes but also expects client to respect his advice on project-related matters	"Most projects you always feel like you're wanting to do your best for them but that doesn't mean that you just do exactly what you want. You're always trying to do what you think that they want… and its not a matter of every little change they get because they don't know cos if they knew what they wanted then they wont need me you know"
Selective of clients to work for; preference for clients he is able to communicate with	"I prefer to meet you and its strange. Some people don't realise that when you invite them out they often think that they're selecting you but it's often not like that. It's the other way around you know so all my work is through that…You'd want someone who's in my case committed to space, committed to making something work better and actually appreciates nice space. So it's almost like a friend. I might be able to talk to these people"
Committed to achieving shared understanding between architect and client	"…explain it well enough in the beginning that we're all heading down the right track so I'm very committed to that"

5.2.3 A1's relationship with Client 1

When asked to describe his relationship with Client 1, C1, A1 explained that C1 is a "really good example of people who'd just let you go and just understand that it just occurs". As described in *Section 2.3.5 Client types and briefing*, striking a balance in achieving autonomy while maintaining relationships with clients can be a particularly challenging task for an architect. The fact that the client, who is typically the ultimate decision-maker on projects can present various challenges and at times be seen to be "invading" the professional realm of the architect. When discussing his relationship with C1, A1 highlighted how he received a high level of freedom and support from C1 to introduce design ideas throughout the project which he felt reflected the personality of the client. In the following story, A1 clearly indicated his appreciation for C1's understanding on the project and tendency to "leave you [him] alone" as "the best thing":

Abstract
     197: they [clients] gotta be fairly reasonable people too.
Complicating Action
     198: They gotta realise that sometimes it doesn't work out exactly like it is
     199: or it's going to take a bit of time.
     200: There's a bit of a give and take
     201: and that's just personality-driven.
     202: There's some people who just don't react well in those situations and some people who just are
Evaluation
     203: That's [having good clients] the best thing.
     204: And like I said I'd take a good client and really low budget and a difficult job over lots of money
Coda
     205: And they're [Client 1] a really good example of people who'd just let you go and just understand that it just occurs you see

A1 also indicated that having good clients is not the only factor involved in achieving successful projects and effective relationships. In the following story, A1 described how C1 had previously been involved with a failed relationship with another architect. In evaluating the design solution proposed by the other architect, he described how it was "a totally wrong understanding of the person" and explained how it was his sensitivity and intimate understanding of C1's needs which played a key role in the success of the project:

Abstract
       215: they [C1] did have some plans drawn up by ABC [other architect].
       216: They've [C1] gone through this process with ABC designing something for them
       217: and not really being happy with it.
Orientation
       218: And then a few years later you know I ended up getting involved with them.
Complicating Action
       219: Well what ABC was wanting to do was to add a complete storey on the top of their house
       220: whereas I've gone the other way I pushed it down to the ground and the back
       221: but it's a classic where these people have fishponds everywhere, they're very outdoorsy.
       222: They live in an old bungalow sorta house.
       223: To simply put a storey on top of the house destroyed the house
       224: and thus remove them from the ground even further
Evaluation
       225: so it's a totally wrong understanding of the person or the people.
       226: But they were lucky enough in a way
       227: that they kinda recognised that adding the addition on the top of their house was not the way to go
       228: But they're very happy with what we have now
       229: because it reflects them more.

Based on A1's stories, the success of the project and relationship can be attributed to both the architect and client's roles on the project. Not only was it important for C1 to be open to the various uncertainties on the project, equally important was A1's ability to develop an appropriate design solution based on his intimate understanding of C1's needs.

5.2.4 Client interview

The interviews with the clients on the four case studies were guided by the stories told by A1. Although the stories told by A1 served as "triggers" for the client interviews, the researcher did not deliberately seek out stories from the clients to confirm A1's stories but instead listened with minimal interruptions so that the clients could tell the stories on their own. This happened with most interviews, however, at times when this did not take place, the researcher used the triggers uncovered through the architect interview to invite stories from the clients.

An important part of the client interview was to confirm that the clients were satisfied with the outcome of the project. Therefore at the beginning of the interviews clients were asked about their perception of the overall project outcomes. C1 told the researcher that her relationship with A1 on the project was a "very positive experience".

The key aim of the client interviews was to allow the client to narrate stories which represented "critical moments" in their experiences on the house project. The general approach undertaken during the client interviews was to invite the interviewees to tell stories relating to:

- the various uncertainties or difficulties they encountered throughout the project

- any standout moments they remembered, whether positive or negative

- their interactions with the architect and how this impacted on their experiences

The interview with Client 1, C1, was conducted in her house and was for two hours. C1 works from home and took some time off work to be interviewed. C1's husband was unavailable for an interview due to work commitments. The interview was carried out in a relaxed manner in the private sitting area of the house and C1 seemed comfortable and open to tell stories about her house project.

At the time of the interview, the construction of the house had only recently been completed. However C1 and her family had been living in the house throughout the construction stage. Therefore she had experienced living and using most of the spaces as a result of the renovation project with A1. After the interview, C1 excitedly showed the researcher around the house to highlight the specific areas which she particularly liked about the house.

The interview with C1 was largely guided by the interview schedule where the interview involved C1 telling the researcher a range of stories relating to:

- her relationship with the house from when first purchased, to how she eventually embarked on the house project with A1, to her experiences throughout the project, to her experiences of living in the house post project completion, and

- her relationship with A1 from when she was initially introduced to him, to how she and her family sought his services on the house project, to her interactions with him throughout the project

The stories C1 told were often not in the order in which the events actually occurred, that is, the stories offered "snapshots" of key events which were linked thematically rather than chronologically. C1's description of one event often triggered her memory of another event where she would "jump" from one story to another as she remembered them. For example her narration of a story about how she overcame a stressful time during the construction phase of the project led her to describe stories relating to other stressful situations and how these were managed on the project. The stories have been analysed and re-ordered chronologically to represent C1's experiences on the project. The results of the interview and the process to which the stories have been analysed and re-ordered are now presented.

5.2.5 Background to Client 1

C1 is married with one son and two daughters and has lived with her family in the case study house since 1995. C1 and her husband, C1B first met A1 in 2001 but only sought his services in 2005 to conduct renovation work on their house. They had previously engaged a different architect, ABC to provide design services for their house renovation in 1997. Actual construction for the house renovation, however, did not eventuate as a result of an unsuccessful relationship with the architect as she described:

"that relationship [with ABC] wasn't a very good relationship. And we felt like the plans didn't reflect what we'd asked for and it was four times the budget" (C1)

She also remembered how their initial experiences with ABC had left them "feeling a bit burnt over the whole process". Their desire to renovate, however, continued to grow over the years despite the previous negative experience. She described how they had arrived at a point where they were able to financially afford the renovations and felt that they had "nutted out" their ideas on what they wanted from the renovation. In 2005, she then proceeded to "search out" A1 through recommendations from a friend whose house was renovated by A1.

The project represented a particularly significant event for C1 as she described how the project was "the biggest thing we've [they've] ever done". Prior to the project she had little exposure to architectural works, architects or design and construction issues. Therefore she found herself experiencing habitus shock and entering into a new environment, which was characterised by an unfamiliar design and construction process and the associated architectural habitus.

5.2.6 Coding stories: five stages of culture shock

Eleven "critical moments" were identified from the interview, which were introduced as meaningful throughout C1's habitus shock experience. These eleven narrative segments were coded into the five stages of culture shock; namely, honeymoon, disintegration, reintegration, autonomy and interdependency. Table 5.1 presents an overview of the eleven stories coded into the five stages of culture shock. A brief description of the primary characteristics of each of the five stages of culture shock is also provided. Specific text within the stories have been bolded to highlight the feelings, behaviour or actions of the clients and its relationship with the primary characteristics of the stage in which the story was coded into. The stories have simply been coded into the stages based on the order in which C1 narrated the stories at the interview and therefore do not reflect the actual sequence she experienced habitus shock on the house project. The stories are re-ordered and discussed in detail in *Section 5.2.7 Linking stories.*

Table 5.2 Coding of C1's stories into the five stages of culture shock

Honeymoon:	Disintegration:	Reintegration:	Autonomy:	Interdependency:
The honeymoon stage is one of discovery where curiosity and interest guide one's behaviour to experience new culture as exciting or even dreamlike. People experiencing culture shock at this stage tend to be encapsulated by their own identity and often ignore the problems encountered.	The disintegration stage is one where the differences between cultures become evident which lead to feelings of confusion, isolation and loneliness. New cultural cues are misinterpreted and may lead to experiences of depression and loneliness.	The reintegration stage represents the beginning of recovery for people coming out of the disintegration stage. It is a stage where the new cues are re-integrated and one has an increased ability to function in the new culture. Although more capable to function in the new environment, one still holds feelings of resentment and hostility towards the "host" culture.	The autonomy stage is the continued process of reintegration where one is able to view the differences between cultures in an even more objective and balanced manner. One develops a new sensitivity and understanding about the "host" culture.	The final stage of the culture shock process, which is the interdependence stage is one where one accepts and enjoys the differences between cultures and is able to function in both the "old" and "new" culture. At this idealised stage, one has "moved from alienation to a new identity that is equally comfortable, settled, accepted, and fluent in both the old and new cultures"

Title: "Friend's house down the road"

Orientation

030: we had met A1 about six years ago

031: on another project that he's done down the road like about four houses down the road

Complicating action

032: and we really like what he'd done on that property

033: and even at the time we met him we said right when we're ready to do this that's the man that we want to do it.

034: We knew the people and so we were familiar with the house before it was renovated

035: and then we saw it afterwards

036: and we've spoken to the owners who're our friends and they introduced us to A1 at that time

Resolution

037: so then I searched him out now and asked him if he'd be interested in looking at our place.

Title: "Battling through construction"

Orientation

104: Oh there were points where we went "oh we're so over this now. Too much."

105: Like this time last year they were sorta starting out

Complicating action

106: and I do most of my work from home

107: and we had about two weeks of jackhammering

108: which is really loud and it was awful

109: and the dogs got really upset and so they started scratching

110: and we started having all these skin irritation

111: just sorta this snowballing happening.

112: And we had to go well that's all solvable

113: and its all time-limited that's the other thing that you know that that's gonna stop as well.

114: And then there was another part where we were basically in the two front bedrooms and the kitchen for about a month

115: because we had construction all around us.

116: And then someone spat the dummy – just one of the kids just went "I've just totally had enough with this"

117: So we made some intervention or something.

118: Or even just went oh this is real shit at the moment lets go out for dinner or something or lets go out for a walk.

119: So trying not to get into the "oh not the builder coming in again"

120: but sorta thinking "oh what's happening today" and moving forward.

121: But what helped that also was that we didn't have to face a lot of the hassles that I'm aware must go on with suppliers and things

122: so A1 and P the builder both dealt with that

123: so a lot of those things I think were settled before we even knew about them

Evaluation

124: so that helped out.

125: I don't think it would've been the same experience had we been the owner builder or the manager of the thing.

Title: "Construction stage"

Orientation

161: And then when we got to the point of construction

Abstract

162: it really helped that the builder has worked with the architect before

163: and they had a relationship and it's a good working relationship.

Complicating action

164: At the time A1 was saying "well I've used this builder before and blah blah blah blah"

165: and we went yup OK

166: and again we weren't sorta saying no we wanna use this builder that we've heard.

167: You're the boss here you're the expert

168: but I believe what helped that was we made a decision early on

169: that we wanted A1 to carry through the work through the construction phase

170: and I think that was really beneficial too

171: because some of these things just sort of evolved as the house was sort of being built you know

172: so that was really important that that creative process continued through the construction stage.

173: that's been really important

174: there's been a couple of times where things have happened very early in the morning like at 7.30

175: someone's arrived with a question that we just cant answer

176: and A1 fortunately I can ring him and just go here can you talk to this person.

Evaluation

177: So I always thought he was available and that.

Title: "A convert"

Abstract

091: The end result for us and living here we got to see the house change and grow and take shape

Complicating action

092: but then you just found that oh these things that A1 talked about wanting these feel or wanting this look

093: and we walked into these spaces and just go this is great

094: this is more than just a room this becomes a space that actually has a nice feel about it so its not just four walls.

095: And I think that's been a really exciting thing.

096: That its ended up not being just putting up rooms together in a configuration that works but actually creating a space and a feeling that goes along with that space.

097: It sounds really flighty doesn't it?!

098: It sounds like I'm a real convert now with that

099: but you know if anyone sorta says well why do you use an architect

100: but its that sort of thing that we could've gone to a draftsperson with a plan

101: we sorta said yeah we know the house can do this and this and this and we could put a room here and a room here and a room here

Evaluation

102: but we wouldn't have got this feeling

103: and we wouldn't have got the different things that have been added that have just made this place just a really nice place to be.

Table 5.2 (continued) Coding of C1's stories into the five stages of culture shock

Honeymoon	Disintegration	Reintegration	Autonomy	Interdependency
Title: "Garden living"	Title: "Taps and tiles"	Title: "The joke with the painters"	Title: "Hazy ceiling levels"	Title: "Architectural features"
Abstract	Abstract	Abstract	Orientation	Abstract
044: Interestingly I expected that that would be how it'd start but its not how it started	175: but smaller things I think I had to go and choose the taps	140: you can see two dimensionally the plan we have	123: I can remember walking into our bedroom early on	188: it's the biggest thing we've ever done.
045: and it probably threw me a bit first	176: which was a huge thing I've never chosen taps before.	141: but to imagine that in a 3-dimensional setting yeah that is sometimes hard.	Complicating action	Complicating action
Orientation	Complicating action	Complicating action	124: and there were different levels of ceiling and going "wooo…whats gonna happen here?"	189: And its been a really good thing
046: cos I can remember the first time that A1 came here	177: It was actually a daunting task	142: I have to say that original model even though it changed a lot from that first model that was really helpful	125: And it'd become part of our routine that when H would come home from work	190: and it might not have been
047: and we were downstairs in the garden	178: and time-consuming in that	143: But again it all goes back to the trust thing-	126: and we'd go and walk around and look at what was happening throughout	191: because we are fairly private
Complicating action	179: but I probably didn't spend as much time as other people on it	144: I didn't really mind not knowing.	127: and we were very much into you know how its changed from yesterday sorta thing.	192: but I think there had to be a preparedness for someone to actually do that
048: and he said "what do you want from this renovation?"	180: we spoke to A1 a bit about where do you start in the market	145: but then I was happy to open to suggestions I think yeah.	128: so some of it was just sorta 'oh…not quite sure"	193: but it had to be the right person.
049: and I immediately went "well the girls both want a room each and I guess we need a new kitchen but I don't really know".	181: so what do we rule out yeah a short cut	146: because there is very much a trusting relationship	129: and then yeah "oh that works really well"	194: But it happened and we knew that A1 was the person for us from when we first met him.
050: And he said "no, what do you want this renovation to be?"	182: It sounds really silly	147: And we used to joke I think the painters came to us and said what colours would you like	130: so it was more of the uncertainty of –	195: cos that relationship that was built with him was as important as the building.
051: and I said "well what I really want and what C1b and I had talked about was that we wanna be able to easily live in our garden but have the convenience of a house".	183: but before this we hadn't renovated anything	148: and I'd say "oh ring A1, oh I don't know"	131: cos there were bits in the design that really were sorta hazy	196: But that's to me what a professional person is about.
052: So that turned the whole thing around	184: so we hadn't sorta purchased any of those sorta items	149: That sorta thing but we were really happy	132: like sorta the ceiling levels and things	197: They are using their craft
053: and he said "right, that's where we'll start".	185: so there was sort of this dilemma	150: because we probably clicked with that process	133: but then when you get a sense of the flow	198: and they are doing it in a way that makes this job something that they're proud of.
054: So we moved it away from listing the rooms and the requirements to what do you want the house to be like, what do you want the feel like"	186: With the tiles for example	151: because I really felt like he was doing something that would feel good for us.	134: and then it made sense and we could sorta look at it and go ah I can see why that's happening now.	199: And he enjoys it
055: and its probably at that moment we went "right this is the person, this is it".	187: cos I went to this tile shop	152: So in the design we were very much yeah go, go play, you're enjoying this creative process you know you play	135: so it's been really fun.	200: and you get caught up in that you know that enthusiasm.
056: and coming back to what you really like about being here	188: and I couldn't believe that there were so many tiles	153: because you're gonna be at your best if we let you have the freedom to do what you want within the boundaries of you know we had budget bounds	136: just seeing the house differently and experiencing the house	201: Its been fun
057: and it is being downstairs.	189: and I just had no idea	154: and you know I must say I think A1 is really mindful of that	137: had there been weeks where nothing was going to happen or we'd hit a dead end that would've been really bad	202: So you find that this building process touches on all these people and their craft
058: But there was this real sense of we should go up so we get this view	190: and he just sorta said well I was just thinking about the really simple plain white that we break them up and have the tiles cut differently.	155: but then there was other compromise	138: but because we knew that something was gonna move	Evaluation
059: but then we thought but we didn't buy this house for the view.	191: Yeah that's really good I like that,	156: because we'd always said oh no we want this whole back opened up	139: so as long as I could see that there was something going it kept me going.	203: I just think that's really great.
060: So it really was trying to clarify our relationship with this block of land and what we wanted form that.	192: one it's a cheaper option,	157: and A1 was saying no I think you also need some privacy wall	140: But again if there wasn't anything happening	204: And I think that happens abit with the builder too and in the things that he hasn't thought about doing before.
061: So once we sorta thought that was sorta locked in	193: two its more interesting	158: and we really love this now.	141: the communication was important	205: Oh it certainly happens with us.
061: we found it really easy to sorta go its over to you,	194: and three after five years I'm not gonna go I really hate that lobster that we've chosen.	Evaluation	142: "this is what we're planning over the next couple of weeks. This is what's happening. The reason there's a delay at the moment is that we're waiting on blah blah blah blah"	206: Well we don't actually refer to them as windows and doors anymore
062: use your whiz-bang magic, use your creative artistry to then enhance that.	Evaluation	159: So I think there was a lot of listening as well as very much trusting that he knows what he's doing	Resolution	207: we refer to them as architectural features.
Evaluation	195: So we're able to sort say that's OK he's dealing with that	160: but he's also very respectful of our wishes.	143: and I'd go "ah, thats great I know where we are"	208: I mean they're really great, they're fabulous!
063: But it was good for us cos it allowed us to be much clearer.	196: and we're really pleased with that too.	161: he never made a decision without talking to us.		
064: that we were able to be clear about what was important for us as well		162: So there was communication and consultation		
065: this was something we wanted to stay and live in.		163: but I guess each time I sorta didn't go oh gosh how could he choose that.		
		164: So there had to be some sorta compatibility		

Table 5.2 (continued) Coding of C1's stories into the five stages of culture shock

Honeymoon	Disintegration	Reintegration	Autonomy	Interdependency
			Title: "Fishponds and the little model"	
			Orientation	
			063: So when A1 first came back with his little model	
			Complicating action	
			064: I think we were just really pleasantly amazed that he'd really listened or picked up on things that we liked.	
			065: He had this idea that this pond that the house sorta then became designed around inside outside fishpond.	
			066: And we just sorta we "ah! That's wonderful you know"	
			067: You can change anything but we'll keep the pond!	
			068: because we just love the space so much	
			069: The exciting thing with this is that A1 picked up on the stuff that we'd been doing in the backyard we had –	
			070: our son was living at home at the time and he is very much into reptiles and things like that	
			071: and H's into fish	
			072: and so we had fish pond and that led into sorta part of the fish pond	
			073: we had sorta a biofilter that had crayfish	
			074: and we had water dragons that lived in there in the yard	
			075: and we've got a frog colony	
			076: so there was all of these nature stuff in this sort a suburban backyard that we were really excited by and wanted to maintain	
			Evaluation	
			077: I mean its been a really positive experience	
			078: and the design process, that year of designing and working with A1	
			079: was really quite a wonderful time.	
			080: I think it was his approach to things	
			081: because although we sorta knew what we wanted I don't think we really knew what we wanted.	

The process to which stories have been coded into the five stages is now described. The first phase involved the transcription of "rough drafts" of the entire interview. At this stage, the boundaries of the stories were identified and then rough drafts were re-transcribed where the identified narrative segments were parsed and numbered. The narrative segments were interpreted to identify the meaning of each individual story. In each of the stories a particular feature was identified to demonstrate a certain element of a particular stage of the culture shock process. Based on the client's behaviour, feelings or actions described within the stories, each story was then classified into categories according to the primary characteristics of the five stages of culture shock outlined previously. Other features in the same story could also be associated with other stages of the culture shock process. It is not the intention of this research to simplify the complexity of the habitus shock experience by superficially cataloguing the stories into stages. Rather this research sought to investigate in depth the subjective experiences of the clients and the manner in which they responded during the different stages. Therefore the emphasis has been placed on rich descriptions of the client stories instead of general tendencies in statistical terms.

An example of how a story was coded into the autonomy stage will now be described. The autonomy stage is the fourth of the five stages of the culture shock process. Consider the following story C1 told in relation to one of her earlier meetings with A1 which has been coded into the autonomy stage:

Title: Fishponds and the little model
Orientation
    063: So when A1 first came back with his little model
Abstract
    064: I think we were just really pleasantly amazed that he'd really listened or picked up on things that we liked.
Complicating action
    065: He had this idea that this pond that the house sorta then became designed around inside outside fishpond.
    066: And we just sorta went "ah! That's wonderful you know"
    067: You can change anything but we'll keep the pond!
    068: because we just love the space so much
    069: The exciting thing with this is that A1 picked up on the stuff that we'd been doing in the backyard we had
    070: our son was living at home at the time and he is very much into reptiles and things like that
    071: and C1B's [C1's husband] into fish
    072: and so we had fish pond and that led into sorta part of the fish pond
    073: we had sorta a biofilter that had crayfish
    074: and we had water dragons that lived in there in the yard
    075: and we've got a frog colony
Evaluation
    076: so there was all of these nature stuff in this sort a suburban backyard that we were really excited by and wanted to maintain
    077: I mean, it's been a really positive experience
    078: and the design process, that year of designing and working with A1
    079: was really quite a wonderful time.
    080: I think it was his approach to things
    081: because although we sorta knew what we wanted I don't think we really knew what we wanted.

The autonomy stage in the culture shock process is when the sojourner is able to view the differences between cultures in an objective and balanced manner. The sojourner experiencing the autonomy stage has developed a new sensitivity and understanding about the host culture and is therefore able to take enjoyment within the new culture.

In the "Fishponds and the little model" story, C1 recalled her experience during her second meeting with A1. C1 firstly provided orientation information in the beginning of the story in line 065. She then proceeded to describe her and her family's amazement at A1's ability to successfully "pick up on things" they liked. In the proceeding lines (066-076) she used the terms "pleasantly amazed", "exciting thing" and "really excited" to describe her and her family's feelings during the meeting. Towards the end of the story from line 076 (Evaluation) onwards, C1 highlighted the main point of the story, which was to explain the "really positive experience" and "wonderful time" she had throughout her relationship with A1 and that it was largely attributed to "his approach to things". Based on this story there is an indication that C1 developed an increased sensitivity for A1's "approach to things" and his ability to "pick up on things" they liked. Although C1 exhibited feelings of excitement which are key characteristics of the honeymoon stage, the story has not been coded into the honeymoon stage. Unlike the honeymoon stage where the client's emotions are encapsulated by excitement and are largely temporary, the client's experiences during the autonomy stage are more long-term and meaningful. C1's description of the story clearly indicates her appreciation of A1 based on a refined understanding of the contributions of A1 in understanding her family's needs to extend their ideas in an appropriate manner and is characteristic of the autonomy stage. This process of identifying the client's feelings, behaviour and actions within each story and subsequently identifying how it related to the five stages of culture shock was used to code all of the clients' stories.

5.2.7 Linking stories: C1's adjustment process during habitus shock

The next stage of analysis involved linking the different stories into chronological order. The eleven stories coded into the five stages of culture shock in the previous section were "pasted together" to form a "metastory" to demonstrate the client's adjustment process during habitus shock. The re-ordering of the stories was guided by specific questions the researcher asked during the interview after the interviewee established when the event described in the story took place. In cases where the researcher was unsure about the sequence of a story, the interviewees were contacted again after the interview to confirm the researcher's interpretation. Figure 5.1 provides an overview of the metastory.

Culture shock stages	Disintegration	Honeymoon		Autonomy	Reintegration		Disintegration	Autonomy	Disintegration	Interdependency	
Linked stories	Story 1 Girlfriend excursion	Story 2 Friend's house down the road	Story 3 Garden living	Story 4 Fishponds & the little model	Story 5 The joke with the painters	Story 6 Construction stage	Story 7 Battling through construction	Story 8 Hazy ceiling levels	Story 9 Taps & Tiles	Story 10 A convert	Story 11 Architectural features
Timeline (Months)	0	2	4	6	8	10	12	14	16	18 20	22 24

Figure 5.1 C1's adjustment process during habitus shock

The eleven stories cover a period of approximately 24 months from project initiation until completion. In summary, the eleven stories demonstrate how C1 progressively developed increased competency to function in the new environment, which was characterised by an unfamiliar design and construction process and architectural habitus. In the first story C1 recalled going on an excursion with a friend to search for ideas to renovate her house, but instead ended up feeling frustrated at her inability to work out the planning and "flow-through" of the spaces in the house. In the second and third stories, C1 explained how after she was introduced to A1 who had worked on the renovation of her friend's house "down the road", she was clearly impressed by A1's ability to pick up on her family's lifestyle which was centred around the garden at their first meeting. In the fourth story, C1 described how she was "pleasantly amazed" with A1's proposed design that he presented to her in the form of a "little model". She explained how it was A1's ability to "pick up on the stuff" which was important to her and her family that gained her trust in him enabling her to remain open and accepting of A1's design ideas throughout the project. The following two stories reveal how she continued to develop increasing trust and become reliant on his advice on all project-related matters, which provided her the opportunity to take enjoyment in the process. The seventh story highlights the stress C1 experienced as a result of the inconveniences of the construction phase. Story 8 shows her increased ability to take on a more relaxed attitude despite still being uncertain about specific project issues such as "hazy ceiling levels". The ninth story highlights another time when she was confronted with an unfamiliar task, which was to select "taps and tiles" but that she was able to reduce the level of stress by relying on A1's advice and expertise. The final two stories show how, even though C1 was impressed by A1's design skills since project initiation, it was not until the spaces were actually built that she was able to walk into the spaces and "just go this is great" indicating a more complex understanding and appreciation of A1's unique contributions in enhancing the quality of the house. At the end of her habitus shock experience C1 developed a broader worldview of the architectural habitus and as a result an increased ability to appreciate the finer details and spatial quality of her house. A detailed description of this metastory is now provided.

The first story relates to an excursion C1 experienced prior to the commencement of her relationship with A1 on the house project. This story has been included to provide some context around the frustration and confusion C1 experienced prior to her relationship with A1. In this story, she remembered visiting a number of display homes with a friend and their two teenage daughters in an attempt to develop a better understanding of the different options available on house styles and layout to establish their preferences for their own house.

Title: "Girlfriend excursion"
STORY 1 Disintegration: yeah it just wasn't working flow-through wise.
Orientation
  080: that one-day excursion
  081: I went with a girlfriend and we took two teenage girls with us
Complicating action
  082: and they see things quite differently too
  083: so we all got together and go what did you like about that place?
  084: Well I like this and I like this
  085: and I came back with a house plan that was basically the plan of the house that we had in terms of the room configuration
  086: and I thought this is really stupid this is what we've got.
  087: But we need this house to be more integrated with the garden
Evaluation
  088: yeah it just wasn't working flow through wise.

C1 described how she returned from the one-day excursion only to re-produce a plan "that was basically the plan of the house that we [they] had in terms of room configuration". Although she was quite certain that the plan she had produced which reflected their house at that stage "just wasn't working" she was less clear about an actual solution to the problem. Her inability to work out a design solution to integrate the house with the garden perhaps frustrated her as she described how she "thought this is [was] really stupid".

In the second story C1 recounted how she initially met A1 and how she was impressed by another project which A1 had designed for a friend of hers who lived four houses away from her.

Title: "Friend's house down the road"
STORY 2 Honeymoon: and we really like what he'd done on that property
Orientation
  030: we had met A1 about six years ago
  031: on another project that he's done down the road
Evaluation
  032: and we really like what he'd done on that property
  033: and even at the time we met him we said right when we're ready to do this that's the man that we want to do it.
Complicating action
  034: We knew the people and so we were familiar with the house before it was renovated
  035: and then we saw it afterwards
  036: and we've spoken to the owners who're our friends and they introduced us to A1 at that time
Resolution
  037: so then I searched him out now and asked him if he'd be interested in looking at our place.

The story reveals how even before her project with A1 had started, C1 had already developed a good impression and connection to A1's work through her association with previous clients of A1. In particular her familiarity with the conditions of the house before and after renovation as a result

of A1's design indicated to her the potential benefits she could expect from A1 on her own house. "Searching" A1 out when they had decided to proceed with renovating their house demonstrates her recognition of the potential benefits A1 was able to provide her on the project.

Indeed, it did not take long before she experienced the benefits of employing A1 on the project as she described their first meeting with A1 in the third story. A1's approach and manner, which although seemed somewhat effortless, was central in helping C1 clarify their needs in relation to the house. In this story, C1 recounted the interactions between herself and her husband, C1B when A1 first asked them what they really liked about the house.

Title: "Garden living"
STORY 3 Honeymoon: and its probably at that moment we went "right this is the person, this is it".
Abstract

> 044: Interestingly I expected that that would be how it'd start but it's not how it started
> 045: and it probably threw me a bit first

Orientation

> 046: cos I can remember the first time that A1 came here
> 047: and we were downstairs in the garden

Complicating action

> 048: and he said "what do you want from this renovation?"
> 049: and I immediately went "well the girls both want a room each and I guess we need a new kitchen but I don't really know".
> 050: And he said "no, what do you want this renovation to be?"
> 051: and I said "well what I really want and what C1B and I had talked about was that we wanna be able to easily live in our garden but have the convenience of a house".
> 052: So that turned the whole thing around
> 053: and he said "right, that's where we'll start".
> 054: So we moved it away from listing the rooms and the requirements to what do you want the house to be like, what do you want the feel like"

Evaluation

> 055: and its probably at that moment we went "right this is the person, this is it".
> 056: and coming back to what you really like about being here
> 057: and it is being downstairs.
> 058: But there was this real sense of we should go up so we get this view
> 059: but then we thought but we didn't buy this house for the view.
> 060: So it really was trying to clarify our relationship with this block of land and what we wanted from that.
> 061: So once we sorta thought that was sorta locked in
> 062: we found it really easy to sorta go its over to you,
> 063: use your whiz-bang magic, use your creative artistry to then enhance that.

Resolution

> 064: But it was good for us cos it allowed us to be much clearer.
> 065: that we were able to be clear about what was important for us as well
> 066: this was something we wanted to stay and live in.

The story reveals how C1 experienced habitus shock at that first meeting when the design process she was expecting, which involved a more solution-oriented approach to simply list the number and type of rooms her family required was not employed by A1. C1 described how she was confronted with a design process which was different from what she was expecting. At the meeting, A1 introduced her to a different way of thinking about her house project which involved moving away from a solution or function-based approach of simply listing the different rooms required to a more problem-oriented approach of clarifying actual needs and problems.

Throughout the process of clarification, C1 firstly remembered how there was "this real sense of we [they] should go up" to take advantage of the views the location of the house offered. Then she remembered thinking that the view was not the main reason why they had purchased the house in the first place and that it was about being connected to the garden on the lower level of the house. This process of clarification which although may appear fairly basic to an architect came as a revelation to C1 as "it allowed us [them] to be much clearer…about what was important" to them. The story shows how C1's newly acquired ability to "be clear about what was important for us [them]" at that early stage offered her the confidence to hand over design-related matters to A1. C1 explained that once they knew that the idea of the garden as the underlying concept of the house was "locked in" they found it easy to hand over the other design activities to A1 as they were confident that he was aware of the significance of the garden to them.

C1's trust in A1 continued to develop over the course of the design process. In Story 4, she recalled how she was "pleasantly amazed" by A1's ability to "pick up on things we [they] liked" at their second meeting, which further validated A1's understanding of their values and previous "design" attempts in the garden.

Title: "Fishponds and the little model"
STORY 4 Autonomy: I think we were just really pleasantly amazed that he'd really listened or picked up on things that we liked…
Orientation
> 063: So when A1 first came back with his little model
Complicating action
> 064: I think we were just really pleasantly amazed that he'd really listened or picked up on things that we liked.
> 065: He had this idea that this pond that the house sorta then became designed around inside outside fishpond.
> 066: And we just sorta we "ah! That's wonderful you know"
> 067: You can change anything but we'll keep the pond!
> 068: because we just love the space so much
> 069: The exciting thing with this is that A1 picked up on the stuff that we'd been doing in the backyard we had
> 070: our son was living at home at the time and he is very much into reptiles and things like that
> 071: and Ian's into fish
> 072: and so we had fishponds and that led into sorta part of the fishpond
> 073: we had sorta a biofilter that had crayfish
> 074: and we had water dragons that lived in there in the yard
> 075: and we've got a frog colony
> 076: so there was all of these nature stuff in this sort a suburban backyard that we were really excited by and wanted to maintain
Evaluation
> 077: I mean it's been a really positive experience
> 078: and the design process, that year of designing and working with A1
> 079: was really quite a wonderful time.
> 080: I think it was his approach to things
> 081: because although we sorta knew what we wanted I don't think we really knew what we wanted.

In this fourth story, she recalled how excited she was when she was first presented with A1's proposed design solution, which was in the form of a model. She explained how she was excited by A1's ability to "pick up on the stuff" which was important to them and had incorporated that

into the design of the new house. A1's recognition of the significance of the "nature stuff" to the family at that point convinced her of his ability to listen well and respond appropriately to their needs despite their inability to clearly understand their own needs. It is useful to consider a story C1 told about her previous experience with the other architect which resulted in a failed relationship to highlight the manner in which the design process differed across the two relationships as perceived by C1.

Title: "The other architect"

Abstract

> 207: I think in retrospect the design was here's your budget here's what we can build you for that budget.
> 208: That even didn't work cos it went well over
> 209: and I don't feel that there was any respect for the house in relation to the land.

Complicating action

> 210: It was really just configuring rooms
> 211: and that was to go up
> 212: That when we started to question where it was going.
> 213: And that was more sorta financially focussed
> 214: because they kept giving us these wonderful plans
> 215: and we kept sorta going is this within the budget this seems so outside of it
> 216: and they kept going ah yeah that'll be right
> 217: and so we kept getting seduced
> 218: and then when we started to really question them
> 219: there was sorta this lock down where they didn't wanna communicate
> 220: then we got a quantity surveyor to look at it
> 221: and I think then it was like a budget of 200K
> 222: and we were realistic to know that it would cost more than that
> 223: but it came in at 350 or 400 at the minimum
> 224: and we went you've gone well outside the brief
> 225: so then it was like well for what you want we could do this.
> 226: And so the trust was gone totally
> 227: and we'd started with one of the partners that we knew and had associations with
> 228: and we ended up with one of the junior architects
> 229: and the relationship broke down more than anything

Evaluation

> 230: The designs were probably very good
> 231: but because the relationship wasn't there it couldn't work
> 232: so it was a communication thing
> 233: but I think it was also that they were just producing housing plans rather than looking at the house
> 234: and the people and the relationship with the people and the land.
> 235: It really was like template style and not creative.
> 236: So very different.

Clearly for C1, the experiences she had on the two relationships differed significantly. In this story, she indicated that the lack of transparency in communication and lack of sensitivity for her family's needs by the architect in the previous relationship ultimately resulted in the failure of the relationship. Indeed her perception that it was A1's "approach to things" in terms of his sensitivity towards what they valued as a family and his ability to build on it offered her the "wonderful time" she experienced throughout the design process. It was because of this trust and that A1 understood their needs that allowed her the openness to accept A1's "whiz-bang magic" and "creative artistry" throughout the project.

In story 5, C1 explained how it was this early understanding and liking for A1's approach which led to the development of "very much a trusting relationship" between them over the course of the project. This story demonstrates how this was particularly important in reducing the frustration she could have experienced given the difficulties she had visualising the spaces A1 had designed.

Title: "The joke with the painters"
Story 5 Reintegration: I didn't really mind not knowing...
Abstract
    140: you can see two dimensionally the plan we have
    141: but to imagine that in a 3-dimensional setting yeah that is sometimes hard.
Complicating action
    142: I have to say that original model even though it changed a lot from that first model that was really helpful
    143: But again it all goes back to the trust thing-
    144: I didn't really mind not knowing.
    145: but then I was happy to open to suggestions I think
    146: because there is very much a trusting relationship
    147: And we used to joke I think the painters came to us and said what colours would you like
    148: and I'd say "oh ring A1, oh I don't know"
    149: That sorta thing but we were really happy
    150: and I think early on
    151: because we probably clicked with that process
    152: because I really felt like he was doing something that would feel good for us.
    153: So in the design we were very much yeah go, go play, you're enjoying this creative process you know you play
    154: because you're gonna be at your best if we let you have the freedom to do what you want within the boundaries of you know we had budget bounds
    155: and you know I must say I think A1 is really mindful of that
    156: but then there was other compromise
    157: because we'd always said oh no we want this whole back opened up
    158: and A1 was saying no I think you also need some privacy wall
    159: and we really love this now.
Evaluation
    160: So I think there was a lot of listening as well as very much trusting that he knows what he's doing
    161: but he's also very respectful of our wishes.
    162: he never made a decision without talking to us.
    163: So there was communication and consultation
    164: but I guess each time I sorta didn't go oh gosh how could he choose that.
    165: So there had to be some sorta compatibility

Not being able to visualise the architect's proposed design solutions can be a particularly stressful situation for most clients, since there is no way of knowing if the final outcome would be satisfactory. C1 explained that despite the use of the 3-D model as a starting point, she often found it difficult to visualise the different spaces at various stages of the project. However she also explained how she "didn't really mind not knowing" and felt comfortable with the uncertainty of the spaces that would ultimately eventuate because she knew she could rely on the choices A1 made on her behalf. In her example of how she passed on the decision about the colours of paint to A1, she revealed how she was happy to simply rely on A1's decisions without providing any input into the decision-making process. She did however indicate that this was only possible as a result of how they "clicked" in the initial stages of the design process with A1 in that they believed "he was doing something that would feel good for us [them]". Furthermore, she felt that

there was a level of respect, that even though she entrusted A1 to decide on her behalf there was constant communication and consultation between her and A1 and she was not isolated from the decision-making process. She also reciprocated the respect, as she was prepared to listen to A1's advice to keep a part of the sitting area enclosed even though she described how she had originally envisioned a more open private sitting area. Although "we [they] really love this now" it required a high level of respect and trust on her part that A1 "knows what he's doing". This story demonstrates her increasing ability to function in the new environment where the uncertainty of not knowing what to expect was counteracted by her trust in A1. At the end of the story, C1 indicated how there "had to be some sorta compatibility" in that the selections made by A1 on the project largely suited her preferences which offered her assurance that the decisions A1 made on her behalf would ultimately be "something that would feel good for us [C1 and her family]."

In Story 6, C1 described how the trust they developed in A1 was again important as the project progressed to the following stage of construction.

Title: "Construction stage"
STORY 6 Reintegration: You're the boss here you're the expert
Orientation
      161: And then when we got to the point of construction
Abstract
      162: it really helped that the builder has worked with the architect before
      163: and they had a relationship and it's a good working relationship.
Complicating action
      164: At the time A1 was saying "well I've used this builder before and blah blah blah blah"
      165: and we went yup OK
      166: and again we weren't sorta saying no we wanna use this builder that we've heard.
      167: You're the boss here you're the expert
      168: but I believe what helped that was we made a decision early on
      169: that we wanted A1 to carry through the work through the construction phase
      170: and I think that was really beneficial too
      171: because some of these things just sort of evolved as the house was sort of being built you know
      172: so that was really important that that creative process continued through the construction stage.
Evaluation
      173: that's been really important
      174: there's been a couple of times where things have happened very early in the morning like at 7.30
      175: someone's arrived with a question that we just cant answer
      176: and A1 fortunately I can ring him and just go here can you talk to this person.
      177: So I always thought he was available and that.

This story demonstrates the importance of C1's increased understanding of the expertise of A1 and her ability to utilise it to her advantage. Knowing that A1 had a prior "good working relationship" with the builder, C1 had confidence that A1 was "the expert" on the project. She also reflected on having made the correct decision at the initial stages to not only involve A1 during the design stage of the project but to also have him oversee the construction phase which enabled the creative process to flow on throughout the project. Apart from that, A1's availability to respond to the various uncertainties was also felt to be important during the construction stage as she explained how she was often confronted with "questions that [she] just

can't answer" but that the only certainty she had was that she could simply pass the issue on to A1 to resolve.

The seventh story highlights the challenges which can arise on projects for the client even without the added stress of dealing with the actual management aspect of the project:

Title: "Battling through construction"
STORY 7 Disintegration: Oh there were points where we went "oh we're so over this now
Abstract
      104: Oh there were points where we went "oh we're so over this now. Too much."
Orientation
      105: Like this time last year they were sorta starting out
Complicating action
      106: and I do most of my work from home
      107: and we had about two weeks of jackhammering
      108: which is really loud and it was awful
      109: and the dogs got really upset and so they started scratching
      110: and we started having all these skin irritation
      111: just sorta this snowballing happening.
      112: And we had to go well that's all solvable
      113: and its all time-limited that's the other thing that you know that that's gonna stop as well.
      114: And then there was another part where we were basically in the two front bedrooms and the kitchen for about a month
      115: because we had construction all around us.
      116: And then someone spat the dummy – just one of the kids just went "I've just totally had enough with this"
      117: So we made some intervention or something.
      118: Or even just went oh this is real shit at the moment lets go out for dinner or something or lets go out for a walk.
      119: So trying not to get into the "oh not the builder coming in again"
      120: but sorta thinking "oh whats happening today" and moving forward.
Evaluation
      121: But you know you try and plan it so that there are no other major stresses happening at that time.
      122: This is gonna be that sorta downtime"
      123: But what helped that also was that we didn't have to face a lot of the hassles that I'm aware must go on with suppliers and things
      124: so A1 and the builder both dealt with that
      125: so a lot of those things I think were settled before we even knew about them
      126: so that helped out.
      127: I don't think it would've been the same experience had we been the owner builder or the manager of the thing.

In this story, C1 clearly remembered specific times when the construction stage became "too much" and how her family responded to the "loud" and "awful" construction process surrounding them as they lived in the house throughout the process. Stress during the construction stage is perhaps expected on most projects. Living in the house during the construction stage only further compounds the level of stress. As a mother working from home, C1 not only had to contend with the noise and inconveniences while she was working, but she also had to take into consideration the impact of the construction process on her family and their overall well-being. She described how she coped with the problems by making various "interventions" and by having a general positive outlook of "moving forward" to take the focus away from the negativities surrounding the construction process. She was, however, also cognisant of other

"hassles...that must go on with suppliers and things" which she felt she was largely kept away from by A1 and the builder. She further explained how this seamless management of issues by A1 and the builder "before we [she] even knew about them" provided her the opportunity to focus on helping her family cope with the inevitable stresses of the construction stage. On reflection, she did not think that "it would've been the same experience" if she had undertaken the responsibility of managing the construction stage of the project without A1's involvement.

C1's uncertainties surrounding the design process in terms of not being able to completely visualise design proposals developed by A1 continued to take place throughout the construction stage. Of course the period of uncertainty was significantly reduced during this stage as she was able to physically see and experience the outcome of the different spaces as they were built. However this is not to say that the level of stress of not knowing and being "not quite sure" was any less intense. In story 8, C1 described how she managed to not only deal with the uncertainty of the "hazy" features of the house, but how she enjoyed the process by keeping herself aware of the gradual progress taking place throughout the construction stage.

Title: "Hazy ceiling levels"
STORY 8 Autonomy: and there were different levels of ceiling and going "wooo...whats gonna happen here?
Orientation
      123: I can remember walking into our bedroom early on
Complicating action
      124: and there were different levels of ceiling and going "wooo...whats gonna happen here?"
      125: And it'd become part of our routine that when H would come home from work
      126: and we'd go and walk around and look at what was happening throughout
      127: and we were very much into you know how its changed from yesterday sorta thing.
      128: so some of it was just sorta 'oh...not quite sure"
      129: and then yeah "oh that works really well"
      130: so it was more of the uncertainty of –
      131: cos there were bits in the design that really were sorta hazy
      132: like sorta the ceiling levels and things
      133: but then when you get a sense of the flow
      134: and then it made sense and we could sorta look at it and go ah I can see why that's happening now.
      135: so its been really fun.
      136: just seeing the house differently and experiencing the house
      137: had there been weeks where nothing was going to happen or we'd hit a dead end that would've been really bad
      138: but because we knew that something was gonna move
      139: so as long as I could see that there was something going it kept me going.
      140: But again if there wasn't anything happening
      141: the communication was important
      142: "this is what we're planning over the next couple of weeks. This is what's happening. The reason there's a delay at the moment is that we're waiting on blah blah blah blah"
Resolution
      143: and I'd go "ah, thats great I know where we are"

In this story C1 explained how she "kept going" by knowing that "there was something happening". On the other hand, when "there wasn't anything happening" she felt that being informed of the reasons for delay and the plans put in place to progress the project was

particularly useful in giving her assurance in an uncertain environment. At this stage, C1 acquired an increased ability to take enjoyment in the uncertainty surrounding the project.

In Story 9, C1 described how she continued to rely on A1's advice whenever she encountered uncertainty on the project. The story demonstrates how some decisions that may appear minor to those well-versed with design and construction issues may actually be a "huge thing" for those who are not typically exposed to such issues including the selection of taps and tiles.

Title: "Taps and tiles"
STORY 9 Disintegration-reintegration: I had to go and choose the taps...which was a huge thing I've never chosen taps before
Abstract
  175: but smaller things I think I had to go and choose the taps
  176: which was a huge thing I've never chosen taps before.
Complicating action
  177: It was actually a daunting task
  178: and time-consuming in that
  179: but I probably didn't spend as much time as other people on it
  180: we spoke to A1 abit about where do you start in the market
  181: so what do we rule out yeah a short-cut
  182: It sounds really silly
  183: but before this we hadn't renovated anything
  184: so we hadn't sorta purchased any of those sorta items
Evaluation
  185: so there was sort of this dilemma
  186: With the tiles for example
  187: cos I went to this tile shop
  188: and I couldn't believe that there were so many tiles
  189: and I just had no idea
  190: and he just sorta said well I was just thinking about the really simple plain white that we break them up and have the tiles cut differently.
  191: Yeah that's really good I like that,
  192: one it's a cheaper option,
  193: two it's more interesting
  194: and three after five years I'm not gonna go I really hate that lobster that we've chosen.
Resolution
  195: So we're able to sort say that's OK he's dealing with that
  196: and we're really pleased with that too.

As with any new experiences, not being equipped with the knowledge to make informed decisions can be a particularly daunting and time-consuming task as this story reveals. C1 who had no prior experience renovating and had never needed to purchase items such as taps and tiles, considered choosing from the many different options available as a dilemma. As she explained, this dilemma was associated with the various issues which needed to be considered including costs, aesthetics, practicality and the more long-term aspect of style. With her limited understanding of these features, C1 felt that A1 was in a much better position to make appropriate decisions about these issues. Again, she was able to simply pass on the stress of dealing with the dilemmas concerning tap and tile selection to A1, to which she was clearly pleased with.

In the tenth story she described her thoughts on the outcome of the project as "great" and a "really exciting thing".

Title: "A convert"

STORY 10 Interdependency: and we walked into these spaces and just go this is great…

Abstract

091: The end result for us and living here we got to see the house change and grow and take shape

Complicating action

092: but then you just found that oh these things that A1 talked about wanting these feel or wanting this look

093: and we walked into these spaces and just go this is great

094: this is more than just a room this becomes a space that actually has a nice feel about it so its not just four walls.

095: And I think that's been a really exciting thing.

096: That its ended up not being just putting up rooms together in a configuration that works but actually creating a space and a feeling that goes along with that space.

097: It sounds really flighty doesn't it?!

098: It sounds like I'm a real convert now with that

099: but you know if anyone sorta says well why do you use an architect

100: but its that sort of thing that we could've gone to a draftsperson with a plan

101: we sorta said yeah we know the house can do this and this and this and we could put a room here and a room here and a room here

Evaluation

102: but we wouldn't have got this feeling

103: and we wouldn't have got the different things that have been added that have just made this place just a really nice place to be.

Having actually lived and experienced the different spaces designed by A1 she was now able to really understand the "things that A1 talked about" and to enjoy the experience of living in the house. C1 described herself as a "real convert" where she was now able to appreciate the "really nice place" her house had become as a result of the renovation. She also clearly recognised how this was only possible through A1's contribution to the project as she indicated how it would have been a different outcome if they employed a draftsperson instead of an architect on the project – that "we [they] wouldn't have got this feeling". At this stage C1 developed a more complex understanding of the spatial quality of her house by actually being able to experience the spaces. In the story she described how her previous superficial understanding of the quality of the spaces based on A1's descriptions was replaced by a deeper appreciation for the "different things that have been added that have made this place [the house] just a really nice place to be".

In the final story, C1 reflected on the success of the project. She indicated how "its been a really good thing" as she was aware that "it might not have been because we [they] are fairly private".

Title: "Architectural features"

STORY 11 Interdependency: cos that relationship that was built with him was as important as the building.

Abstract

188: Well it's the biggest thing we've ever done.

Complicating action

189: And it's been a really good thing

190: and it might not have been

191: because we are fairly private

192: but I think there had to be a preparedness for someone to actually do that

193: but it had to be the right person.

194: But it happened and we knew that A1 was the person for us from when we first met him.

195: cos that relationship that was built with him was as important as the building.

196: But that's to me what a professional person is about.

197: They are using their craft

198: and they are doing it in a way that makes this job something that they're proud of.

199: And he enjoys it

200: and you get caught up in that you know that enthusiasm.

201: Its been fun

202: So you find that this building process touches on all these people and their craft

Evaluation

203: I just think that's really great.

204: And I think that happens a bit with the builder too and in the things that he hasn't thought about doing before.

205: Oh it certainly happens with us.

206: Well we don't actually refer to them as windows and doors anymore

207: we refer to them as architectural features.

208: I mean they're really great, they're fabulous!

Purchasing and/or renovating a house can be one of the most significant events in a person's life as C1 described it as being "biggest thing we've [they've] ever done". Therefore the level of investment placed in a house project is not only financial but also emotional with the architect and client undertaking a journey together to achieve satisfaction for both parties. In this story, C1 explained that the success of the final outcome of the project was a combination of both the architect-client relationship and the building. In comparing the outcome of this architect-client relationship and her unsuccessful relationship with the previous architect, she realised how "it had to be the right person" in order for the project to have resulted in "a really good thing". Specifically she described the qualities of A1 as the "right person" to include his professionalism, pride in his craft and enthusiasm which influenced and "touched" different people on the project including her. Through their habitus shock experience, C1 indicated that she and her family developed not only a greater understanding of the "host culture", that is, the architectural habitus but have also incorporated the "language" of the architectural habitus as she described, "we don't actually refer to them as windows and doors anymore, we refer to them as architectural features".

In summary, the eleven stories demonstrate how C1 progressively developed increased competency to function in the new environment, enabling her to enjoy the habitus shock experience which ultimately led to the success of the project and relationship. At the end of her habitus shock experience C1 developed a broader worldview of the architectural habitus and an increased ability to appreciate the finer details and spatial quality of her house.

5.2.8 Architect interview 2

The second interview with A1 took place after the completion of all the interviews with the clients. Again, only one interview was conducted with the architect across case studies 1-4. The duration of the interview was 1.5 housr. The gap between the two interviews was 3 months to allow for a preliminary analysis to be completed on the client interviews. At the interview, the researcher discussed with A1 the stories C1 told and in particular the "Fishpond and little model" and "Architectural features" stories to gain A1's perspective of those stories.

In particular A1 offered the following story when asked about what he thought about the outcome of the project and how it impacted on C1's understanding of architecture:

Abstract

     022: It suits them so much that house you know

Complicating Action

     023: but that's the great thing about architecture

     024: its there for them to recognise and appreciate.

     025: And some people really appreciate architecture

     026: and not in the obvious kinda way you know

     027: they just like things

Evaluation

     028: and that's great if you just recognise that in people

     029: and that's quite good

     030: and they live through it.

     031: I don't know if you educate a client through talking about it.

     032: I certainly think that buildings educate people.

     033: The clients may have, they sort of know that it might be OK

     034: but they don't really understand

     035: it's only once they walk through it that they start to understand it

     036: and the education occurs at that point.

In this story, A1 told the researcher that he thought the newly renovated house suited C1 and her family "so much", which was supported by C1 who indicated how much they "love" their house and how it has become "a really nice place to be". Both A1 and C1 indicated that it was A1's accurate understanding of C1's needs that was critical in ensuring that the house design suited C1 and her family.

A1 also indicated how people appreciate architecture on a number of levels and that C1 appreciated architecture "not in the obvious kinda way". Indeed the appreciation of architecture can occur through various ways, some of which are deliberately made exclusive to the members of the architectural habitus. The discussion in *Section 3.4.1 Socialisation of the architect* highlighted how members of the architectural habitus undergo a process of socialisation resulting in conflicting interests and values between those trained and not trained in the architectural field. Furthermore non-members are silently but consciously excluded from the mystical world of the architectural habitus where distinctions between tastes and preferences are made to appear as pure aesthetic judgements. These pure aesthetic judgements were what A1 referred to as the appreciation of architecture "in the obvious kinda way". In the story, he highlighted how it was important for him to recognise that C1 "just like things" and that he was able to respond appropriately by providing C1 the opportunity to appreciate architecture in ways that they could relate to, that is, by firstly being introduced to the iterative nature of the design process and secondly by actually experiencing and living in the house and not simply by talking about it.

The client interview revealed how C1 developed an increased appreciation for her house as a result of her habitus shock experience, indicating that the appreciation of architecture is not limited to the members of the architectural habitus in the "obvious kinda ways". By enhancing the quality of the spaces in C1's house, A1's design skills and creativity was clearly recognised by C1. The analysis of the client stories demonstrates how the client developed a broader and more

complex worldview of the architectural habitus through her experiences with the architect. The client acquired a degree of the architect's cultural competency and achieved increased fit between the habituses, which enabled her to value the unique contributions of the architectural habitus. This case study demonstrates that the client's habitus shock experience on the house project is one way in which the architect's cultural competency can be transferred to the client who is a non-member of the architectural habitus. It has revealed that the architectural habitus is permeable and that the acquisition of cultural competency can occur through modes other than formal architectural education including informal interactions with members of the architectural habitus (A1) and continued exposure to architectural artefacts, that is, in this case, the house.

A1 then explained the process he took to establish the type of people C1 and her family were and also their needs in relation to the house:

Abstract
> R: 034: So did you spend a lot of time you know just trying to establish what sort of people they are?
> A: 035: No, you can do that quite quickly

Complicating Action
> 036: I mean you can talk to someone for just a few minutes and get some impression about them
> 037: and look that doesn't mean you get it right all the time
> 038: but no I don't spend a lot of time doing that.
> 039: Its just conversation
> 040: and a good question is you know "why're you doing this" and those sorta things
> 041: and they let you in about where they're heading as well
> 042: They reach a point
> 043: and they say I'm just gonna let you go
> 044: you're the guy who knows what you're doing
> 045: and it seems to work for us.
> 046: But they've [C1] just kinda gone along
> 047: and if you do that it's quite a pleasant ride you see

Evaluation
> 048: Trust is a real commodity
> 049: and it's really hard to define obviously when it occurs
> 050: but there's no doubt there when you know when they trust you
> 051: the process is a lot easier
> 052: and it takes the load of you
> 053: and a load of them too
> 054: that yes this is going to happen.
> 055: Sure its not gonna happen perfectly but you know
> 056: you've gotta pick people who're sorta engaged with that reasonably intelligent
> 057: You've gotta pick people who're prepared that things don't always go right and those things always happen when you're experimenting its something new
> 058: You need people personalities who can cope with that
> 059: You need that personality that enjoys that process
> 060: And that's all like that
> 061: because if they're not like that you don't do that.
> 062: But if you do take it on
> 063: and you go through the process
> 064: part of making it a success – the project a success is that you become their friend.
> 065: And that's actually a critical thing
> 066: I mean I'm not consciously thinking of it like that but that's actually how you behave.

> 067: Because its gonna be much easier for me to if its all gone pear-shaped its much easier to talk to you about that
>
> 068: and you're look, we're in this together – these things happen all the time.

A1 explained that his method of developing a brief with the client is carried out quite informally, "its just conversation". He did however indicate that there are common questions which he asks to get an indication of the client's needs in relation to the house, one of which includes asking the client the reasons why they were embarking on the project. For this project and this client in particular, this question played a key role in allowing A1 to accurately capture the client's requirements and for C1 and her family to clarify their needs in relation to the house. As previously outlined, it was at that point (refer to "Garden Living" story in *Section 5.2.7 Linking Stories: C1's adjustment process during habitus shock*) that C1 felt she was able to entrust A1 with the project design decisions. C1 described that when A1's idea of the garden being a key concept driving the overall design of the house was "locked in...we [she] found it really easy to sorta go its over to you [the architect]". It was this trust that C1 developed with A1 at an early stage that A1 had really understood their needs, which afforded both herself and A1 the ease to take increased enjoyment over the course of the project. As A1 described, "it takes the load of you and a load of them too". The many added elements or design features which A1 incorporated into the house to ultimately make it "a really nice place to be in" was only made possible by the her willingness to allow A1 to exercise his creativity freely.

In the story, A1 also explained the importance of selecting the right type of clients – those "who're sorta engaged...prepared that things don't always go right" and of having clients who can cope with the process. In this story, A1 reinforced the idea of working with clients he can consider as friends where he thought that a critical factor for project success was when "you [the architect] become their [the client's] friend". The analysis of C1's stories demonstrated how she found working with A1 on the project to be a very positive experience where she had "quite a wonderful time" with A1 over the course of their relationship. The analysis also indicated that her ability to enjoy the new environment was influenced by a number of factors and her own personality was perhaps only one of the many contributing factors. Specifically, the client stories demonstrated that it was ultimately C1's learning through a variety of ways during habitus shock which led to her feeling comfortable to take enjoyment in the new environment.

The discussion in this section has established that C1 experienced habitus shock on the project and has highlighted how C1 moved from one stage to another of the five different stages of culture shock throughout her adjustment process. Over the course of her habitus shock experience she gradually developed increasing competency to function in the uncertain design and construction process enabling her to enjoy the process. Specifically, C1 acquired a degree of learning about the design/construction process, the architectural habitus and also how to enjoy the process, which will be discussed further in *Section 6.3 Learning and successful relationships.*

5.3 Case Study 2

Case study 2 involved two interviews with Architect 1, A1 and one interview with Client 2, C2. Detailed discussion in relation to the stories identified through the architect and client interviews for this case study is provided in Appendix A. A summary of the key findings is now provided.

5.3.1   Background

Client 2, C2 is composed of a husband, C2B and wife, C2A. They both work in local government agencies and described themselves as having a degree of involvement with the construction industry with particular exposure to the Development Application (DA) process and relatively large architectural firms. In Australia, all types of development involving structural work require a DA including new buildings, alterations and additions to existing buildings, demolition of dwellings and heritage items or buildings in heritage conservation areas. C2's experiences at work led to their initial cautiousness in seeking the services of an architect to work on their house, which was indeed supported by A1's observations.

A1 recognised C2 as "an unusual type for an architect". In comparison to other clients who may deliberately seek out and welcome the capabilities of architects, A1 explained that C2 was more cautious and less readily accepting of ideas from an architect. A1 explained how his tactic of allowing the time and space for C2 to absorb and understand the planning issues and design process led to them becoming more accepting of his design ideas.

At the time of the interview, the project was about to progress into the construction stage. C2 described the design process and their dealings with A1 as "a very positive experience". Construction work to the house was not completed at the time of the interview and as such the success of the project in terms of the final building outcome could not be evaluated at this stage. However, C2 clearly indicated that they were pleased with the process they had undergone with A1 up until the time of the interview.

5.3.2 C2's adjustment process during habitus shock

The project represented a particularly significant event for C2, as it was the first time they had been involved in an architect-client relationship and a major renovation to their house. Even though they had been exposed to the DA process and relatively large architectural firms, they explained that they had little experience of working with an architect throughout the design and construction process. Therefore they were introduced to a relatively unfamiliar environment as they embarked on the house project and entered into a relationship with A1.

Nine "critical moments" were identified from the interview with C2, which were introduced as meaningful throughout their habitus shock experience and Figure 5.2 provides an overview of this. The stories cover a period of approximately 16 months of the project.

Culture shock stages	Honeymoon	Disintegration	Honeymoon	Autonomy	Reintegration		Autonomy	Interdependency
Linked stories	Story 1 First meeting	Story 2 First draft	Story 3 The perfect plan	Story 4 Working through the design together	Story 5 The 3D drawing	Story 6 Tree business	Story 7 Getting excited	Story 8 A partnership	Story 9 What's good for us Is good for our friends
Timeline (Months)	0	2	4	6	8	10	12	14	16

I Figure 5.2 C2's adjustment process during habitus shock

In summary, the nine stories demonstrate how C2 accustomed themselves to the unfamiliar design process and associated architectural habitus. In the first story, C2 recalled experiencing feelings of excitement at their first meeting with A1. Story 2, "The first draft", describes the situation that led to C2 being "a bit unsure" about A1's ability to understand their needs as they were shown the first draft of A1's proposed design solution which did not meet "100%" of their expectations. The third story shows how C2 was clearly satisfied with the revised design solution A1 presented to them which was described as "perfect". The fourth story shows how, after being concerned with A1's capabilities when they were shown the first draft, C2 came to understand the iterative nature of the design process involving a process of constant refinement, with the architect and client working together through the design. In the fifth story, C2 explained the next time they were shocked when they saw the 3D perspective of the house design because it was different from "what they imagined that they would ever do". However, unlike how they were concerned with the first draft not meeting "100%" of their expectations, C2 experienced little difficulty in expressing to A1 specific issues they had in relation to the 3D perspective of the house as they had now acquired an understanding of the iterative nature of the design process. The sixth story demonstrates that despite the design process still being a highly uncertain environment, C2 developed the ability to adjust to the stresses encountered on the project, particularly the problems associated with the relocation of a date palm in their house. In the seventh story C2 revealed their excitement towards achieving project completion despite their inability to "completely picture what its gonna be like to live in". Story 8 shows how C2 who previously had negative pre-conceived perception of architects as "coming up with some weird design and then stepping away" came to accept the differences, skills and knowledge A1 brought to the relationship which were deemed central in achieving their needs on the project. C2 explained how they developed an architect-client relationship on the project functioned as a partnership between themselves and A1. In the final story C2 described how they had in him and had even started to recommend A1 as an architect to their friends.

5.3.3 Summary

Taken together, the nine stories demonstrate how C2 were confronted by a number of uncertainties at various stages of the project and their responses during those stages, indicating their adjustment to the new environment. The stories shows how C2's perception of the architectural habitus through their experiences with A1 changed; from being cautious and wary to trusting and appreciating A1; from a limited worldview of A1's contribution to an increased awareness and ability to clearly recognise the value and importance of A1's role in the architect-client relationship.

A1 attributed the success of the project to his ability to keep the costs of the project within a specific budget. He also thought that the success of his projects and relationships with the clients was largely related to him having "no agendas" as he does not place any importance on whether or not his work is published within the architectural media. He explained how it is his commitment towards achieving good quality buildings for clients who "appreciate it as being good" which ultimately leads to the success of his projects. Indeed it was A1's approach which was recognised by C2 as a key contribution to the success of the project and relationship. C2 described how they found A1 to be "very realistic in terms of money" indicating how it was A1's ability to provide them with a solution that was not only cost-effective but also of high design quality that moved them away from the negative stereotype of "architects coming up with some weird design and then stepping away".

Apart from ensuring the cost-effectiveness of the project, A1 also indicated how important it was to ensure that C2 felt comfortable about the design throughout the process. The client interview indicated how it was A1's clear explanation of the process in developing the proposed design that exposed them to the iterative nature of the design process which ultimately contributed to their ability to adjust to the new environment. C2's achievement of learning and how it influenced their adjustment experience is discussed further in *Section 6.3 Learning and successful relationships.*

5.4   Case Study 3

Case study 3 involved two interviews with Architect 1, A1 and one interview with Client 3, C3. Detailed discussion of this case study is provided in Appendix B and a summary of the key findings are now provided.

5.4.1 Background

Client 3 is composed of a husband, C3A and wife, C3B. They first met A1 in 2000. A1 was recommended to C3 through work that A1 had conducted for C3's brother previously. The house of C3 is made up of three levels, each functioning as a self-contained unit with its individual kitchen, living area, bathrooms and bedrooms. C3 occupied one level while their two sons occupied one level each. The project started in 2000 and was completed in mid 2001. Since then

one of their sons got married and no longer lived with them. Therefore they were "hoping to sort of get a smaller place" and were in the process of their second house project with A1. This second house project formed the fourth case study for this study, which is discussed in *Section 5.5 Case study 4.*

C3 clearly expressed their satisfaction for the outcome of the project in how they "love" the house they have been living in since 2001. In particular, they told the researcher that they were "happy" with their relationship with A1 and the "great job" that A1 performed on the project which explains why they chose to be involved with him on a second project.

5.4.2 C3's adjustment process during habitus shock

Prior to the project C3 had little exposure to architectural works, architects or the design and construction process. Therefore they found themselves experiencing habitus shock when they were confronted with an unfamiliar design and construction process and the associated architectural habitus. Seven "critical moments" were identified from the client interview, which were introduced as meaningful throughout C3's habitus shock experience. Figure 5.3 provides an overview of C3's adjustment experience throughout habitus shock. The stories cover a period of approximately 18 months.

Culture shock stages	Honeymoon	Autonomy	Disintegration	Reintegration	Autonomy	Interdependency
Linked stories	Story 1 Brother's architect	Story 2 Friday meetings	Story 3 Construction stresses	Story 4 Dealing with uncertainties	Story 5 To-ing & fro-ing	Story 6 Builder disputes	Story 7 Almost family
Timeline (Months)	0	2 4	6 8	10	12 14	16	18
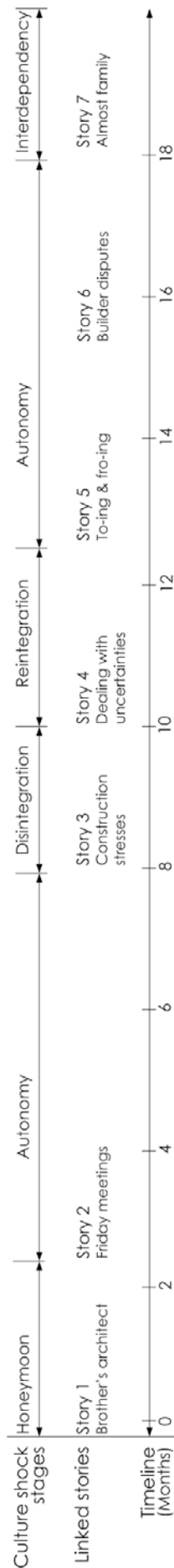
Figure 5.3 C3's adjustment process during habitus shock

In summary, the stories demonstrate how C3 developed competency to function in the new environment during habitus shock to enjoy the process which ultimately led to the success of the project and relationship. The first story demonstrates how C3 already had a good idea of A1's approach to design and was impressed by the houses A1 designed for C3's brother. The second story demonstrates how, after being quite impressed by A1's design approach and quality of work at the first meeting, C3A continued to enjoy the design process in his weekly Friday meetings with A1. In particular C3A clearly expressed his appreciation for A1's "accommodating" and "good personality" which was felt to have led to an enjoyable design process and success in "getting everything we [they] wanted". At this stage, C3A developed an understanding of the iterative nature of the design process and was comfortable with making a number of design changes along the way. The following "Construction stresses" story highlights the uncertainties C3 encountered during the construction stage of the project which led C3B to feel somewhat uneasy. C3A, who was much more involved in the design and construction process with A1 was, however, better positioned to cope with the uncertainties and "never sorta got downhearted about it" as he explained in story 4. In story 5, C3 recounted how they spent considerable amount of time working through the finer details of the design issues with A1. At this stage C3 demonstrated a more complex worldview of the architectural habitus by being highly appreciative of the various contributions that A1 made on the project such as providing the "creative side of things". The sixth story demonstrates how C3 was particularly grateful about not having to deal with project management issues, which were largely an unknown territory to them. When there were conflicts with the builder about the costs, A1 took on the role to resolve the conflicts and according to C3A, all the conflicts, which occurred on the project were successfully resolved by A1 in their favour. Within such an uncertain environment knowing that A1 was there to oversee and resolve whatever issues that arose was important in providing them with a degree of assurance, thereby reducing any potential stress. Towards the final stages of the construction process C3 developed a high level of trust in A1 and was heavily reliant on A1's advice on all project-related matters. In the final story C3 described how the enjoyment they experienced on the project was attributed to their close relationship with A1, which is "almost family with him".

5.4.3 Summary

The seven stories show how C3 moved through the different stages of culture shock as they adjusted to the unfamiliar design and construction process. The stories also demonstrate how C3's appreciation of A1's contribution to the project deepened; from a superficial understanding of A1's modern design style to a clearer appreciation and reliance on A1's unique role, expertise and skills.

There was a healthy respect for the expertise of A1 as the architect who was the professional in the relationship. From A1's perspective, it was a clear understanding of the different roles that the architect and client played on the project which was a key ingredient in the success of the relationship as he explained, "they know their business and I know my business". He explained how it was not only important that he was able to decide on the client's behalf but also that the client acknowledged that the architect was the expert in the relationship, and were thus prepared to accept his advice on project-related matters.

A1's view was echoed by C3 who was happy to accept A1's decisions on the project as C3 described, "the colouring of the pool he [A1] wanted to make it more like acrylic rather than bright blue. He even picked the colours of the paint…Yeah I didn't even know what they were going to be. They're great really I love them". C3 had clearly placed a high level of trust in A1 and was able to enjoy the process by passing the decision-making role to A1. There was thus a degree of compatibility because both A1 and C3 held similar values of how they perceived the architect-client relationship to successfully function. This compatibility between the architect and client's worldviews is discussed in *Section 6.4.1 Compatibility between habituses.*

5.5 Case Study 4

Case study 4 is the second architect-client relationship with A1 that the client from case study 3 was involved with. The two projects and associated architect-client relationships were treated as two distinct case studies because the unit of analysis for this study was the architect-client relationship. Therefore the client's habitus shock experience on the first project differs from the second project. The client is referred to in this case as C4; that is, the husband is C4A and wife, C4B. Case study 4 involved two interviews with A1 and one interview with Client 4, C4. Detailed discussion of this case study is provided in Appendix C and a summary is now provided.

5.5.1 Background

As outlined in *Section 5.3 Case study 3*, A1 described C4 as clients who were respectful and appreciative of his role in the architect-client relationship. A1 explained how this project was more complex than C4's first project because it was a major renovation. He also said that C4B was more heavily involved on this project than the previous one. At the time of the interview they were in the DA stage of the project. C4 confirmed that they were "happy" with their experiences with A1 on the project.

5.5.2 C4's adjustment process during habitus shock

Even though they had previously been exposed to the design and construction process through their first project, C4 still encountered a number of uncertainties or "shocks" on this project. Five "critical moments" were identified from the client interview, which were introduced as meaningful throughout C4's habitus shock experience. The stories cover a period of approximately 6 months of the house project. Figure 5.4 provides an overview of C4's adjustment process during habitus shock.

Figure 5.4 C4's adjustment process during habitus shock

In summary, the stories demonstrate how C4 continued to develop skills to function competently throughout the design process. In Story 1, C4 demonstrated how through their experience on the first house project they were able to foresee potential problems much earlier on their second project and that they were "hoping not to encounter a lot of the building problems" they experienced on the first project. Although perhaps a little more knowledgeable through their experiences on the first project this story highlights the inevitability of uncertainties on projects when C4 were once again confronted with the iterative nature of the design process. The second story further reinforces that habitus shock can still occur even though a client may have previously undergone the design process. In "The first elevation" story, C4 recalled the first time they were presented with an elevation of the proposed design which they did not "really like at all". However although C4 was confronted with a proposed design solution which they did not like they had no hesitation in expressing to A1 the issues they had about the design. A client with no understanding of the design process would not have responded in the same manner as C4. The manner in which C4 responded demonstrates their ability to competently respond to unexpected situations. In story 3, C4 explained how they were looking forward to moving into the new house despite not being able to completely visualise the proposed design because they had "a lot of trust" in A1 and would be satisfied with whatever A1 proposed, given their past experiences with him. In the following story, C4 reflected on the specific design ideas that A1 developed on the project and continued to demonstrate appreciation for A1's contributions on the project. The fifth story highlights C4's increasing interest in heritage design through their dealings with A1 on the design process and how it enabled them to take greater enjoyment in the process. The final story indicates C4's increased dependence on A1's ability to resolve whatever issues that occured on the project and to ensure that the DA approval was successfully obtained.

5.5.3 Summary

Again A1 attributed the success of the project and relationship to the mutual respect that he and C4 had for each other knowing the specific role they each played in the relationship. In the

second interview with A1, he was asked how he felt about C4's higher level of involvement on the project given his preference for clients to largely "leave you [him] alone". A1 explained that even though C4 demonstrated a high level of involvement on the project they were still highly respectful of his advice and that the major decisions were still left to him. Again A1 clearly indicated that as the expert in the relationship, he was in a better position to make more informed decisions relating to the project, a position shared by both himself and C4.

Interestingly, the stories C4 told were categorised into only three of the five stages of culture shock namely, reintegration, autonomy and interdependency. Unlike the previous three case studies where the clients experienced the honeymoon stage at the initial stage of the projects, C4 did not tell any stories of their experiences during project initiation which was categorised into the honeymoon stage. Furthermore C4 did not tell any disintegration stage stories. C4 was able to utilise the skills they acquired through their prior experiences and further developed such skills to enable them to function competently and take enjoyment in the design process. C4's level of learning in comparison to the other clients is discussed in *Section 6.2.6 Habitus shock profiles of successful relationships*.

5.6 Case Study 5

Case study 5 involved two interviews with Architect 2, A2 and one interview with Client 5, C5. The description of case study 5 in this section is structured as follows:

- Description of architect interview 1 to highlight A2's background and her relationship with C5

- Description of client interview to establish C5's habitus shock experience and to explain her adjustment process

- Description of architect interview 2 and a summary of the case study

5.6.1 Architect interview 1

The first interview with Architect 2, A2 was conducted in her home-office. The duration of the interview was 2 hours. The interview provided background information to case study 5 from A2's perspective. Similar to the interview with A1, the interview with A2 was largely guided by the interview schedule and was divided into three main parts.

A2 was firstly asked to describe the type of work she conducted and also the manner in which she conducted her work in general terms. Following this, A2 was asked to describe in broad terms her relationships with clients on house projects. Finally A2 was asked to identify potential case studies which she perceived had achieved successful architect-client relationships.

Due to her work commitments, A2 was unable to spend considerable amount of time to be interviewed or to discuss a range of past architect-client relationships in detail. Therefore A2 only identified one successful architect-client relationship on a house project and discussed in detail her experiences relating to that one relationship.

5.6.2 Background to Architect 2

Architect 2, A2 is a 52 year-old female. She has been a sole practitioner and has been registered with the NSW Board of Architects since 2000. Over the years she has employed part-time staff members to assist her in the production of drawings. At the time of the interview, she had three part-time staff members working for her. She conducts architectural work in both commercial and residential projects, however, her main focus is on residential projects for private clients. Prior to this, she was involved in relatively large-scale commercial projects through her previous employment with a large architectural firm and a large developer in Newcastle. She described herself as having "lost interest" and "got tired of being controlled by the developers" which ultimately led to her decision to set up her own practice in the following story:

Abstract
  077: A: So I guess I got tired of being controlled by the developers.
Complicating Action
  078: When you do big work, you don't have the control over the outcome of the building.
  079: It's all dollar-driven and driven by the developers.
  080: The interest is always on saving money,
  081: that's all they're interested in.
Evaluation
  082: So I got very tired of that.
  083: So now I can do my own thing

A2 is an active member of the Archicentre, which is the building advisory service of the Royal Australian Institute of Architects (RAIA) since 2000. More specifically, A2 is involved with regularly publishing media articles in the popular press for the Archicentre. She also used to provide tutorials to undergraduate students in an architectural design course between 1996 and 2005. In the following story she described her design approach as one that is "focussed on the clients, the needs of the site" whereby "everything's ESD" (environmentally sustainable design).

Abstract
  003 R: if you can start talking a bit about yourself and you know the type of work you do and just your design approach in general?
Complicating Action
  004: focus on the client,
  005: the needs of the site,
  006: I always go back to basic.
  007: So each site have its own particular site impacts or whatever.
  008: Everything's ESD
  009: whether the clients want it or not – they will get a sustainable house.
  010: I mean they don't realise they've got it until they've moved in
  011: and they say, "Oh!"
  011: And its all cool and there's lots of light and breeze into it I think.
Evaluation
  012: So that's the basic thing I do just to improve people's quality of life and make them happy.
  013: That's what I found out architecture can do so that's what I enjoy doing.

She further explained how she finds enjoyment and satisfaction conducting work on residential projects despite the high level of involvement required on these type of projects:

Abstract
  014: I have done a lot of big, big retail work and corporate work and big buildings, shopping centres and shop fitouts

Orientation

> 015: but since I've left XYZ [previous employer]

Complicating Action

> 016: I'm enjoying the residential work even though it's a lot more involved

> 017: because its a lot more rewarding

> 018: because you can see the immediate effect and the appreciation so that's really nice.

> 019: I still do commercial work but I decided not to do fit-out work a few years ago because it's such a waste of resources.

> 020: I think its cos I've gotten a lot older.

> 021: Cos when you do a fit-out, you do it really well to last a long time

> 022: and then they pull it down in five years.

Evaluation

> 023: Its wasteful.

> 024: Its just wrong.

> 025: So I decided not to do anymore fit-outs for that reason.

5.6.3 A2's relationship with clients

When asked to describe her relationships with clients in general, A2 explained how important it was to have the "right" type of clients. In the following story, she recounted a negative experience she had in relation to a "hopeless" relationship she developed with a client on a house project.

Abstract

> 235: Cos the worst thing you can have is

Orientation

> 236: I remember having one

> 237: it was hopeless

Complicating Action

> 238: they wanted their main bedroom to be wow!

> 239: so people walked in they went wow!

> 240: And I thought, it's your private space its for you.

> 241: They didn't care, they just wanted people to wow

> 242: I mean how can you work to that?

> 243: No idea

> 244: I just tried to extract what they would like

> 245: and it was the hardest thing

> 246: and you finally got it but it was just so laboured

> 247: and then I never really knew whether its what they wanted

> 248: or whether its what they thought they wanted because they thought someone might think that was wow.

Evaluation

> 249: So they're the hardest people to work for

> 250: and they're usually people that have a lot of money.

> 251: And they've got no sensibility no taste dreadful

> 252: so I try not to do those jobs

Interestingly, both architects 1 and 2 indicated their clear preference to work for specific types of clients and how they reflect consciously on this understanding in their selection of clients to work with. Both architects seemed to have a high degree of self-awareness in terms of the types of clients to choose and those to avoid. In the following story, A2 clearly indicated her preference to work with clients to improve their quality of lives.

Abstract

    252: I'd much rather do it for people that just want to improve what they've got.

Complicating Action

    253: And I'd nearly do it for nothing just so they're happier.

    254: I'd much rather do those little jobs they're much more satisfying for me.

    255: And its great and you bump into them

    256: and they go "Oh, its fantastic"

    257: "lifestyle's great and we use the deck all the time, barbeque there"

Evaluation

    258: and to me that's better than any money

    259: I mean making families happy

    260: because I find that houses can create tension you know how they're climbing over each other when they don't have to

    261: cos if its happy space then people feel more relaxed

When asked to describe more specifically the manner in which she worked with clients on projects, A2 explained her use of CAD to provide her clients with a good understanding of the design. In the following story, she outlined a typical process of guiding her clients through the design process.

Abstract

    A2 265: Well the way I work with CAD

Orientation

    266: when I first do the concept I take the laptop to their place

Complicating action

    267: and they can flythrough 3D so I can sit them where we're looking

    268: and I used to do it in their dining room which then became the loungeroom

    269: so we're sitting there and when you looked through all you can see was the kitchen cupboards and the tiny little window and the backyard was beyond

    270: so I'd say this is where we're sitting here

    271: and that'd be the deck

    272: straight away they can see it.

    273: And I'd say there's your lemon tree

    274: so anywhere around the house I'd be if you turn around you'd walk through this space that'd be your bedroom with your doors open

    275: and if we sit at your desk,

    276: I can just zoom in on my computer sit at your desk pan around

    277: so this is what you'll see from your desk

Evaluation

    278: So that's how I do it.

    279: So just going to show them that on a 3D so they get a good understanding of the design

    280: and we sort of keep finetuning that

At this stage it is useful to briefly summarise the key values and attitudes A2 hold in her practice of architecture. Table 5.3 provides an overview of this as well as key quotes which have been extracted from the interview to highlight A2's major values and attitudes.

Table 5.3 Key values and attitudes held by A2 in her practice of architecture

Characteristics	Quotes
Rejection of commercialism	"When you do big work, you don't have the control over the outcome of the building. Its all dollar-driven and driven by the developers…I still do commercial work but I decided not to do fit-out work a few years ago because its such a waste of resources…I'd much rather do it for people that just want to improve what they've got."
Site and client focussed design approach	focus on the client, the needs of the site, I always go back to basic. So each site has its own particular site impacts or whatever.
Environmentally sustainable design philosophy	Everything's ESD whether the clients want it or not – they will get a sustainable house.
Value client appreciation	I'm enjoying the residential work even though it's a lot more involved because its a lot more rewarding because you can see the immediate effect and the appreciation so that's really nice…And I'd nearly do it for nothing just so they're happier. I'd much rather do those little jobs they're much more satisfying for me.
Commitment to developing shared understanding with client	So just going to show them that on a 3D so they get a good understanding of the design

5.6.4 A2's relationship with Client 5

A2 described C5 as a "great" and "lovely" client. A2 recounted how she was recommended to C5 by C5's brother-in-law in the following story:

Abstract
     167: Archicentre – they needed something in the paper one year,
     168: you know Archicentre advertises just a little report in the paper.
     169: so I just did a little thing for the paper.
Orientation
     170: So I rang…just when we bought here actually…my real estate agent
Complicating Action
     171: I just said to them, "Have you got a place you're really having trouble selling?"
     172: Cos that's what architects can do, they can show you the potential of a property.
     173: And she went "oh I've got just the place for you".
     174: and it was, it was dreadful.
     175: It faced west and it was Spanish arches
     176: and it was dingy and there was I mean there was no solar aspect
     177: so it was great from my point of view cos I had no client.
     178: I just had this house that was dreadful so I just spent half an hour on it
     179: and I just went "shkshukshuks"
     180: it was really great fun,
     181: and it went into this little plan
     182: and as it turned out
     183: I didn't know who owned the place,
     184: so the fellow who owned it came and knocked on my door
     185: and said "I have a sister-in-law who just lives down at Cram Street

186: "she wants to do something at the back of her house"

187: "I really liked what you did to my place so will it be OK if I gave her your name"

Evaluation

188: so that's where it started.

189: So C5 had used to walk past with her dogs and I didn't know her until we actually started chatting.

Coda

190: So that's how I met C5 through her brother in-law.

191: because he liked what I'd done to his house.

192: So that's how that started.

A2 explained how at her first meeting with C5 she developed a brief with C5 by asking C5 to provide her with a "wish list". A2 then went on to provide some background information about the house project and some specific details about the brief C5 provided in the following story:

Abstract

193: she's been there a while I think,

194: and two old aunties had had it

195: and they'd done nothing to it

196: So it was an original house with two bedrooms, living and dining and tiny little kitchen, little laundry, a bit of bedroom

197: so nothing opened out to the backyard and the sun.

198: So it was all very dark and dingy.

Complicating action

199: So she just couldn't stand it any longer

200: and she wanted to do something,

201: she didn't know what.

202: So we met and I

203: took a brief, came up with a concept.

204: She's got chooks

205: that's right, so the laundry was on the way to the chook farm, that was fun.

206: And then she realised she wanted the laundry to be attached to the house

207: because she's got two beautiful dogs.

208: so they needed to be close to the house

209: so the laundry had to be attached to the house so that the dogs could come in during the day

210: so they could come and go

211: But because there was an existing brick garage in the middle of the space

Evaluation

212: so it was little squashed

213: but we sorta just changed where things were and it seemed to work OK

When asked to explain what was it that she thought that made C5 a great client, A1 offered the following story:

Abstract

215: She's lovely.

216: she was able to say what she wanted.

217: it was good

218: she was a great client

Complicating Action

219: cos you could tell her what you're thinking and she'd understand why.

220: You give her the options, she'll think about it,

221: she's a winemaker so she'll be out in the middle of the paddocks in Cessnock

222: and I'd ring her up and go, "C5, blah blah blah"…

223: and she'd go, "hhhmm…do it that way."

224: Straightaway and then you can go forward which is fantastic.

Evaluation

    225: So there's not many clients that can do that.

    226: But she could visualise the options

    227: so we could move forward in positive steps.

    228: And you knew exactly where you're going all the way.

    229: And you know what about, we could do this or this or this.

    230: And then you know what do you think and then she'd say ah...

Coda

    231: And that was heaven from my point of view

In this story, A1 explained how she found her relationship with C5 to be "heaven" because she was able to progress the project with clarity and ease. Specifically, she described how C5's ability to be clear about what she wanted and to visualise the options she proposed allowed her to progress the project with little difficulty. Following on from her early meetings with C5 which she found "lovely", she went on to enjoy the relationship she continued to develop with C5 over the course of the project as she described:

Orientation

    236: and because when she'd come around for dinner on Wednesday nights Spicks and Specks [a popular local TV programme]

Complicating Action

    237: cos she was working all the week

    238: and it worked out really well that C5 and I worked

    239: and then she'd turn up for steak

    240: and it turned out to be really great fun

    241: and she was bringing in a nice bottle of wine

    242: so it was good fun.

    243: We were working each time.

    244: We were just refining the design and getting it right

    245: and lots of little things.

Evaluation

    246: We just had time to think about things

    247: and discuss things.

5.6.5 Client Interview

The interview with Client 5 was guided by the stories told by A2. Again, even though the stories told by the architect served as "triggers" for the client interview, the researcher did not deliberately seek out stories from the client to confirm A2's stories. C5 offered many stories throughout the interview and therefore there was no need to use the triggers from the architect interview to seek out specific stories from C5.

The interview with Client 5, C5 was conducted in her house and was for 2.5 hours. The interview was carried out in a relaxed manner in the kitchen where the researcher and C5 casually exchanged stories over tea. C5 described herself as a fairly busy person who spent most of her time at work. On the day of the interview, however, she had taken the day off as she was entertaining a friend who was visiting from interstate. The interview was therefore not conducted in a strict "question-answer" manner but instead through casual "chatting" as the friend also contributed at various points of the interview. This added to the richness of the data where C5 was more at ease to retell stories and the researcher was well positioned to invite stories. At one

point of the interview, C5 also showed the researcher the different parts of the house. Over the course of the interview, stories were told relating to:

- her relationship with the house from when purchased, to how she embarked on the project with A2, to her experiences throughout the project, and to her experiences of living in the house on completion, and

- her relationship with A2 from when she was initially introduced to her, to how she sought her services on the project, and to her interactions with her throughout the project

C5 confirmed with the researcher that her relationship with A2 on the project was a "very positive experience".

5.6.6 Background to Client 5

C5 is a single parent who has lived in her house with her daughter since 2000. She works as a winemaker in the Hunter Valley, which is an approximately 45 minutes drive from her home. She previously lived and worked in Victoria and returned to Newcastle in 2000 when she bought the house primarily to be closer to her elderly parents. C5 lived in her house for five years prior to engaging A2 to work on renovating the house in 2005. According to C5, she felt that this offered her the opportunity to become more aware of the conditions of the house and to also develop a greater understanding of her own needs in relation to the house.

C5 described herself as a family-oriented person where most of her social life revolved around her family and highlighted the significance of the house as a place for family gatherings . Indeed it was her inability to carry out family occasions in the house, which ultimately led to her decision to renovate the house as she described:

> "...so Saturday nights we're either at one of the houses. Now my house was hopeless for that...I got to the point where you know we were having these family parties and I had no room...so it was my turn and I said oh I cant do it...because the whole family sorta had to sit in this little pokey little loungeroom and talk around the corner. And they had to sit with their dinner on their lap. I don't like that you know" (C5)

Following her increasing dislike for the "pokey little loungeroom" and "tiny weeny kitchen", she then made a decision to renovate her house and proceeded to seek the services of A2. C5 described her relationship with A2 on the house project as a "very positive experience" and she considered herself to be "terribly lucky" because A2 was "someone that you [she] clicked with" and who understood and further extended her ideas. The project represented a particularly significant event for her as she described how the project was "a big event" in her life. Prior to the project she had little exposure to architectural works, architects or the design/construction process. Therefore she found herself experiencing unfamiliar design and construction issues as she embarked on the project.

5.6.7 Coding stories: five stages of culture shock

Fourteen "critical moments" were identified from the interview with C5 which were introduced as meaningful throughout her habitus shock experience. Table 5.4 presents an overview of the fourteen stories coded into the five stages of culture shock.

Table 5.4 Coding of C5's stories into the five stages of culture shock

Honeymoon:	Disintegration:	Reintegration:	Autonomy:	Interdependency:
The honeymoon stage is one of discovery where curiosity and interest guide one's behaviour to experience new culture as exciting or even dreamlike. People experiencing culture shock at this stage tend to be encapsulated by their own identity and often ignore the problems encountered.	The disintegration stage is one where the differences between cultures become evident which lead to feelings of confusion, isolation and loneliness. New cultural cues are misinterpreted and may lead to experiences of depression and loneliness.	The reintegration stage represents the beginning of recovery for people coming out of the disintegration stage. It is a stage where the new cues are re-integrated and one has an increased ability to function in the new culture. Although more capable to function in the new environment, one still holds feelings of resentment and hostility towards the "host" culture.	The autonomy stage is the continued process of reintegration where one is able to view the differences between cultures in an even more objective and balanced manner. One develops a new sensitivity and understanding about the "host" culture.	The final stage of the culture shock process, which is the interdependence stage is one where one accepts and enjoys the differences between cultures and is able to function in both the "old" and "new" culture. At this idealised stage, one has "moved from alienation to a new identity that is equally comfortable, settled, accepted, and fluent in both the old and new cultures"
Title: "The first meeting"	**Title: "Powerpoint fittings"**	**Title: "Catching up"**	**Title: "The DA approval"**	**Title: "Visit to the neighbour's house"**
Abstract	Abstract	Orientation	Abstract	Orientation
C5 118: Well we immediately clicked.	C5 222: I mean I had no idea of just how many tiny little decisions had to be made	C5 205: And I've seen CAD the computer aided design thing in its early stages	C5 428: Now my plans went through council in 21 days no actually it might've even have been less than that	C5 348: and when they put the doors in and when they put the floor down.
Complicating action	Complicating action	C5 206: I had a friend who was involved with it in Victoria	Complicating action	Complicating action
C5 119: Met A2 and it was like "Oh!"	C5 223: things like the little bits of stuff that goes around the powerpoint you know like do you want those	C5 207: but I've never seen it to the extent that A2 could play with it	C5 429: I remember when it came back and I said "A2, the DA's approved!" I rang her up	C5 349: And we were so excited
C5 120: we were from different schools	C5 224: and I'm thinking "A2! I don't know! What do you reckon?".	Complicating action	C5 430: and she said "no no that must be just the concept plan you know that's your receipt that they've received it"	C5 350: cos she'd chosen the floor in the end
C5 121: but we knew the same area	C5 225: But she'd say "drop by"	C5 208: and you know very quickly she could sort of put up a concept plan	C5 431: and I said "no A2, I've got them here and its got a big stamp on it "Approved"	C5 351: and it just all started coming together
C5 122: she lived in sort of the same area that I grew up in	C5 226: and the thing is she was also prepared to run around like a lunatic	C5 209: and I sort of went "oh that's extraordinary"	C5 432: and she just went "you're joking, you're joking!"	C5 352: and I actually went round to visit my neighbours
C5 123: and we clicked	C5 227: She'd go over to the lighting place and say "I've just got a couple of things I brought them home and you can have a look at them you know I borrowed them".	C5 210: and we could really get a feel for what we were doing.	C5 433: and I think because she had those preliminary discussions	C5 353: and I and I took a look back when it was all been done
C5 124: she's so lovely she's just got the most delightful personality so soft and gentle	C5 228: and she would have all these things	C5 211: Oh she's always a few steps ahead of me	C5 434: and she made sure she dotted all the I's and crossed all the T's and all the thing went in	Resolution
C5 125: and obviously right up with the progressive new ideas knew about all the new building materials	C5 229: and I'd say "I want that one"	C5 212: Well she would explain it really well	C5 435: and they didn't ask for any more	C5 354: and I thought "God that is so good looking" cos there's not too many places you can actually see the whole thing.
C5 126: Her house was full of those magazines, which obviously weren't just coffee table things	C5 230: and she'd go "are you sure"	C5 213: and also I'm good at visualising things in drawings	C5 436: and she had given me great advice she said just go around and talk with all the neighbours, show them the plans, talk	
C5 127: she'd been thumbing through them had bits of sticky bits here	Orientation	C5 214: because I'm a scientist I mean I did chemistry and biology and math and	C5 437: so there was no problems with the neighbours	
C5 128: she was lecturing out at the uni	C5 231: and because the other thing is that in the end	C5 215: so my ability to see things from a drawing is quite good	C5 438: and she sorta went "that has to be some sort of a record".	
C5 129: she was involved with the Architects Association and going to their seminars and stuff like that.	Evaluation	C5 216: and so she would just draw and say "this is a cross section and this is another section"	C5 439: She'd know the time cos she said no, no	
C5 130: another thing which was very important to me was also she was very energy conscious and very environmentally conscious in terms of where the light was coming from and where the noise is coming from	C5 232: I so had it making decisions I couldn't make decisions about where I wanted shelf space and things like that.	Evaluation	C5 440: and I said "I'm bringing it round to show you"	
C5 131: which I had been aware of as well	C5 233: and you don't realise how tiring you know	C5 217: and straightaway I'd see you know and go "ah" so that was easy.	C5 441: and she just went "you're right you're right!"	
C5 132: the sun angles and how deep we needed the verandahs and things like that	C5 234: I sort of look at the job of an architect and a builder and I think "they must be just tired all the time because there's so many options.		Evaluation	
C5 133: and A2 was like straight onto that wavelength			C5 442: and I'm just quite sure that because she did such a thorough job on the submission and it was just it was all there.	
Resolution				
C5 134: I think its really important that you click with the personality of the person				
C5 135: if you're gonna be working so closely with them you have sorta be able to say "no this is bullshit A2"				
C5 136: you know we just got along.				

Table 5.4 (continued) Coding of C5's stories into the five stages of culture shock

Honeymoon	Disintegration	Reintegration	Autonomy	Interdependency
	Title: "The never-ending construction stage"	Title: "The farmhouse-way kitchen"	Title: "The IKEA excursion"	Title: "Pretty down lights"
	Orientation	Abstract	Orientation	Abstract
	C5 377: We started before Christmas	C5 141: or she can just sorta say and she's very gentle to me because the plan I had was basically this [shows around the house] but round the other way	C5 235: And that's why when we looked at kitchens and things	C5 263: I had a very positive experience
	Complicating action	Complicating action	Complicating action	Complicating action
	C5 378: and it was delayed because we had to re-engineer a stack of stuff	C5 142: so I had the kitchen much smaller there and the living area here	C5 236: and A2 said to me "have a look at those IKEA things"	C5 264: and always from now on in I will always have an architect you know
	C5 379: The original roof was a tile roof	C5 144: I sort of had put the laundry there	C5 237: and I just went "IKEA? Oh that's bloody you need an Alan key!"	C5 265: I'd actually recommend A2 to a number of people
	C5 380: and when this was done I said 'I want an iron roof	C5 145: and she sort of said "whats your main space that you actually need?"	C5 238: and I went online	C5 266: in terms of just give them some ideas just throw in something from left field and pointing out pitfalls.
	C5 381: and that meant that all the walls had to have tie downs	C5 146: and I said "well it's the kitchen and I really I want the family to be able to sit around the kitchen table".	C5 239: and she was so wonderful she said "I love going to IKEA lets go to IKEA"	C5 267: I've had a number of my friends who've just used A2 for maybe not entire project but for input
	C5 382: and it all had to be engineered	C5 147: You know the big farmhouse table and how everybody's just sitting around while mum you know does her stuff over here	C5 240: so we had an excursion and we went down to IKEA	C5 268: She [A2] gave me a much greater appreciation of lighting
	C5 383: so there was a bit of a hold-up there	C5 148: that's what I really miss – that real kitchen	C5 241: and that was hysterical you know we had the most wonderful time.	C5 271: and also in the sorts of building material as well as design
	C5 384: and then it rained but we only had about a week of rain	C5 149: because the whole family sorta had to sit in this little pokey little loungeroom and talk around the corner and they had to sit with their dinner on their lap.	C5 242: You know "what do you like about this what do you like about that?"	C5 272: as well as about sustainability and where they come from and how much energy is being used in their use and in their production
	C5 385: and they actually came in and worked	C5 150: I don't like that you know.	C5 243: and she taught me how to use IKEA	C5 273: and whether or not they're recyclable and those sorts of things.
	C5 386: They just had a little bit of time off and then they came back in	C5 151: And so she was very kind she just sort of said "well you actually want your major space to be your kitchen how bout we just turn it round and we put your little living space there cos you actually don't need much living space in terms of because we're going to give you this outdoor space"	Evaluation	C5 274: she [A2] made sure that she [A2] said "don't buy the cheap ones get the expensive ones because in the long run its much better".
	C5 387: and we were finished – we probably didn't start in earnest till February and it was finished by the middle of July		C5 244: and the next time I went down I knew what I wanted	C5 275: We went for that light fitting almost for the entire house.
	Evaluation		C5 245: and again I just designed it and she'd help me you know put the bits in the right spots	C5 276: But she [A2] made me very aware of choosing the right voltage and that light uses very little power and it lights up the entire room
	C5 388: so I thought that was pretty good	C5 152: and I went "ah that's so right, you're absolutely just utterly and totally right"	C5 246: A2 helped facilitate those sorts of things like she just she made sure that anywhere that I didn't feel comfortable	Evaluation
	C5 389: considering it was pretty sort of solid there was a lot that had to be done with roofs and everything	C5 153: And then she went "well how bout C5 we do dah dah dah dah"	C5 247: What else did we do ah yes we had Wednesday night dinners Spicks and Specks	C5 279: its terribly important that you're able to communicate
	C5 390: so I thought it was never gonna end but ah you know you just forget as quickly.	C5 154: we wouldn't argue about it	C5 248: so we're gonna do some work and then we can watch Spicks and Specks	C5 280: and its terribly important that you don't think that you're wasting their
		C5 155: 9 times out of ten her idea was right	C5 249: not every Wednesday but a lot of Wednesdays	C5 282: I mean that's why A2 and I got along really well
		C5 156: and I just went "whatever you think"	C5 250: or they'd come here and I get along with her husband [P] too	C5 283: because we were picturing the same thing
		Evaluation	C5 251: and we'll sit up and watch the tele and have a lovely time.	C5 284: and I think that's really handy to having someone that's around the same age as you are
		C5 157: she knows the project and I'm not very good at choice.	C5 252: he'd do the cooking he cooks a good steak	C5 286: because we have a common language and understanding and also just our backgrounds were very similar in many ways you know
		C5 158: I'm not very good with making decisions in terms of if I'm given too much I just throw my hands off the air	C5 253: we'd talk about the design on the kitchen table while P was grumbling over there [jokingly]	C5 287: and so it just made communication so easy.
		C5 159: if I threw my hands off the air I'll say "A2 what do you think?"	Evaluation	C5 288: It is such a big event in a person's life
		C5 160: and she'll say "well I think…"	C5 254: It worked out beautifully	C5 289: and they are being asked to trust a relative stranger with a vast slab of their hard-earned cash...
		Resolution		C5 282: anyone who has had anything to do with engineers or builders has not necessarily heard positive things about architects!
		C5 161: and I'll say "that's fine.		C5 284: is that not only did we share a lot of things in common with our backgrounds and the way we view life
		C5 162: so we got along well like that too.		C5 285: also that we invested in quite a bit of time getting to know each other
		C5 163: I knew I could trust her decisions,		C5 286: so that I knew that I could trust her 100%.
		C5 164: very similar tastes and very much on the same wavelength		C5 287: The other thing I have noticed that is different about A2 compared to anecdotes from friends who have had dealings with other architects
				C5 288: is that A2 has little ego and no arrogance.. the consummate diplomat
				C5 289: she never ever said..."this is the right way or the only or best way",
				C5 290: she would often put up several options
				C5 291: and wait for my reaction, which she always applauded even if she didn't necessarily agree...
				Resolution
				C5 292: in which case she would quietly bring it up again a few times until I made a better decision that is more in line with hers!

Table 5.4 (continued) Coding of C5's stories into the five stages of culture shock

Honeymoon	Disintegration	Reintegration	Autonomy	Interdependency:
Title: "The 3-D walkthrough"			Title: "Blissfully ignorant"	Title: "Being a role model"
Orientation			Abstract	Abstract
C5 341: The first time I saw the full CAD			C5 323: Not that it was particularly a drama cos it all went up really quickly and it just wasn't a drama	C5 302: it makes you so much more aware of what other people are doing to their houses
Complicating action			Complicating action	Complicating action
C5 342: I just was blown away			C5 324: and A2 being so close you know if there was a I'd say "A2 I'm not sure that the builders are doing it the right way"	C5 303: and now I know how beautiful this house is too
C5 343: and she sort of walked me through it			C5 325: and she'll go "I'll be around".	C5 304: and I just think we're the best two houses in this whole area.
C5 344: and she even put this little black chairs and tables and stuff in			C5 326: And she'll pop around and she'll talk to them very nicely "I don't think that's quite right. Lets have a little look at the drawings I didn't mean that there"	C5 305: You do, it does make you very aware as you're walking pass you'd go, well why did you go and do that?
C5 345: and I just went "oh!"			C5 327: you know she's so nice she's so diplomatic she's got such sort of wonderful diplomacy	C5 306: But you know its funny too how it makes the rest of the street very aware
C5 346: That was standout that was unbelievable			Evaluation	C5 307: like since we've done this with our houses
Resolution			C5 328: that just made the whole thing go and even though you know the guys just went grumble grumble bloody architect to her face "they'll be fine A2".	C5 308: all of a sudden there's all these stuff happening
C5 347: that was a standout moment that was like Wow! That was extraordinary um yeah that was fabulous			C5 329: I mean I didn't see anything negative – I thought there was a little bit of friction but I mean I think that always happens with architects and builders	C5 309: people painting their houses
			C5 330: but A2 probably saw more than what I saw	C5 310: and you can see them and you see them when people drive pass and look at the houses
			C5 331: but it wasn't obvious to me and it didn't sorta sour the job for me at all	C5 311: and you see both our colour schemes reappearing all over the place.
			C5 332: and I think that was probably not a good thing	Resolution
			C5 333: but she sort of kept that away from me you know	C5 312: We're a role model! We wanna be like that house! Imitation is a form of flattery.
			C5 333: and she'd say B [builder] thinks so and so and I think so and so	C5 313: and so its individualised
			Resolution	C5 314 its made for the dogs its made for how I live and my family and how they come around
			C5 334: and I'd say "A2 just sort it" and she would	C5 315: and I'm not gonna find anything like this
				C5 316: so I'm here forever. I couldn't move anywhere else.
			Title: "The chat with the planner"	
			Abstract	
			C5 418: And the other I say is proximity	
			C5 419: you need someone that's close by that understands the feel of the area as well and the local ordinance	
			C5 420: and the networking	
			Complicating action	
			C5 421: but cos I sorta wanted a carport	
			C5 422: and they were sorta saying no cos this is a heritage conservation area and they're saying no to anything that's too obvious in terms of a carport	
			C5 423: and I said "A2 that's interesting cos I've walked around here and there are lots of them".	
			C5 424: So anyway she [A2] was friends with the planner	
			C5 425: and so she actually went and had an informal chat with her	
			C5 426: so we said well what about we do x y and z	
			Resolution	
			C5 427: [the planner said] that'll be fine	

5.6.8 Linking stories: C5's adjustment process during habitus shock

Following the coding of the fourteen stories into the five stages of culture shock, the stories were re-ordered and "pasted together" to form a metastory to demonstrate C5's adjustment process throughout her habitus shock experience on the house project. Figure 5.5 provides an overview of this metastory.

Culture shock stages	Honeymoon	Reintegration	Autonomy	Honeymoon	Autonomy	Disintegration	Autonomy	Interdependency
Linked stories	Story 1 Dad's ugly house	Story 2 First meeting / Story 3 The farm-house style kitchen / Story 4 Catching up	Story 5 The IKEA excursion / Story 6 The 3D walkthrough / Story 7 The chat with the planner	Story 8 DA approval	Story 9 The never-ending Construction stage	Story 10 Powerpoint fittings	Story 11 Blissfully ignorant / Story 12 Visit to the neighbours	Story 13 A role model
Timeline (Months)	0	2 4	6 8 10	12 14	16 18		20 22	24

Figure 5.5 C5's adjustment process during habitus shock

The stories cover a period of approximately 24 months from project initiation until project completion. In summary the stories were about C5 developing skills and knowledge to enjoy the new environment she was in. In the first story, C5 explained how she was convinced by her brother-in-law that she needed an architect when he reminded her of her "dad's ugly house" which was built without the use of an architect. The second story shows how, after being somewhat unsure about the potential value of employing an architect, C5 was impressed by A2's expertise and involvement with the university and building advisory body and excited that they had "clicked" at their first meeting. The following two stories highlight how C5 was gradually introduced to the iterative nature of the design process and how she started to develop increased understanding of A2's unique contributions. In Story 5, C5 highlighted how A2 helped her overcome the potentially stressful task of designing kitchen fit-outs by teaching her "how to use IKEA" and they had "the most wonderful time". In the sixth story, C5 remembered being "blown away" the first time she was shown the complete version of the 3D CAD model of the proposed design. The seventh and eighth stories indicate C5's continued development of a broader worldview of the complexities that can occur on projects and her increasing appreciation for the role of A2 in not only ensuring the successful completion of her house project but also in enabling her to to enjoy the unfamiliar environment. Stories 9 and 10 demonstrate C5's increasing sense of impatience for the project to finish, as she felt tired and overwhelmed by the need to make decisions on unfamiliar issues such as "powerpoint fittings". In Story 11 she explained how she overcame many of the potentially stressful situations during the construction stage by simply passing over the decisions to A2 indicating the level of trust she had for A2 at that stage. The final two stories demonstrate C5's refined understanding of the value and the unique contributions of A2 in providing her the "individualised" and "beautiful" house she was clearly pleased with. A more detailed description of this metastory is now provided alongside the individual stories.

The first story which highlights how C5 was introduced to A2 by her brother-in-law demonstrates C5's minimal understanding of the role of an architect prior to her interactions with A2 on the project:

Title: "Dad's ugly house"
Story 1: I went "right OK I need an architect".
Abstract
> C5 104: and how I got on to A2

Complicating action
> C5 105: was by getting my brother-in-law, B who had an investment property in Cooks Hill
> C5 106: cos he wanted basically some ideas of what it could look like as a selling point.
> C5 107: and apparently A2 did a fabulous concept plan for him
> C5 108: and so B was thrilled
> C5 109: and when I said I'd done some little plans of what I'd wanted sort of what I thought I wanted
> C5 110: and I said to B "should I just get a draftsman"
> C5 111: and he said "you really need an architect"
> C5 112: and to me architects had been, as far as my father was concerned, my father was an engineer, he was a mechanical engineer
> C5 113: and architects were people to be avoided at all cost
> C5 114: That's how he built his house
> C5 115: Beautiful area and he built the most revolting house,
> C5 116: I mean very functional let me tell you extremely functional
> C5 117: but so ugly you've got no idea
> C5 118: and when I was sort of saying to B "I don't really need an architect"
> C5 119: and he said "look at that house that your father built"
> C5 120: I went "right OK I need an architect".
> C5 121: And then he also said, "architects these days also will manage projects for you and you haven't got time".

Evaluation
> C5 122: I work all the time so I haven't got the time
> C5 123: and I don't know enough you know to manage a project.
> C5 124: I'd be really scared to get ripped off
> C5 125: so he said "go and meet this A2".

Although she was convinced about the potential benefits of employing an architect at that very early stage, C5 did not have any real understanding of the specific skills and expertise of an architect apart from being informed that "architects these days will manage projects" for clients. In Story 2 she recounted her first meeting with A2 as one filled with excitement and delight.

Title: "The first meeting"
STORY 2 Honeymoon: "Well we immediately clicked… and A2 was like straight onto that wavelength"
Abstract
> C5 118: Well we immediately clicked.

Complicating action
> C5 119: Met A2 and it was like "Oh!"
> C5 120: we were from different schools
> C5 121: but we knew the same area
> C5 122: she lived in sort of the same area that I grew up in
> C5 123: and we clicked
> C5 124: she's so lovely she's just got the most delightful personality so soft and gentle
> C5 125: and obviously right up with the progressive new ideas knew about all the new building materials
> C5 126: Her house was full of those magazines, which obviously weren't just coffee table things

C5 127: she'd been thumbing through them had bits of sticky bits here

C5 128: she was lecturing out at the uni

C5 129: she was involved with the Architects Association and going to their seminars and stuff like that.

C5 130: another thing which was very important to me was also she was very energy conscious and very environmentally conscious in terms of where the light was coming from and where the noise is coming from

C5 131: which I had been aware of as well

C5 132: the sun angles and how deep we needed the verandahs and things like that

C5 133: and A2 was like straight onto that wavelength

Resolution

C5 134: I think its really important that you click with the personality of the person

C5 135: if you're gonna be working so closely with them you have sorta be able to say "no this is bullshit A2"

C5 136: you know we just got along.

C5 was not only excited by A2's "delightful personality" but also impressed by A2's architectural knowledge and expertise which were "right up with the progressive new ideas". C5 appreciated her involvement with Archicentre, the building advisory service and the university and her specific approach to designing, which was underpinned by a sustainable design approach. C5's memory of her first meeting with A2 was that they "immediately clicked". She explained how they had similar backgrounds in growing up and living in the same area from young and in the specific ideas relating to environmentally sustainable design (ESD). C5's view of ESD were confirmed and extended by A2 at that meeting, which was particularly important to her.

Story 3 reports C5's experiences during the initial stages of the design process when some important early design decisions needed to be determined in relation to the general planning and sizes of the different spaces. The story highlights how C5 experienced habitus shock despite having established a high level of compatibility between herself and A2.

Title: "The farmhouse-way kitchen"
STORY 3 Reintegration: and I went "ah that's so right, you're absolutely just utterly and totally right...

Abstract

C5 141: and she's very gentle to me because the plan I had was basically this [shows around the house] but round the other way

Complicating action

C5 142: so I had the kitchen much smaller there and the living area here and I sort of had included the laundry

C5 143: you know how the English put their laundry into their kitchen you know sort of in cupboards and things

C5 144: I sort of had put the laundry there

C5 145: and she sort of said "whats your main space that you actually need?"

C5 146: and I said "well it's the kitchen and I really I want the family to be able to sit around the kitchen table in the old fashioned you know almost farmhouse way".

C5 147: You know the big farmhouse table and how everybody's just sitting around while mum you know does her stuff over here

C5 148: that's what I really miss – that real kitchen

C5 149: because the whole family sorta had to sit in this little pokey little loungeroom and talk around the corner and they had to sit with their dinner on their lap.

C5 150: I don't like that you know.

C5 151: And so she was very kind she just sort of said "well you actually want your major space to be your kitchen how bout we just turn it round and we put your little living space there cos you actually don't need much living space in terms of because we're going to give you this outdoor space"

C5 152: and I went "ah that's so right, you're absolutely just utterly and totally right"

C5 153: And then she went "well how bout C5 we do dah dah dah dah"

C5 154: we wouldn't argue about it

C5 155: but nine times out of ten her idea was right

C5 156: and I just went "whatever you think A2"

Evaluation

C5 157: she knows the project and I'm not very good at choice.

C5 158: I'm not very good with making decisions in terms of if I'm given too much I just throw my hands off the air

C5 159: if I threw my hands off the air I'll say "A2 what do you think?"

C5 160: and she'll say "well I think…"

Resolution

C5 161: and I'll say "that's fine. That sounds good".

C5 162: And so we got along well like that too.

C5 163: I knew I could trust her decisions,

C5 164: very similar tastes and very much on the same wavelength

Even though A2 and C5 "clicked" on many levels, it did not prevent C5 from experiencing habitus shock throughout the design process. The design process and its associated norms or 'language' is something that is common only to members of the architectural habitus and others involved in the design and construction process. Therefore, although C5 and A2's habituses were compatible on many levels, C5 lacked the appropriate knowledge required to respond to the design process due to her lack of experience. In this story, C5 described how she was introduced to an unfamiliar design process which she found highly iterative and open-ended where numerous design options were presented to her for each problem. She described how her original plan of having a smaller kitchen tucked in a corner was a complete reverse of A2's proposal of the overall planning of the house, however, she later realised that the new idea presented to her by A2 was "absolutely just utterly and totally right" for her. C5 had thought that her prior experience of living in the house had meant that she was well aware of what she wanted in relation to the house. Her initial meetings with A2 and in particular the meeting in which they discussed the "farmhouse-way kitchen", however, proved otherwise. In the story she recounted the conversation that took place between herself and A2 and how A2 helped clarify her needs about the house by asking her about the main space she needed. She explained how this enabled her to reflect on the key needs with the existing house which led her to identify the kitchen as the place where she had primarily needed more space. This ability to clarify her preference for the "farmhouse-way" kitchen was afforded through A2's capacity to understand and "click" with C5's ideas about the role of the kitchen for not only functional purposes but also for social occasions. C5 felt that it was their "very similar tastes and very much same wavelength" that ensured her that she could trust A1's decisions.

Within the same story, C5 explained how she often found herself being introduced to different ideas and a range of options previously unknown to her throughout the design process. For a client who is not typically exposed to the open-ended and iterative nature of the design process, the constant need to understand a range of new design options and respond accordingly within an unfamiliar environment led to feelings of discomfort. This confrontation with new ideas was felt to be an overwhelming experience for her as C5 described, "I'm not very good with making decisions in terms of if I'm given too much I just throw my hands off the air". What perhaps helped ease C5's ability to function and respond appropriately within the new environment was that she

could seek A2's advice whenever she was unsure, knowing that A2's decisions on her behalf would suit her given their high level of compatibility.

In Story 4, C5 went on to describe how she was able to progressively deal with the process of being introduced to new ideas by A2 who was "always a few steps ahead" of her.

Title: "Catching up"
STORY 4 Reintegration: Oh she's always a few steps ahead of me
Orientation
        C5 205: And I've seen CAD the computer aided design thing in its early stages
        C5 206: I had a friend who was involved with it in Victoria
        C5 207: but I've never seen it to the extent that A2 could play with it
Complicating action
        C5 208: and you know very quickly she could sort of put up a concept plan
        C5 209: and I sort of went "oh that's extraordinary"
        C5 210: and we could really get a feel for what we were doing.
        C5 211: Oh she's always a few steps ahead of me
        C5 212: Well she would explain it really well
        C5 213: and also I'm good at visualising things in drawings
        C5 214: because I'm a scientist I mean I did chemistry and biology and math and
        C5 215: so my ability to see things from a drawing is quite good
        C5 216: and so she would just draw and say "this is a cross section and this is another section"
Evaluation
        C5 217: and straightaway I'd see you know and go "ah" so that was easy.

Three key factors appeared to contribute to C5's ability to visualise the various design concepts and ideas proposed by A2. Firstly, the 3D CAD drawings that A2 generated enabled her to 'get a feel for what we [they] were doing". Secondly, she attributed her increased ability to understand the ideas to A2's competency in explaining and expressing her key ideas really well. Finally, C5 perceived that her scientific background contributed to her ability to visualise the architectural drawings produced by A2. Whether implicitly or explicitly, C5 developed a number of coping strategies to help her function with ease in the new environment. C5's reliance on A2 continued to take place over the course of the project on a number of different occasions.

In Story 5, C5 highlighted how A2 helped her overcome the potentially stressful task of designing the kitchen fit-out. C5 remembered how A2 had suggested the large Swedish furniture retailer IKEA, which she had previously never considered. She also remembered her initial reaction to A2's suggestion, "IKEA? Oh that's bloody you need an Alan key!". Thinking about kitchen fit-out designs, appliances, colour schemes and numerous other design issues did not come naturally to her. Therefore having to make decisions about such issues led her to feel somewhat uncomfortable. In this story, she told of how A2 "helped facilitate those sorts of things…that she didn't feel comfortable" with to guide and provide support whenever she was having difficulties with the range of options available to her:

Title: "The IKEA excursion"
STORY 5 Autonomy: A2 helped facilitate those sorts of things like she just she made sure that anywhere that I didn't feel comfortable… we had the most wonderful time.
Orientation
        C5 235: And that's why when we looked at kitchens and things
Complicating action
        C5 236: and A2 said to me "have a look at those IKEA things"

C5 237: and I just went "IKEA? Oh that's bloody you need an Alan key!"

C5 238: and I went online

C5 239: and she was so wonderful she said "I love going to IKEA lets go to IKEA"

C5 240: so we had an excursion and we went down to IKEA

C5 241: and that was hysterical you know we had the most wonderful time.

C5 242: You know "what do you like about this what do you like about that?"

C5 243: and she taught me how to use IKEA

Evaluation

C5 244: and the next time I went down I knew what I wanted

C5 245: and again I just designed it and she'd help me you know put the bits in the right spots

C5 246: A2 helped facilitate those sorts of things like she just she made sure that anywhere that I didn't feel comfortable

C5 247: What else did we do ah yes we had Wednesday night dinners Spicks and Specks

C5 248: so we're gonna do some work and then we can watch Spicks and Specks

C5 249: not every Wednesday but a lot of Wednesdays

C5 250: or they'd come here and I get along with her husband [P] too

C5 251: and we'll sit up and watch the tele and have a lovely time.

C5 250: he'd do the cooking he cooks a good steak

C5 251: we'd talk about the design on the kitchen table while P was grumbling over there [jokingly]

Evaluation

C5 252: It worked out beautifully

The potentially uncomfortable task of thinking about kitchen fit-out designs turned into "the most wonderful time" when C5 and A2 went on an excursion to IKEA. As a result, C5 was able to return to IKEA on her next visit with better understanding, knowledge and skills in designing kitchen fit-outs. Her description of A2 as being "so wonderful" demonstrates her appreciation for A2 in teaching her how to utilise the IKEA design options and also to make the experience enjoyable. Apart from the excursions, the design process also involved many other discussions, which ranged from lengthy meetings to brief phone call conversations. In this story, she recalled spending many Wednesday nights with A2 and A2's husband to discuss the design over dinner and television, which she thought "worked out beautifully". At this stage C5 and A2 had developed a fairly solid relationship where C5 could enjoy the design process and the different aspects associated with it. Again, this was largely attributed to C5 and A2's compatible personalities.

Following the finalisation of the design was the production of the complete 3D CAD for final confirmation by C5. In Story 8, she remembered being "blown away" the first time she was shown the complete version of the 3D CAD model on A2's laptop.

Title: "The 3-D walkthrough"
STORY 6 Honeymoon: "I just was blown away"
Orientation

C5 341: The first time I saw the full CAD

Complicating action

C5 342: I just was blown away

C5 343: and she sort of walked me through it

C5 344: and she even put this little black chairs and tables and stuff in

C5 345: and I just went "oh!"

C5 346: That was standout that was unbelievable

Resolution

C5 347: that was a standout moment that was like Wow! That was extraordinary um yeah that was fabulous

This was a "standout moment" for C5 as it not only allowed her to appreciate all the efforts put into the project but it also provided her a sense of reality that she was closer to achieving what she had wanted for a long while. The project progressed into the DA and Construction Certificate (CC) stage after the final design of the house was confirmed. As previously outlined, the DA and CC process can be a complex and intense stage particularly when a project is located within a heritage and conservation area as defined by the Local Council due to the various sensitive issues, which need to be considered. The following story outlines the specific experiences C5 and A2 encountered during the DA and CC application process.

Title: "The chat with the planner"
STORY 7 Autonomy: "and they were sorta saying no cos this is a heritage conservation area...[the planner said] that'll be fine
Abstract

> C5 418: And the other I say is proximity

> C5 419: you need someone that's close by that understands the feel of the area as well and the local ordinance

> C5 420: and the networking

Complicating action

> C5 421: but cos I sorta wanted a carport

> C5 422: and they were sorta saying no cos this is a heritage conservation area and they're saying no to anything that's too obvious in terms of a carport

> C5 423: and I said "A2 that's interesting cos I've walked around here and there are lots of them".

> C5 424: So anyway she [A2] was friends with the planner

> C5 425: and so she actually went and had an informal chat with her

> C5 426: so we said well what about we do x y and z

Resolution

> C5 427: [the planner said] that'll be fine

C5's house is located within a heritage and conservation area and this was a concern at the early stages of the DA process when it was uncovered that built spaces such as carports, which were "too obvious" would not be approved under the heritage and conservation setbacks. A carport was amongst one of the key requirements C5 had for the house project as it was felt that this would increase the overall value of the house. In story 6, she told of how A2's familiarity of the "feel of the area as well as the local ordinance...and the networking" was central in ensuring the inclusion of the desired carport in the new house design. She recognised the specific skills and competency A2 brought into the relationship and the project as though they were highly valuable and critical. More importantly she was able to utilise A2's design skills and associated past experiences including her networking and understanding of the local context to assist in achieving the desired outcomes on the project.

The stage following the submission of the DA and CC was associated with a high level of anxiety due to the uncertainty surrounding this phase when the architect and client played the "waiting game" and handed over the "control" to the Local Council. It is not surprising for architects and clients to experience feelings of anxiety at this stage given that decisions made are typically beyond their control. In this case, however, the period of uncertainty was brief and somewhat painless. Story 7 highlights the time when C5 was informed of the successful outcome of the DA.

Title: "The DA approval"
STORY 8 Autonomy: "...the DAs approved!" and I'm just quite sure that because she did such a thorough job on the submission and it was just it was all there.".

Abstract

    C5 428: Now my plans went through council in 21 days no actually it might've even have been less than that

Complicating action

    C5 429: I remember when it came back and I said "A2, the DA's approved!" I rang her up

    C5 430: and she said "no no that must be just the concept plan you know that's your receipt that they've received It"

    C5 431: and I said "no A2, I've got them here and its got a big stamp on it "Approved"

    C5 432: and she just went "you're joking, you're joking!"

    C5 433: and I think because she had those preliminary discussions

    C5 434: and she made sure she dotted all the I's and crossed all the T's and all the thing went in

    C5 435: and they didn't ask for any more

    C5 436: and she had given me great advice she said just go around and talk with all the neighbours, show them the plans, talk

    C5 437: so there was no problems with the neighbours

    C5 438: and she sorta went "that has to be some sort of a record".

    C5 439: She'd know the time cos she said no, no

    C5 440: and I said "I'm bringing it round to show you"

    C5 441: and she just went "you're right you're right!"

Evaluation

    C5 442: and I'm just quite sure that because she did such a thorough job on the submission and it was just it was all there.

In this story, C5 remembered the excitement both she and A2 experienced when she contacted A2 on the phone as soon as she received the approval. Again, she attributed the expeditious and "record-breaking" DA process to A2's thoroughness and "great advice". Again, this demonstrates C5 ability to objectively evaluate the specific contributions of the A2 to the project.

Following the excitement of the DA and CC approval the project progressed to the construction stage. Story 8 highlights some of the unexpected problems, which took place during this stage.

Title: "The never-ending construction stage"
STORY 9 Disintegration: "so I thought it was never gonna end"
Orientation

    C5 377: We started before Christmas

Complicating action

    C5 378: and it was delayed because we had to re-engineer a stack of stuff

    C5 379: The original roof was a tile roof

    C5 380: and when this was done I said 'I want an iron roof

    C5 381: and that meant that all the walls had to have tie downs

    C5 382: and it all had to be engineered

    C5 383: so there was a bit of a hold-up there

    C5 384: and then it rained but we only had about a week of rain

    C5 385: and they actually came in and worked

    C5 386: They just had a little bit of time off and then they came back in

    C5 387: and we were finished – we probably didn't start in earnest till February and it was finished by the middle of July

Evaluation

    C5 388: so I thought that was pretty good

    C5 389: considering it was pretty sort of solid there was a lot that had to be done with roofs and everything

    C5 390: so I thought it was never gonna end but ah you know you just forget as quickly.

In this story, C5 described how the construction stage was delayed as a result of complications associated with her wish to replace the tile roof with an iron one. She also remembered a brief delay as a result of unexpected weather conditions. Coupled with the normal complexities of the

construction process, this stage was stretched by these minor delays on the project. Despite her acknowledgement that it was "pretty good...considering it was pretty sort of solid", she did also at one point think that "it was never gonna end" demonstrating her increasing sense of impatience for the project to finish.

Indeed the drawn out construction stage led to C5 feeling increasingly tired as she found the "many tiny little decisions" somewhat unexpected and overwhelming. In Story 10, she remembered the time when she was required to decide on the detailing of the light switch fitting as one of the many instances where her decision was sought but that she was simply unable to decide as she did not have any real understanding of the issue in question.

Title: "Powerpoint fittings"
STORY 10 Disintegration: "I so had it making decisions"
Abstract
> C5 222: I mean I had no idea of just how many tiny little decisions had to be made

Complicating action
> C5 223: things like the little bits of stuff that goes around the powerpoint you know like do you want those

> C5 224: and I'm thinking "A2! I don't know! What do you reckon?"

> C5 225: But she'd say "drop by"

> C5 226: and the thing is she was also prepared to run around like a lunatic

> C5 227: She'd go over to the lighting place and say "I've just got a couple of things I brought them home and you can have a look at them you know I borrowed them".

> C5 228: and she would have all these things

> C5 229: and I'd say "I want that one"

> C5 230: and she'd go "are you sure"

Orientation
> C5 231: and because the other thing is that in the end

Evaluation
> C5 232: I so had it making decisions I couldn't make decisions about where I wanted shelf space and things like that.

> C5 233: and you don't realise how tiring you know

> C5 234: I sort of look at the job of an architect and a builder and I think "they must be just tired all the time because there's so many options.

In the case of the light switch fitting selection, C5 was guided through the decision-making process by A2, who showed her samples of different types of fittings. Having the various options physically laid out for her to see, she was able to proceed with making a more informed decision. Towards the end of the construction process, C5 again experienced difficulties with making decisions on the finer details such as the positioning of shelfs. In this story, she described how she "so had it making decisions" and that she had not anticipated the number of decisions and underestimated how tiring it was to be confronted with a wide variety of options. Experiencing tiredness at this late stage of the construction process is perhaps not surprising given the amount of time and effort she had spent discussing and making decisions in relation to the house design.

In the next story, C5 reflected on her experiences throughout the construction stage and recounted the specific reason why she felt "it all went up really quickly and just wasn't a drama".

Title: "Blissfully ignorant"
STORY 11 Autonomy: "cos it all went up really quickly and it just wasn't a drama... but she sort of kept that away from me you know...and it didn't sorta sour the job for me at all"
Abstract

C5 323: Not that it was particularly a drama cos it all went up really quickly and it just wasn't a drama

Complicating action

C5 324: and A2 being so close you know if there was a I'd say "A2 I'm not sure that the builders are doing it the right way"

C5 325: and she'll go "I'll be around".

C5 326: And she'll pop around and she'll talk to them very nicely "I don't think that's quite right. Lets have a little look at the drawings I didn't mean that there"

C5 327: you know she's so nice she's so diplomatic she's got such sort of wonderful diplomacy

Evaluation

C5 328: that just made the whole thing go and even though you know the guys just went grumble grumble bloody architect to her face "they'll be fine A2".

C5 329: I mean I didn't see anything negative – I thought there was a little bit of friction but I mean I think that always happens with architects and builders

C5 330: but A2 probably saw more than what I saw

C5 331: but it wasn't obvious to me and it didn't sorta sour the job for me at all

C5 332: and I think that was probably not a good thing

C5 333: but she sort of kept that away from me you know

C5 334: and she'd say B [builder] thinks so and so and I think so and so

Resolution

C5 335: and I'd say "A2 just sort it" and she would

The construction stage can be particularly intense as it is characterised by various complications and uncertainties involving a range of project participants such as architects, clients, builders, sub-contractors, consultants, etc. C5 acknowledged there was "a little bit of friction" between the architect and builder. She was, however, largely shielded from any the negativity that took place during the construction phase as she explained, "it wasn't obvious to me…she [A2] sort of kept that away from me". During the construction stage, C5 seemed to have not only accepted the complex nature of design projects but also developed an increased ability to deal with the unexpected problems, which arose on the project. She was able to recognise the specific role of A2 in the relationship and to utilise her skills and expertise to resolve whatever issues she felt was concerning her. In the story, she told of how she overcame many of the potentially stressful situations during the construction stage by simply passing on the responsibility to A2, indicating the level of trust she had for A2 at that stage. Not only was she confident that A2 would adequately resolve the problems which arose, she was also highly grateful that she was protected from the conflicts surrounding the project at that stage. During the interview she revealed to the researcher how she was someone who disliked conflicts and that she would "do anything to avoid it". For someone who "would do anything to avoid" conflicts, the ability to completely rely on A2 and be oblivious to the negative side of the project enabled her greater enjoyment of the process, which "just wasn't a drama".

The end of the construction stage marked yet another significant event in the timeline of the project. In Story 12, C5 recalled the excitement both she and A2 felt when "it just all started coming together" when the doors were fitted in and timber floors were laid.

Title: "Visit to the neighbour's house"

STORY 12 Interdependency: "and it just all started coming together…and I thought "God that is so good looking"

Orientation

C5 348: and when they put the doors in and when they put the floor down.

Complicating action

C5 349: And we were so excited

C5 350: cos she'd chosen the floor in the end

C5 351: and it just all started coming together

C5 352: and I actually went round to visit my neighbours

C5 353: and I and I took a look back when it was all been done

Resolution

C5 354: and I thought "God that is so good looking" cos there's not too many places you can actually see the whole thing.

She remembered visiting a neighbour after the completion of her house renovation whose location of the backyard offered a full overview of the new addition and thought "God that is so good looking". She was clearly satisfied and happy with the outcome of her project, a point she made clear to the researcher when she proudly showed the researcher the view of the addition from her own backyard at one stage of the interview.

In the following story, she described how she continued to enjoy the changes performed to her house as a result of the project with A2 after the completion of the project.

Title: "Being a role model"

STORY 13 interdependency: "and now I know how beautiful this house is too...so I'm here forever. I couldn't move anywhere else"

Abstract

C5 302: it makes you so much more aware of what other people are doing to their houses

Complicating action

C5 303: and now I know how beautiful this house is too

C5 304: and I just think we're the best two houses in this whole area.

C5 305: You do, it does make you very aware as you're walking pass you'd go, well why did you go and do that?

C5 306: But you know its funny too how it makes the rest of the street very aware

C5 307: like since we've done this with our houses

C5 308: all of a sudden there's all these stuff happening

C5 309: people painting their houses

C5 310: and you can see them and you see them when people drive pass and look at the houses and look at the colour and everything

C5 311: and you see both our colour schemes reappearing all over the place.

Resolution

C5 312: We're a role model! We wanna be like that house! Imitation is a form of flattery.

C5 313: and so its individualised

C5 314 its made for the dogs its made for how I live and my family and how they come around

C5 315: and I'm not gonna find anything like this again

C5 316: so I'm here forever. I couldn't move anywhere else.

Through her exposure to the design and construction process and by association the architectural habitus C5 developed an increased awareness in terms of "what other people are doing to their houses" and of her own house. Specifically, she expressed a deep fondness for her house and how it was tailored to her individual style of living. She described her contentment for her house and being where she was, "so I'm here forever. I couldn't move anywhere else".

In the final story, C5 described how through her "very positive" experience with A2 on the project she has become convinced that "from now on in I [she] will always have an architect".

Title: "Pretty down lights"

STORY 14 Interdependency: and always from now on in I will always have an architect you know

Abstract

C5 263: I had a very positive experience

Complicating action

C5 264: and always from now on in I will always have an architect you know

C5 265: I'd actually recommend A2 to a number of people

C5 266: in terms of just give them some ideas just throw in something from left field and pointing out pitfalls.

C5 267: I've had a number of my friends who've just used A2 for maybe not entire project but for input

C5 268: She [A2] gave me a much greater appreciation of lighting

C5 269: and you know how everybody has their little down lights and you know how they're very pretty but they take up the most enormous amount of energy?

C5 270: Well she [A2] made sure that I only got the very best ones which were the ones that would use less energy and got better cooling

C5 271: and also in the sorts of building material as well as design

C5 272: as well as about sustainability and where they come from and how much energy is being used in their use and in their production

C5 273: and whether or not they're recyclable and those sorts of things.

C5 274: she [A2] made sure that she [A2] said "don't buy the cheap ones get the expensive ones because in the long run its much better".

C5 275: We went for that light fitting almost for the entire house.

C5 276: But she [A2] made me very aware of choosing the right voltage and that light uses very little power and it lights up the entire room

C5 277: so that sort of stuff you know she [A2] made me very aware of that

C5 278: and the heating effect of lighting as well which you know I knew but it hadn't occurred to me sorta in the grand scale of things.

Evaluation

C5 279: But as I said to a couple of people its terribly important that you're able to communicate

C5 280: and its terribly important that you don't think that you're wasting their time

C5 281: Like you're not wasting their time because it could be crucial to the whole new thinking about the next stage.

C5 282: I mean that's why A2 and I got along really well

C5 283: because we were picturing the same thing

C5 284: and I think that's really handy to having someone that's around the same age as you are

C5 285: and the same sex even though it sounds ridiculous but I think I do think that its important

C5 286: because we have a common language and understanding and also just our backgrounds were very similar in many ways you know

C5 287: and so it just made communication so easy.

C5 288: It is such a big event in a person's life

C5 289: and they are being asked to trust a relative stranger with a vast slab of their hard-earned cash...

C5 290: fear often leads to indecisiveness.

C5 291: Fear can be exacerbated by a client's past negative perceptions of architects...

C5 282: anyone who has had anything to do with engineers or builders has not necessarily heard positive things about architects!

C5 283: I think much of the reason why A2 and I got along so well

C5 284: is that not only did we share a lot of things in common with our backgrounds and the way we view life

C5 285: but also in that we invested in quite a bit of time getting to know each other

C5 286: so that I knew that I could trust her 100%.

C5 287: The other thing I have noticed that is different about A2 compared to anecdotes from friends who have had dealings with other architects

C5 288: is that A2 has little ego and no arrogance.. the consummate diplomat

C5 289: she never ever said..."this is the right way or the only or best way",

C5 290: she would often put up several options

C5 291: and wait for my reaction, which she always applauded even if she didn't necessarily agree...

Resolution

C5 292: in which case she would quietly bring it up again a few times until I made a better decision that is more in line with hers!

Her understanding of the contributions of an architect prior to entering into a relationship with A2 on the house project was now refined through her exposure to A2. In the story, she explained how she developed an increased appreciation of lighting, building material and design through her experiences with A2. Although she had always been aware of the heating effect of lighting "it hadn't occurred to me [her] sorta in the grand scale of things". Her desire to recommend A2 to her friends reveals her approval in employing an architect such as A2.

In this story she reinforced the significance of their compatible backgrounds which enabled them to be "picturing the same thing" which also eased the communication process. As she reflected later on in the story, she described other factors which contributed to the success of the relationship apart from their common backgrounds. Firstly, she indicated how investing time to know each other was critical in providing her the assurance that she could trust A2 "100%". Secondly, she thought that A2's diplomatic approach in managing the relationship with "little ego and no arrogance" contributed to the success of the project and relationship.

5.6.9 Architect interview 2

The second interview with A2 took place three months after the interview with C5 and was for 30 minutes. At the interview, A2 reinforced that C5 "was a great client". A2 also told the researcher that she found that working with C5 on the project was a "lovely" experience because she could understand what C5 was thinking and vice versa. She explained how it made the design process much easier when she knew C5's needs and preferences relating to the house:

> "Its really good when you understand what someone's thinking. She likes healthy buildings, she likes light, ventilation, breeze...so when you get the basic ideas for the conceptual design then its really quite good ...and we also had a common view or understanding about things..." (A2)

According to A2, the relationship was a success because they understood each other, had similar worldviews and "understanding about things". C5 attributed the success of the relationship to the "common language and understanding" between herself and A2, which enabled them to be "picturing the same thing".

In the client interview, C5 described how she often found the decision-making process overwhelming. However, she was able to rely on A2's advice whenever she needed to. A2 was then asked specifically about "the IKEA excursion" to clarify the process to which she assisted C5 through the decision-making process to which she responded with the following story:

Abstract
266: She could pretty well, because I'd give her options and the implications you know,
267: if you do this, this is what would happen.
Complicating Action
268: And what do you think you'd like to do there?
269: And she'd go "eemmmm"
270: and she'd really think about it,
271: I wont give her lots of things, I'd give her one issue
272: and she'd think about it and make a decision
273: cos she'd know how she'd work it and how she wanted to do it.

274: So she could tell me what she'd like to do.

275: and if she didn't know she'd leave it to me.

Resolution

276: And sometimes if she knew she'd say exactly what she wanted and I'd go and do it.

Evaluation

277: And that was just brilliant as far as I could see.

In this story, A2 explained how it was C5's ability to make a decision based on the options provided to her that made the process "brilliant". She did, however, also recognise the need to only provide C5 with one issue at a time so as not to overwhelm her. The process of providing C5 with options and explaining the implications associated with each option was felt to be useful for C5. C5 indicated how A2 was able to explain the different design ideas and options to her really well. There were of course other times when C5 was still unable to make a decision where she "threw my [her] hands off the air" and simply went along with A2's advice.

The researcher then asked A2 about her thoughts on making decisions on C5's behalf. A2 explained how she was more confident that the decisions she made on C5's behalf would suit her compared to other clients because she generally knew what "C5 was thinking". A2 explained that it was largely through the many conversations with C5 that she progressively developed a greater understanding for C5's specific needs for the house, indicating the significance of investing time to develop a shared understanding between the architect and client. In this case, the stories the architect and client told indicated that there was an established level of shared understanding and language from the start. Perhaps it is this high level of compatibility between the architect and client prior to project commencement that contributed to the success of the relationship. The compatibility between the architect and client's habituses and the extent to which it promotes successful relationships will be discussed further in *Section 6.4.1 Compatibility between habituses.*

5.7 Summary

Each case study was analysed as an independent unit and subjected to three stages of analysis. The results of the first two stages of analysis were reported in this chapter and the results of the final stage are reported in *Chapter 6: Discussion.*

All the clients and architects in the case studies achieved successful architect-client relationships. The architect and client from each case confirmed that they were satisfied with the project outcomes and the way in which the architect-client relationship developed.

The first stage of analysis established whether the clients experienced habitus shock on the projects. The analysis revealed how all five clients encountered habitus shock on the house projects. Each client experienced a degree of disorientation at some stage of the design and/or construction process. The degree to which they experienced habitus shock differed across the case studies; however, analysis of the client stories demonstrated how they were confronted with a new environment as they entered into the architect-client relationship on the house projects. The clients found themselves being immersed in a state of uncertainty with little real understanding of the nature of the design and/or construction process and the associated

architectural habitus. Over the course of the projects, the clients underwent a period of familiarisation as they adjusted and were able to function with increased competency in the new environment. Even client 4 who had previously been involved in an architect-client relationship on another house project was confronted with a number of unexpected issues on their second project. C4 was, however, better equipped to deal with the uncertainties on their second project and was able to enjoy the design process. This was attributed to the learning C4 achieved on the first project when they were exposed to the iterative nature of the design process. The key indicators that demonstrate the clients learning are discussed in detail in *Section 6.3 Learning and successful relationships.*

Secondly, within each case study, client stories were identified and coded into the five stages of culture shock. Four out of the five clients experienced all five stages of culture shock throughout their habitus shock experience including honeymoon, disintegration, reintegration, autonomy and interdependency. Client 4 only experienced three stages of the culture shock process, namely reintegration, autonomy and interdependency. A more detailed discussion on how the clients experienced the different stages of culture shock and why C4 only experienced three of the five stages is provided in *Section 6.2 The client's adjustment process during habitus shock.*

The stories were then reconstructed into chronological order to explain each client's adjustment process during habitus shock over time. The linking of the stories revealed how the clients experienced the five different stages of the culture shock process in quite an ad-hoc manner. Key characteristics of this disorderly profile are discussed further in *Section 6.2.6 Habitus shock profiles of successful relationships.*

The analysis also highlighted some of the common problems clients encountered on the projects. Specifically, it was the iterative nature of the design process which underpinned most of the problems encountered. Furthermore the analysis revealed how clients developed a number of coping strategies to deal with the problems they encountered. The coping strategies revolved around the clients acquiring some form of learning to enable them to function more competently in the new environment. The different ways in which the clients achieved learning are discussed further in *Section 6.3 Learning and successful relationships.*

Finally, the analysis of the five case studies demonstrate that there are factors which can facilitate the clients' learning on projects, which impacts on the quality of the client's adjustment experience and ultimate success of the architect-client relationship. In all cases examined, the compatibility between the architect and client's habituses and a high level of trust and reliance on the architect were identified as two key factors which led to the client's increased competency to function in the uncertain environment. These two key factors are discussed in *Section 6.4 Factor facilitating learning.*

The following chapter revisits the conceptual model proposed in *Chapter 3* in light of empirical findings.

Chapter 6: Discussion

6.0 Chapter 6 Discussion

6.1 Introduction

As outlined previously, each case study was analysed as an independent unit and subjected to three stages of analysis. The findings reported in this chapter are a result of the final stage of analysis, which included a comparative analysis between case studies to ascertain common themes and irregularities. Specifically, the discussion in this chapter seeks to answer the research question posed in Chapter 4, which was:

> *To what extent does client learning during habitus shock contribute to successful architect-client relationships on house projects?*

In order to identify the extent to which client learning during habitus shock contributes to successful architect-client relationships, there was a need to firstly establish the extent to which the habitus shock phenomenon occured on the house projects. The discussion in Chapter 5 was devoted to establishing the client's habitus shock experience on the house project and to provide a description of the client's adjustment process during habitus shock. The discussion in this chapter continues to answer the research question and is structured around addressing the three research objectives:

- to describe and explain the stages involved in the client's adjustment process during habitus shock

- to establish the extent to which the habitus shock experience results in learning

- to investigate the factors that facilitates the client's learning during habitus shock

The discussion in Chapter 5 highlighted that habitus shock occurred in all case studies in some form and was represented by the client undergoing a period of adjustment similar to a sojourner experiencing the different stages of culture shock. The first section of this chapter includes a discussion on the common themes identified in relation to how the clients experienced the different stages of culture shock during habitus shock. Key patterns of adjustment showing the manner in which the clients progressed from one stage to the next are also be discussed to highlight factors which exaggerated or limited a particular stage.

Section 6.3 Learning and successful relationship includes an examination of the different ways in which the client's habitus shock experience resulted in learning.

Section 6.4 Factors facilitating learning is focused on examining factors that facilitated the client's learning during habitus shock and highlights the role of the compatibility of habituses and the coping strategies developed by the clients in their learning.

The final section of this chapter is dedicated to explicitly answering the research question. This includes a discussion on how learning achieved during habitus shock enhanced the client's adjustment experience, which in turn led to the development of successful architect-client relationships on the house projects.

6.2 Clients' Adjustment Process during Habitus Shock

Past examinations of the architect-client relationship (Cuff, 1991; Friedman, 1998, ABC, 2000) have implicitly indicated how clients underwent a progression of emotions over the course of their relationship with the architect as they gradually adjusted to the "new" environment. The new environment being referred to is the unfamiliar design and construction process and the architectural habitus that the client is involved with as they embark on a house project and enter into a relationship with the architect. The empirical material collected for this study provided rich descriptions demonstrating that all five clients interviewed experienced habitus shock at some stage of the house project. The discussion in *Chapter 5: Results* showed how the clients were confronted with a new environment, which led them to feel uncertain at some point over the course of their relationship with the architect. The discussion also revealed how the clients progressed through a series of stages as they gradually adjusted to the new environment.

A number of similarities between the clients' habitus shock experience and the five stages of the culture shock process became apparent during the interviews. It was evident through the analysis that the emotions, perceptions and behaviours clients described as having experienced during habitus shock related in many ways to the five culture shock stages. The first stage of analysis involved grouping the client stories into categories according to the five culture shock stages. The results of this first stage of analysis were presented in *Chapter 5: Results.*

Following this, key themes were identified across the five case studies in terms of how and why the clients experienced the five stages of culture shock during habitus shock. Table 6.1 provides a summary of the cross-case coding of the client stories into the five stages of culture shock. A more detailed discussion on the key themes identified within each stage is provided in *Sections 6.2.1 Honeymoon, 6.2.2 Disintegration, 6.2.3 Reintegration, 6.2.4 Autonomy and 6.2.5 Interdependency.*

Table 6.1 Cross-coding of client's stories into five stages of culture shock

Stage	Case study 1	Case study 2	Case study 3	Case study 4	Case study 5
Honeymoon	Impressed by A1's skills; Story 2: *"and we really like what he'd done on that property"*	Impressed by A1's skills: Story 1: *"and we looked at each other and said "he's great" you know you can just pick up that he was getting what we wanted"* Story 3: *"and then as soon as he left we looked at each other and said that's perfect"*	Impressed by A1's skills Story 1: *"but they were very well done and sort of very modern…and having got to know A1… he was sorta like into a lot of heritage stuff as well"*		Impressed by A2's skills and excited over compatibility; Story 2: *"Well we immediately clicked… and A2 was like straight onto that wavelength"*
					Excited/relief after experiencing a stressful situation; Story 7: *"I just was blown away"*
Disintegration	Frustrations/stress over laboured construction stage; Story 7: *"Oh there were points where we went "oh we're so over this now. Too much."*		Uneasy over stresses during construction stage; Story 3: *"halfway through it gets a bit ordinary"*		Tired over long construction stage; Story 10: *"so I thought it was never gonna end"*
	Uncomfortable with making decisions about unfamiliar issues: Story 9: *"I had to go and choose the taps…which was a huge thing I've never chosen taps before"*				Tired over overwhelming decision-making process; Story 6 *"I so had it making decisions"*
		Concern over proposed plan not capturing 100% of their requirements; Story 2: *"we were sort of looking at each other going oh its not quite what we were expecting"*			
Reintegration	Comfortable with uncertainty; Story 5: *"I didn't really mind not knowing…because there is very much a trusting relationship"*	Comfortable with iterative design process; Story 4: *"but after we had talked to him it made much more sense the second time… because we were only understanding each other at that point"* Story 5: *"…it was different to what I had imagined that we would ever do on here: but having said that when I looked at it I thought it was pretty good I had no real difficulty with it or anything like that"* Comfortable with stresses; Story 6: *"but there's been a few last minute glitches with trees and things out the front. but we're not desperately concerned by it its just a complication"*	Comfortable with uncertainty; Story 4: *"I mean when we were doing this there were so many unknowns…Yeah I never sorta got downhearted about it"*	Comfortable with uncertainty; Story 1: *"we're hoping not to encounter a lot of the building problems that we had here"* Story 2: *"we just looked at the front of the house…and we thought oh no we really don't like that at all. But it was fine"* Story 3: *"but I'm finding it hard to sort of visualise the spaces that A1 has designed… It'll be good I think."*	Comfortable with uncertainty; Story 4: *"and straightaway I'd see you know and go "ah" so that was easy"*

Table 6.1 (continued) Cross-coding of client's stories into five stages of culture shock

Stage	Case study 1	Case study 2	Case study 3	Case study 4	Case study 5
Autonomy	Awareness and appreciation of A1's role & expertise; Story 4: *"I think we were just really pleasantly amazed that he'd really listened or picked up on things that we liked"* Story 6: *"someone's arrived with a question that we just cant answer…and A1 fortunately I can ring him and just go here can you talk to this person"*	Awareness and appreciation of A1's role & expertise; Story 8: *"I think that's what from our perspective as a client that's what architects should be about"*	Awareness and appreciation of A1's role & expertise; Story 5: *"I think all of the design I was excited by…That was all A1's ideas"* Story 6: *"Yeah that's the best thing is not have to deal with those sorts of things"*	Awareness and appreciation of A1's role & expertise; Story 4: *"Oh lots of things [he's come up with]… Its really good."*	Awareness and appreciation of A1's role & expertise; Story 9: *"…the DAs approved!"" and I'm just quite sure that because she did such a thorough job on the submission and it was just it was all there."* Story 11: *"cos it all went up really quickly and it just wasn't a drama… but she sort of kept that away from me you know…and it didn't sorta sour the job for me at all"*
	Increased self assurance in uncertain environment; Story 8: *"and there were different levels of ceiling and going "wooo…whats gonna happen here? and then it made sense and we could sorta look at it and go ah I can see why that's happening now. so its been really fun."*	Increased self assurance in uncertain environment; Story 7: *"…I cant still completely picture what its gonna be like and what its gonna be like to live in…but in the end it'll be worth it"*	Increased self assurance in uncertain environment; Story 2: *"Every week every Friday they'd meet for hours…C3A loved them"*		Increased self assurance in uncertain environment; Story 5: *"A2 helped facilitate those sorts of things like she just she made sure that anywhere that I didn't feel comfortable… we had the most wonderful time."*
Interdependence	Appropriate acknowledgement of ownership, responsibilities and privileges Story 12: *"Well we don't actually refer to them as windows and doors anymore we refer to them as architectural features"* Story 10: *"and we walked into these spaces and just go this is great…That its ended up not being just putting up rooms together in a configuration that works but actually creating a space and a feeling that goes along with that space."*			Appropriate acknowledgement of ownership, responsibilities and privileges Story 4: *"so yeah I've learnt heaps … so we enjoy it more I think"*	Appropriate acknowledgement of ownership, responsibilities and privileges Story 12: *"and it just all started coming together…and I thought "God that is so good looking""* Story 13: *"and now I know how beautiful this house is too…so I'm here forever. I couldn't move anywhere else"*
	Trust, respect and deep sensitivity for the role of the architect on the project Story 11: *"cos that relationship that was built with him [A1] was as important as the building"*	Trust, respect and deep sensitivity for the role of the architect on the project Story 9: *"We've just got faith in him…that's just the way…we had no hesitation in recommending his name to other people"*	Trust, respect and deep sensitivity for the role of the architect on the project Story 7: *"Yeah I really enjoyed it….thats how we felt so that made us feel good"*	Trust, respect and deep sensitivity for the role of the architect on the project Story 5: *"A1 is confident but he did point out that you never know the outcome…Yeah I'm pretty confident he's got it right"*	Trust, respect and deep sensitivity for the role of the architect on the project Story 14: *"and always from now on in I will always have an architect you know"*

6.2.1 Honeymoon

Within the culture shock literature, the honeymoon stage is one of discovery where curiosity and interest guide one's behaviour to experience new culture as exciting or even dreamlike (Pedersen, 1992). Similarly, within the context of a client's habitus shock experience on the house project, stories coded into the honeymoon stage have depicted emotions of excitement and amazement. Clients used terms such as "blown away", "great", "so happy", "fabulous" and "excited" when telling stories about their experiences at this stage. A total of 6 stories across the five case studies were classified into this stage. Two main themes were identified in this stage including; excitement as a result of client naivety and clients' excitement and relief after experiencing a stressful situation.

> *"and we looked at each other and said "he's great" you know you can just pick up that he was getting what we wanted" (C2)*

> *"I just was blown away" (C5)*

The first theme is related to how the clients were impressed by the architect's competency at their first meeting. Four out of the five clients interviewed experienced the honeymoon stage during project initiation and told stories about their first meeting with the architect. The clients felt that the architect understood their needs and that they had "clicked" at that first meeting. The clients demonstrated a degree of naivety where there was a lack of understanding of the complexities associated with house projects at their initial meeting with the architect. They appeared to have been caught up by the excitement of the start of a new journey with the architect and were unable to foresee the potential challenges on the projects. For example, C2's thoughts of A1 being able to "pick up on what we [they] wanted" at that first meeting was simply based on their own evaluation that A1 had accurately understood their requirements since A1 had not actually presented them with any design solutions at that early stage to warrant any real evaluation of A1's capabilities. Although C2 clearly demonstrated a deeper appreciation of A1's capabilities as the project progressed, revealed through their description of other stories, their initial evaluation of A1's capability at this first meeting was somewhat superficial. This evaluation was one guided by their excitement as opposed to a more meaningful understanding of A1's contributions to the project.

Client 4 did not tell any stories to indicate that they experienced the honeymoon stage at project initiation and it is possible that it is their prior exposure to the complexities of the design process may have prevented this.

The second theme revolved around the clients' feelings of excitement or relief after challenging issues encountered on the project were then resolved. Unexpected or new events that occurred on the projects often forced the clients to begin again in dealing with the new environment. Stories grouped in this category of the honeymoon stage were found in relation to the client's experiences after having encountered a degree of uncertainty or stress on the project. For example, C5's description of the end of the design stage when she was shown the final 3-D CAD drawing of the proposed design solution demonstrated how she visited the honeymoon stage after experiencing a lengthy design process when she felt tired as a result of the overwhelming

decision-making process. The key difference between the first and second time the client experienced the honeymoon stage is that clients who experienced feelings of excitement the first time at the initial meeting with the architect demonstrated a degree of naivety whilst clients who experienced a second honeymoon stage revealed an increased awareness or understanding of the new environment.

6.2.2 Disintegration

The analysis revealed that all five clients experienced the disintegration stage on the house projects when they were required to contribute to the progress of the project. The client stories at this stage were when the uncertain environment was perceived as confusing and at times overwhelming. A total of 6 stories across the five case studies were categorised into this stage of disintegration. Three main themes were identified as part of this stage including; the clients' sense of confusion and disorientation, the clients' sense of helplessness or tiredness and the client's concern about surprises.

"I had to go and choose the taps...which was a huge thing I've never chosen taps before...so there was this sorta dilemma" (C1)

"halfway through it gets pretty ordinary (C3)

"we were sort of looking at each other going oh its not quite what we were expecting" (C2)

The first common theme that the client's experienced during the disintegration stage involved a sense of disorientation when they were confronted with the task of making decisions about issues foreign to them. Decisions surrounding design and construction issues were often perceived as challenging and confusing by the clients who were not typically exposed to such issues. The decision-making process concerning issues such as selection of taps, tiles, powerpoint and kitchen fittings led clients to feel inadequate and uncomfortable. Their limited understanding of such issues made it difficult for them to make informed decisions. Client 1 in particular described the selection of taps as a "dilemma", "which was a huge thing" for her.

Secondly when clients experienced the disintegration stage they demonstrated a sense of helplessness or tiredness, which took place primarily during the construction stage. For those who lived in the house throughout the construction stage, the common issues of noise and inconvenience presented various stresses. For example, in one of Client 1's stories she described how at various times of the construction stage she felt overwhelmed by the lengthy process which led to a number of inconveniences for her and her family. While Client 1 was able to develop "interventions" to reduce stress during the disintegration stage, Client 3 demonstrated feelings of helplessness at this stage, "halfway through it gets pretty ordinary". This could be attributed to Client 3's lack of involvement with the architect on the design and construction process, which did not provide her the required "support system" or assurance needed to ease the stress she experienced. In her description of her second project (C4) where she was much more involved with the design process she did not demonstrate feelings of helplessness even though she was unsure about certain features of the design at different stages of the project.

The final theme related to the surprises clients encountered on the project which led them to feel concerned. Clients experiencing disintegration from this perspective exhibited uneasiness when they were presented with certain features of the design which they did not like. For example, C2 was concerned when they were first presented with the proposed plan of the house. Their concern at this stage stemmed from their lack of knowledge about the nature of the design process. At this early stage of the project they had limited understanding on the iterative nature of the design process and therefore were unsure about how the plan would be resolved to include all their requirements. The next time they were presented with a 3D perspective which was "different to what I [they] had imagined" they did not demonstrate concern even though there was a specific feature about the roof that they were unsure about, as they had since been shown the possibility to refine design ideas to ensure that all their requirements were captured. Therefore, there was a difference in the manner in which clients experienced the disintegration from when they first encountered it to when they revisited the stage again at later points of the project. The potential stress that resulted from the disintegration stage was often less as the clients became familiarised with the new environment. C4's encounter with the disintegration stage when presented with an elevation of their proposed design supports this as she experienced a minimal level of concern even though she did not like the façade design she was presented with. Her prior experiences on the first project gave her the assurance that with whatever concerns she had, it would be resolved. This was central in minimising the level of stress and concern she had at this stage.

An important point to note is that although the culture shock literature indicates that sojourners encountering the disintegration stage during culture shock tend to demonstrate behaviours of self-blame, depression, withdrawal and isolation (Pedersen, 1992), this was not evident in the client stories of the disintegration stage on this study. Clients only experienced brief encounters with the disintegration stage and told stories which were accompanied with coping strategies to escape this stage. Perhaps this was attributed to the compatibility between the architect and client's habituses which helped minimise the degree of habitus shock experienced by the clients. The compatibility between the architect and client's habituses and its impact on the client's adjustment experience is discussed in *Section 6.3.1 Compatibility between habituses.*

6.2.3 Reintegration

The analysis revealed that clients experienced the reintegration stage in their escape from the stresses associated with the disintegration stage. The client stories at this stage were about experiences perceived to be "under control" and solvable even though the uncertain environment was still confusing. A total of 9 stories were categorised into this stage of reintegration.

"I didn't really mind not knowing" (C1)

"But it got us into abit of confusion at the beginning of the week but we're not desperately concerned by it its just a complication and its been a bit of a stress for the last few days and we'll sort that out and I'm still happy" (C2)

The major theme identified in the client's experiences of the reintegration stage involved a sense of self-assurance when they felt comfortable with the high level of uncertainty experienced in the new environment. Clients that experienced the reintegration stage demonstrated a more objective and balanced view of the process. They were able to evaluate the situation in question to formulate potential solutions and to function with less stress in the new environment. There were a number of common problems clients encountered on the projects, which may have led them to experience a degree of stress. The client stories describing this stage demonstrated a newly acquired skill which enabled them to emerge from these potentially problematic situations.

All the clients experienced difficulties visualising the spaces the architect designed at some stage of the project. Some clients experienced difficulties visualising spaces in three-dimension during the initial stages of the design process while others experienced this during the construction stage. The stress associated with the inability to completely visualise the space was reduced through a number of coping strategies. Clients' trust in the architect played a major part in reducing client worries about not knowing how the final outcome of the house would look or feel like. They also recognised the process that the architect took to "explain it [the design] very well". Some clients also found that their progressive ability to visualise drawings contributed to reducing the uncertainty. The clients also described other more direct or problem-focused strategies used to overcome difficulties visualising the spaces, including the use of 3D models and drawings, physical models and also sample materials to provide them a better understanding of the proposed design solution. Client 1 in particular described how she and her husband formulated a daily routine to inspect the house at the end of each day to see the progress of the project which helped them cope with the uncertainty during the construction stage, enabling her to feel comfortable about the uncertainty, "I didn't really mind not knowing".

The client stories also revealed a number of other problematic situations clients encountered on the projects. However, instead of falling into a prolonged disintegration stage they typically only had brief encounters with the disintegration stage before they began their recovery out of the problematic situation. For example, C2's experience with the "tree business" clearly demonstrated how despite the stress associated with the difficulties involved with the relocation of the date palm they were "still happy" with the project and did not direct the blame towards anyone on the project.

Clients who experienced the reintegration stage demonstrated a balanced perspective of the different roles that both the architect and clients played to resolve issues on the project. The findings did not reveal that clients had any feelings of hostility or resentment towards the architect. Again it is interesting to note that although the literature indicates that people experiencing the reintegration stage during culture shock tend to display hostility, anger, rejection, suspicion and frustration, this was not evident in the client's habitus shock experience. However, this is of course only based on the stories that the interviewees chose to tell after project completion when the intensity of any negative feelings experienced may have been reduced given the successful completion of the projects.

6.2.4 Autonomy

Clients described stories related to the autonomy stage as experiences where uncertainties were perceived as exciting. When experiencing the autonomy stage, clients were able to further develop their newly acquired skills to respond to the uncertainties on projects, which enabled them to enjoy the new environment. The clients used such terms as "wonderful", "realistic", "positive", "enjoy", "fun" and "love" to describe the stories within the autonomy stage. A relatively high number of stories, that is, 15 stories were identified across the five case studies into this stage and this is discussed further in *Section 6.2.6 Habitus shock profile of successful relationships*. Two main themes were identified in relation to this stage including; a sense of client self-assurance and the client's view of the architect-client relationship as a partnership.

> *"there were different levels of ceiling and going, "wooo...whats gonna happen here? And then it made sense and we could sorta look at it and go "ah I can see why that's happening now". So it's been really fun" (C1)*

> *"A2 helped facilitate those sorts of things, like she just she made sure that anywhere that I didn't feel comfortable...we had the most wonderful time. (C5)*

The first theme of the autonomy stage involved an increased sense of assurance that the client acquired to the extent that they could take enjoyment in the new environment, "so it's been really fun". Clients had a positive perspective of the project at this stage demonstrating a new sensitivity towards the intricacies of the design and construction process. They displayed a more relaxed attitude despite still not being certain about how specific aspects of the house would ultimately turn out. Their experiences at this stage were more meaningful given their increased competency to function in the new environment.

There was also a high level of admiration from the clients who felt that the architect understood, clarified and translated their needs into solutions they had not considered, by providing them with a range of design options which had a certain quality of "creative artistry" and "whiz bang magic". The clients indicated that they were largely unaware of their needs at the start of the projects. They were highly impressed by the architect's ability to guide them through a process of clarification throughout the process. For C1 in particular, the process of clarification was felt to be central in the project's ultimate success. Unlike the honeymoon stage where the client's emotions and admiration for the architect was overtaken by a temporary excitement, the client's experience of the autonomy stage was more long-term and meaningful. At the autonomy stage, clients had a more refined understanding of the architect's contributions in the relationship.

Secondly, clients experiencing the autonomy stage perceived the architect-client relationship as a partnership and recognised that both the architect and client had crucial roles in ensuring project success. Clients experiencing autonomy from this perspective exhibited respect and appreciation for the architect's unique contributions on the project, which they felt contributed to their positive adjustment experience. In particular, clients were highly appreciative of the architect who resolved many issues which were perceived as daunting, overwhelming or "really scary". For example, for C5, the potentially stressful task of making decisions about kitchen fit-outs turned into the "most wonderful time" when her discomfort was recognised by the architect who

then accompanied her on an excursion to IKEA and "taught her how to use IKEA". Although the client stories classified into this stage were also found at other points of the projects, the majority of the stories were told about the mid and latter parts of the design process. The clients also continued to visit the autonomy stage at the latter part of the projects, during construction stage.

6.2.5 Interdependency

The analysis revealed that clients who experienced the interdependence stage were able to value both their own as well as the architect's preferences in a new synthesis of values. At the interdependency stage, clients described the uncertainties and differences experienced as acceptable and valuable. A total of 9 stories across the case studies were categorised into this stage. Two main themes were identified in this stage including; an increased sense of client self-assurance and client trust in the architect.

> *"and now I know how beautiful this house is too"* (C6)

> *"cos that relationship that was built with him was as important as the building"* (C5)

The first theme in the interdependence stage was an increased sense of client self-assurance on various uncertainties surrounding the projects. Clients were able to exercise control over the choices made about the house with competency, while appropriately acknowledging ownership and privileges in the new environment. Clients exhibited a profound awareness of the intricacies of various aspects of the design and construction process including building material, spatial experience, environmentally sustainable design and heritage design. Through increased awareness and appreciation, clients were able to meaningfully participate in the house project and take enjoyment in the process.

This new perspective also extended beyond the immediate house project as clients continued to take interest and interpret their experiences with the built environment in a meaningful manner. Specifically, all clients indicated that their experiences with the architect on the projects resulted in some form of learning which enabled them to appreciate and enjoy living in their house, "and now I know how beautiful this house is too". Terms such as "beautiful", "really nice place", "great" and "love" were used in the clients' descriptions of stories in this stage.

The second theme was the client's expression of trust for the architect. Clients experiencing interdependency exhibited a high level of trust and respect with a deep sensitivity for the unique role of the architect on the project. The client's perception of the architect and the associated architectural habitus at this stage grew from being a limited towards a deep and sophisticated understanding of the competencies of the architect in relation to various aspects of the project. Firstly, it was the "creative artistry" which the architect brought to the project which was felt to enhance the "look and feel" of the house making it "a really nice place to be". Secondly, the enthusiasm and professionalism of the architect was highly valued by the clients. The architect's professionalism was central in ensuring not only the progress of the project but also the healthy work environment with the other participants working on the project including the builder, consultants and subcontractors. Thirdly, all clients were highly appreciative of the manner in which the architect managed the architect-client relationship throughout the project.

It is widely recognised in the culture shock literature that the interdependence stage is not always achievable; however, quite a high number of stories told by the clients in this study illustrated aspects of this stage. Clearly, the interdependence stage is achievable within the context of the client's habitus shock experience on the house project and in particular in successful architect-client relationships.

6.2.6 Habitus shock profile of successful relationships

The analysis revealed a significant resemblance of the client's habitus shock experience with the five stages of the culture shock process. Stories illustrated aspects of each of the five culture shock stages within the context of the architect-client relationship on the house project. The sequence in which the clients encountered the different stages was, however, not as easily recognisable. Figure 6.1 presents an overview of the five clients' habitus shock profiles which highlight their adjustment process progressing through the different culture shock stages during habitus shock.

The profiles offer some insight into the five client's adjustment process during habitus shock. The client's habitus shock profile is complex, with the cases showing no clear progression from one stage to the next unlike the sequential passage through a set of defined stages suggested by the U-curve theory (refer to Figure 6.1). The clients experienced the five stages of the culture shock process in an ad-hoc manner. This disorderly profile, which although in broad terms resembles the U-curve to a certain extent, demonstrates how clients moved from one stage to another through a series of events in non-regular patterns. This irregular habitus shock profile supports the findings of past research (Church, 1982; Furnham and Bochner, 1986; Ward et al, 1999) which has identified a major weakness with the commonly accepted U-curve as an oversimplified smooth linear process that does not reflect what individuals undergoing culture shock experience in reality. The five case studies revealed five different habitus shock profiles, which in their individual ways led to successful architect-client relationships, indicating that there is more than one way to achieve successful relationships.
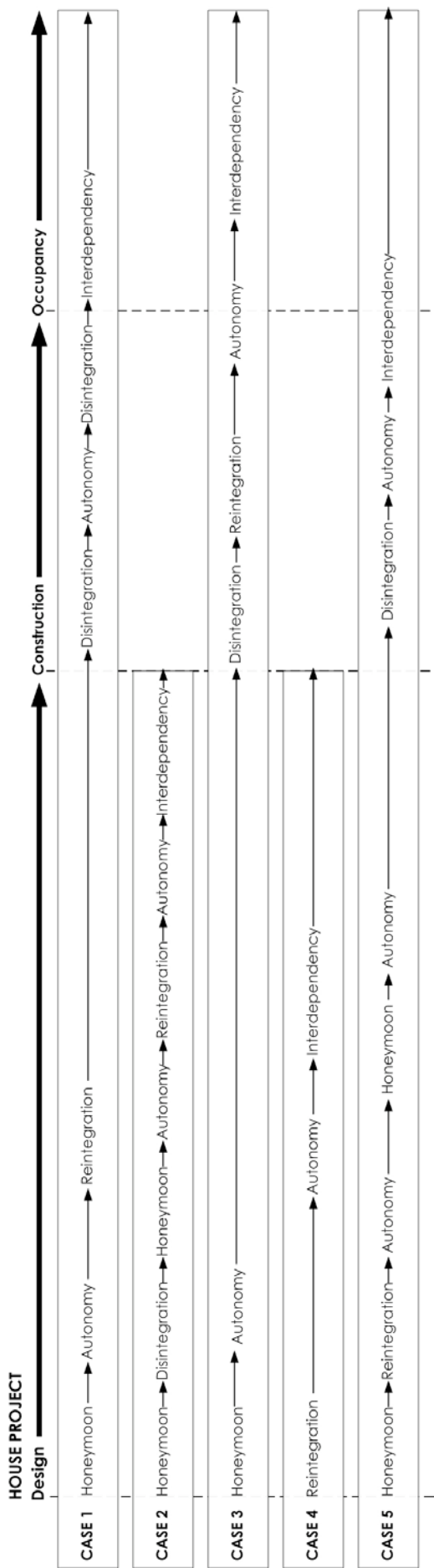
Figure 6.1 Habitus shock profiles of the five case study clients

In summary, two key observations can be made based on the characteristics of the five habitus shock profiles including:

- the clients' frequent experience of the positive elements of reintegration, autonomy and interdependency and their limited encounter with the negative honeymoon and disintegration stages, resembling the growth model of culture shock, and

- the client's decreasing adjustment difficulties over the course of the project.

As previously indicated, within the culture shock literature the *U-curve* theory views the sojourner's adjustment process as one which moves from an initial optimism (honeymoon) through a subsequent dip as the sojourner struggles to fit in to the new culture (disintegration) toward a gradual recovery to a higher level of functioning in the new culture (reintegration, autonomy, interdependency) (Church, 1982; Pedersen, 1995, Shupe, 2007). The ultimate aim of the sojourner's adjustment experience is to progress through the honeymoon and disintegration stages to achieve the interdependency stage, thereby enabling them to function within the new environment in a more balanced perspective. Within this idealised growth model, the sojourner acquires knowledge and skills, which allows them to adjust to the new environment to achieve a positive outlook on their experiences. The process of recovery towards the more positive elements of autonomy and interdependency may not always be achievable though and it is when this does not occur that the sojourner's adjustment experience results in negative consequences as described by the disease model of culture shock (Pedersen, 1992).

The five habitus shock profiles in this study showed that the adjustment experience of clients who achieved successful relationships resembles the growth model of culture shock. All clients progressed through the different culture shock stages which ultimately led them to achieve a positive outlook of their habitus shock experience through the interdependence stage. Relatively few stories in the five case studies illustrated aspects of honeymoon and disintegration stages and a significantly higher number of stories demonstrated aspects of the reintegration, autonomy and interdependency stages. The high number of stories found within the reintegration, autonomy and interdependency stages indicate that the clients' adjustment experiences were largely characterised by positive elements of recovery, enjoyment and increased awareness rather than the more negative elements of naivety, stress and discomfort associated with the honeymoon and disintegration stages.

The case studies demonstrate that uncertainties and the associated stresses are inevitable on projects and typically occur during the construction stage (refer to Figure 6.1). However, when describing stories of disintegration, the clients not only explained the situations which led to their feelings of disorientation but also described how they eventually escaped the stage. Clients who achieved successful architect-client relationships demonstrated a relaxed attitude and had a positive outlook even when confronted with challenges on the project. Furthermore the clients' positive attitude was a result of a more long-term and meaningful understanding of the nature of the design and construction process and the associated architectural habitus. In particular, the client in case study 4 achieved the positive elements of reintegration and interdependency without progressing through the negative stages of honeymoon and disintegration, which was experienced on a previous project. This is discussed further in *Section 6.3 Learning and successful relationships.*

Secondly, the discomfort the clients experienced as a result of the uncertainties became less over time, indicating that the client's adjustment difficulties decreased over the course of the project. The habitus shock experience provided the client with opportunities to develop coping strategies over time, which reduced the level of stress experienced. Therefore, even though the clients were continually confronted with uncertainties, their newly acquired coping strategies

helped them develop a sense of familiarity in the new environment to limit the associated negative effects. Although the experience of habitus shock is difficult to prevent, the case studies demonstrate that it is possible to enhance the client's adjustment experience to achieve successful architect-client relationships. The following section discusses the different ways in which clients achieved learning during their habitus shock experience and demonstrates how client learning contributes to the development of successful architect-client relationships.

6.3 Client Learning & Successful Relationships

Researchers have viewed the culture shock process as a growth model which results in learning, thereby emphasising the positive consequences of contact with other cultures (Adler, 1975; Church, 1982; Furnham and Bochner, 1986; Bennett, 1986). *Chapter 3: Conceptual Model* included a discussion on the key indicators of learning as a result of culture shock including:

- acquisition of skills and knowledge in relation to appropriate behaviour in the new setting to enable better adjustment to everyday stresses (Kealey, 1988; Furnham and Bochner, 1986; Brislin et al, 1986)

- greater self-awareness and broader and more complex worldview or perspective of host culture (Adler, 1975; Church, 1982; Brislin et al, 1986)

- greater enjoyment in the new environment (Brislin et al, 1986)

The underlying premise to this study was that the architect and client's habitus have a degree of influence over each over the course of their relationship on the project and it is the management of the client's habitus shock experience that can influence the success of the architect-client relationship. Furthermore it was proposed that a model of successful architect-client relationship resembles the growth model of culture shock. A key proposition underpinning the habitus shock model proposed in Chapter 3 was that the client's adjustment experience during habitus shock results in learning which leads to the development of successful relationships.

The analysis of the five case studies revealed that each of the client's habitus shock experience resulted in some form of learning which resembles the three key indicators of learning as a result of culture shock outlined previously. *Chapter 5: Results* provided a discussion on the different "critical moments" clients introduced as meaningful in their adjustment experience during habitus shock. Within these different stories there was an indication of how the clients became increasingly adjusted to the new environment over the course of the projects. Key indicators from each case study have been cross-analysed to identify similarities or differences across cases. Table 6.2 presents an overview of the key indicators of learning across the five cases and *Sections 6.3.1, 6.3.2 and 6.3.3* discuss this in detail.

Table 6.2 Key indicators of learning achieved through the client's habitus shock experience across the five case studies

Indicator of learning	Case study 1	Case study 2	Case study 3	Case study 4	Case study 5
Learning about the nature of the design and/or construction process	Learning about the open-ended design process; Story 3: "So we moved it away from listing the rooms and the requirements to what do you want the house to be like, what do you want the feel like… But it was good for us cos it allowed us to be much clearer"	Learning about the iterative nature of the design process; Story 4: "but after we had talked to him it made much more sense the second time… because we were only understanding each other at that point"	Learning about the iterative nature of the design process; Story 2: "we sorta roughly figured out what we wanted…but we were sorta toing and froing a bit… We changed along the way with a few things…"		Learning about the iterative nature of the design process; Story 3: "the plan I had was basically this but round the other way…and she sort of said "whats your main space that you actually need?" and I said "well it's the kitchen and I really I want the family to be able to sit around the kitchen table in the old fashioned you know almost farmhouse way… she just sort of said "well you actually want your major space to be your kitchen how bout we just turn it round and we put your little living space there cos you actually don't need much living space in terms of because we're going to give you this outdoor space" and I went "ah that's so right, you're absolutely just utterly and totally right"
	Learning to deal with uncertainty/stresses; Story 5: "but to imagine that in a 3-dimensional setting yeah that is sometimes hard…but…I didn't really mind not knowing" Story 6: someone's arrived with a question that we just cant answer…and A1 fortunately I can ring him and just go here can you talk to this person.	Learning to deal with uncertainty/stresses; Story 5: "…it was different to what I had imagined that we would ever do on here…but having said that when I looked at it I thought it was pretty good I had no real difficulty with it or anything like that" Story 6: "but there's been a few last minute glitches with trees and things out the front. But we're not desperately concerned by it its just a complication"	Learning to deal with uncertainty/stresses; Story 4: "I mean when we were doing this there were so many unknowns…Yeah I never sorta got downhearted about it	Learning to deal with uncertainty/stresses; Story 1: "So it was a big change…But it was OK" Story 2: "we just looked at the front of the house…and we thought oh no we really don't like that at all. But it was fine" Story 3: "but I'm finding it hard to sort of visualise the spaces that A1 has designed… It'll be good I think."	Learning to deal with uncertainty/stresses; Story 6: "I mean I had no idea of just how many tiny little decisions had to be made… things like the little bits of stuff that goes around the powerpoint you know like do you want those and I'm thinking "A2! I don't know! What do you reckon?". But she'd say "drop by" and the thing is she was also prepared to run around like a lunatic. She'd go over to the lighting place and say "I've just got a couple of things I brought them home and you can have a look at them…she would have all these things and I'd say "I want that one"
Learning to take enjoyment in the new environment	Taking enjoyment in the process: Story 8: "cos there were bits in the design that really were sorta hazy and then it made sense and we could sorta look at it and go ah I can see why that's happening now so its been really fun"	Taking enjoyment in the process: Story 6: "and its been a bit of a stress for the last few days and we'll sort that out and I'm still happy" Story 7: "I cant still completely picture what its gonna be like and what its gonna be like to live in…but in the end it'll be worth it"	Taking enjoyment in the process: Story 7: Yeah I really enjoyed it….that's how we felt so that made us feel good…	Taking enjoyment in the process: Story 5: "so yeah I've learnt heaps … so we enjoy it more I think"	Taking enjoyment in the process: Story 5: "A2 helped facilitate those sorts of things like she just she made sure that anywhere that I didn't feel comfortable… we had the most wonderful time"
	Take enjoyment in interactions with the architect Story 4: "and the design process, that year of designing and working with A1 was really quite a wonderful time"		Take enjoyment in interactions with the architect Story 2: "Every week every Friday they'd meet for hours…C3A loved them"		

Table 6.2 (continued) Key indicators of learning achieved through the client's habitus shock experience across the five case studies

Indicator of learning	Case study 1	Case study 2	Case study 3	Case study 4	Case study 5
Learning about the architectural habitus		**Decrease in negative stereotype:** Story 9: *"for us I mean you sort of can get a picture of architects coming up with some weird design and then stepping away and be left with someone you know how do you build it and how much does it cost…we had no hesitation in recommending his name to other people"*			**Decrease in negative stereotype:** Story 14: *"and to me architects had been, as far as my father was concerned, my father was an engineer…and architects were people to be avoided at all cost…anyone who has had anything to do with engineers or builders has not necessarily heard positive things about architects!... and always from now on in I will always have an architect you know*
	Broader understanding/appreciation of architecture: Story 10: *"That its ended up not being just putting up rooms together in a configuration that works but actually creating a space and a feeling that goes along with that space"* Story 11: *"Well we don't actually refer to them as windows and doors anymore we refer to them as architectural features. I mean they're really great, they're fabulous!"*	**Broader understanding/appreciation of architecture:** Story 4: *"he'd reconfigured her bedroom he'd reconfigured the awkward third bedroom that we've got into a proper study with access through here and it was just you know perfect. It was good"* Story 8: *"but I think its largely driven by A1 himself and his approach to architecture and I think he's very much about this works on this site and this gives you what you want and it gives you a cost effective way and taking into account all those considerations… and make it look good and…energy efficiency…so he's factoring in all that into it in a very practical way"*	**Broader understanding/appreciation of architecture:** Story 5: *"everything in this house – the kitchen the laundry I love that. And the pool and the window that looks down the pool looks fantastic. Like to walk down the hallway and you look straight out you see the yard and the pool when the fountain's working it looks really nice"*	**Broader understanding/appreciation of architecture:** Story 5: *"Yeah I've learnt a huge amount about especially Federation houses cos I never noticed what they were made up of I sort of knew the look but now I know all the intricate bits on the post and the fretwork and the gable and all those things that I've never known before"*	**Broader understanding/appreciation of architecture:** Story 13: *"it makes you so much more aware of what other people are doing to their houses and now I know how beautiful this house is too"* Story 14: *"She [A2] gave me a much greater appreciation of lighting…and also in the sorts of building material as well as design as well as about sustainability and where they come from and how much energy is being used in their use and in their production and whether or not they're recyclable and those sorts of things. She [A2] made sure that she [A2] said "don't buy the cheap ones get the expensive ones because in the long run its much better". We went for that light fitting almost for the entire house. And the heating effect of lighting as well which you know I knew but it hadn't occurred to me sorta in the grand scale of things"*

6.3.1 Learning about the design and construction process

Four of the five clients interviewed developed learning about the design and construction process through their habitus shock experience. For clients 1, 2, 3 and 5, their experiences on the projects represented the first time they had been intimately involved with an architect on the design and construction process. Client 4 was the only client who had past experience of the design and construction processes. Even though C1 had previously engaged an architect to provide design services for their house renovation, actual construction for the project did not eventuate due to an unsuccessful architect-client relationship. As a result C1 did not have any real understanding about the nature of the design and construction process. Similarly clients 2, 3 and 5 indicated that they had little real understanding of the complexities of the design and construction process and therefore were confronted with an unfamiliar environment as they embarked on the project and entered into a relationship with the architect.

These findings are supported by the literature. The design process is not well understood by clients and in particular the iterative and open-ended process to which design is achieved needs to be explained to clients (RIBA, 1992). The findings in this study present further insights into client learning about the design and construction process. Over the course of the project the clients gradually familiarised themselves with the new environment as their knowledge on the design and construction process increased. Client 4 who achieved a degree of learning about the design and construction process through prior experience, still found themselves confronted with unexpected issues or "shocks" on the project. C4 was, however, able to draw on the learning achieved from their past experiences to function with a degree of competency in the uncertain environment.

The analysis revealed how the clients' newly acquired knowledge about the iterative or open-ended nature of the design process was central in their ability to better adjust to the stresses encountered on the projects. For example, C2 described how they felt concerned when the first draft of the proposed design only met "75%" of their expectations. Clients with no real understanding of the design process often equate the lines they see on proposed drawings as the actual walls, roof, ceilings and spaces built rather than a representation of what the house could potentially be. It was only after the architect had explained to them the process to which he arrived at the "perfect" design in which they were satisfied with at the following meeting that they began to understand the non-linear process of designing as C2 described:

> "but after we had talked to him it made much more sense the second time… because we were only understanding each other at that point" (C2)

In this quote, C2 explained how "we [they] were only understanding each other at that point" acknowledging the inevitable period of learning that takes place on projects in the attempt to develop a shared understanding between the architect and client. At that second meeting, C2 developed a greater understanding ("it made much more sense the second time") about the iterative nature of the design process and that until built, the lines on the drawings could be

changed. This understanding of the iterative nature of the design process enabled them to respond with increasing competency to the uncertainties encountered on the project, especially when things did not meet 100% of their expectations. Specifically, C2 indicated how they "had no real difficulty" even when they were presented with a 3D drawing of the proposed design which did not completely suit their liking in terms of the scale of the roof.

> *"it was different to what I had imagined that we would ever do on here… I had no real difficulty with it or anything like that. We had, you know, in terms of the bulk and scale of it and the 3D issues. We had one issue with the roof coming over here and that was really the only alteration we suggested in terms of when it got to that stage. Like we just said we were a little bit worried about that, and he [A1] said, "yeah". Look, I think after he'[A1]'s seen it, "yeah I think it works better like this anyway", so its fine"* (C2)

This quote indicates the level of ease C2 experienced even when presented with a roof design which had an issue in terms of bulk and scale. After having developed a better understanding of the iterative nature of the design process, C2 could express their concern or preference to A1 with little difficulty. Indeed, C2 continued to adjust to the new environment and the everyday stresses associated with it with less difficulty even when confronted with a "few last minute glitches":

> *"there's been a few last minute glitches with trees and things out the front…but we're not desperately concerned by it. It's just a complication"* (C2)

C4, on the other hand, who was exposed to the iterative nature of the design process through their prior experience, was able to cope with the uncertainties on the second project with increased competency. Unlike C2 who felt concerned when they were not completely satisfied with the proposed design solution at the initial stages of the project, C4 did not feel concerned even though they were unsure about the extent to which the proposed design suited their needs. C4 indicated how they went through a series of changes to the design of the house and indicated, "it was OK".

> *"because we were a bit unsure whether he [C4's son] was well enough but then we decided, no, we want to be more separate. So we sort of changed the design a bit to make it more separate into a different residence. So that was one of the changes. So it was a big change. But it was OK"* (C4).

Even though they were still largely unsure about the detailed aspects of the design, they were comfortable dealing with uncertainty on the project. They did not experience the steep learning curve that clients 1, 2, 3, and 5 experienced because their prior learning provided them with the assurance that they could always "go back" to the architect to refine those design ideas.

> *"but we'll go back… Yeah we'll say no, no, no that's not what we need"* (C4)

Having an understanding of the iterative nature of the design process was important for all the other clients examined as well. Prior to their experiences with the architect on the projects the clients had thought that they knew what they wanted from their house renovation and had developed their own design ideas or solutions of the house. However, through their interactions with the architect and in the process of "to-ing and fro-ing" different design options, their thinking of the design process shifted from a solution-based to a problem-based approach. Rather than restricting themselves to

the solutions they had developed prior to their involvement with the architect, the clients were more open to a range of other solutions highlighted by the architect:

"So we moved it away from listing the rooms and the requirements to what do you want the house to be like, what do you want the feel like… But it was good for us cos it allowed us to be much clearer" (C1)

"we sorta roughly figured out what we wanted…but we were sorta toing and froing a bit…We changed along the way with a few things" (C3)

"the plan I had was basically this but round the other way…and she sort of said, "what's your main space that you actually need?" And I said, "well it's the kitchen and I really I want the family to be able to sit around the kitchen table in the old fashioned, you know, almost farmhouse way… she just sort of said, "well you actually want your major space to be your kitchen. How about we just turn it round and we put your little living space there cos you actually don't need much living space?" And I went, "ah, that's so right, you're absolutely just utterly and totally right" (C5)

For these clients being introduced to the open-ended and iterative nature of the design process clarified their understanding of their needs for the house as C1 described, "it was good for us cos it allowed us to be much clearer". The clients' early understanding of the iterative nature of the design process was also important because they could respond to other uncertainties and complications as the project progressed with less difficulty, thereby reducing the amount of stress experienced:

"to imagine that in a 3 dimensional setting, yeah, that is sometimes hard…but I didn't really mind not knowing" (C1)

"I mean, when we were doing this, there were so many unknowns…so the stairs that A1 had originally designed, we thought weren't right. They were still a bit too steep but it just would've been bad, too difficult for S [C3's son]…so no, he [A1] was great you know, you just express that to him [A1] and he'd [A1] go away and work it all out… I never felt any hesitation talking to him about it…Yeah I never sorta got downhearted about it" (C3)

"I mean, I had no idea of just how many tiny little decisions had to be made… things like the little bits of stuff that goes around the powerpoint…and I'm thinking, "A2! I don't know! What do you reckon?" But she'd say, "drop by". And the thing is, she was also prepared to run around like a lunatic. She'd go over to the lighting place and say, "I've just got a couple of things I brought them home and you can have a look at them"…she would have all these things and I'd say, "I want that one". (C5)

The discussion in chapter 5 highlighted how the clients experienced various challenges throughout their habitus shock experience and the quotes presented in this section show some of the unexpected difficulties the clients encountered. For these clients, learning about the iterative nature of the design and construction process was important as it provided them a degree of assurance within the uncertain environment. Through their newly acquired knowledge the clients were able to demonstrate a more relaxed attitude when confronted with unexpected difficulties because they understood that the final outcome of the project would ultimately be the result of an iterative process of constant refinement. It was through this understanding that the clients felt comfortable and assured that they could express to the architect whatever concerns they had and were also able to seek guidance from the architect in their attempt to clarify their needs in relation to the house.

6.3.2 Learning about the architectural habitus

As discussed in *Section 3.4.2 Demystifying the Architectural Habitus*, the architectural profession's attempt to maintain social distinction through the erection of silent boundaries has resulted in other non-members of the architectural habitus feeling alienated, thereby unable to appreciate the potential contribution that architects can deliver to clients (Cuff, 1991; Winter, 2002; Stater, 2002). This study has revealed that the mystification of the architectural habitus has resulted in some of the clients' negative perceptions of architects prior to their experiences with the architect on the house projects. Two key themes were identified in relation to how the client's habitus shock experience led to the demystification of the architectural habitus, thereby resulting in the clients' development of a more complex worldview of the architectural habitus.

The first key theme identified in relation to the clients' learning about the architectural habitus was a decrease in negative stereotypes of the architect's role. In particular, Clients 2 and 5 had quite negative perceptions towards architects prior to their experiences on the project:

> *"for us, I mean, you sort of can get a picture of architects coming up with some weird design and then stepping away and be left with someone, you know, how do you build it and how much does it cost?"(C2)*

> *"and to me, architects had been…architects were people to be avoided at all cost…anyone who has had anything to do with engineers or builders has not necessarily heard positive things about architects!" (C5)*

However through their positive experiences with the architect on the projects, the clients developed a greater appreciation of the unique contributions that the architects delivered on the project.

> *"We've found A1 to very realistic in terms of money… I think he'[A1]s very much about this works on this site and this gives you what you want and it gives you a cost effective way. And taking into account all those considerations about what its gonna look like … and also…energy efficiency and other bits and pieces like that. So he's factoring in all that into it in a very practical way and its been very good on that front…We had no hesitation recommending his name to other friends"(C2)*

> *"I had a very positive experience and always from now on in, I will always have an architect you know. I'd actually recommend A2 to a number of people in terms of just give them some ideas, just throw in something from left field and pointing out pitfalls". (C5)*

The clients' initial negative perceptions towards the architect they dealt with were largely overturned through their experience with them on projects. Instead, they had a more refined understanding of the skills, competencies, expertise and knowledge of the architect and recognised the value of employing an architect to deliver a cost-effective solution that took into consideration other key elements which added to the quality of the building. Learning about the architectural habitus from this perspective was not only limited to the clients who had negative perceptions towards architects. Clients 1, 3 and 4 whom although were not influenced by the negative stereotypes of architects demonstrated an increased appreciation for the architect's role on the project on various levels:

> *"but you know, if anyone sorta says, "well why do you use an architect?" but its that sort of thing that we could've gone to a draftsperson with a plan. We sorta said, "yeah we know the house can do this and*

this"… but we wouldn't have got this feeling and we wouldn't have got the different things that have been added that have just made this place just a really nice place to be" (C1)

"I think all of the design I was excited by…That was all A1's ideas… Yeah that's the best thing, is not have to deal with those sorts of things…Yeah he [A1] understands what's involved. So whatever sorta dispute that occurred between the builder and us was resolved in our favour by A1. So he did very well". (C3)

"Oh lots of things [A1's come up with]… Its really good." (C4)

The second key theme revolved around the clients developing a broader worldview of the knowledge domains of architecture such as spatial quality, environmentally sustainable design and heritage design. In particular clients 1, 3, 4 and 5 described how they individually achieved some form of learning about the architectural habitus from this perspective:

"and we walked into these spaces and just go, "this is great"…That its ended up not being just putting up rooms together in a configuration that works but actually creating a space and a feeling that goes along with that space…Well we don't actually refer to them as windows and doors anymore we refer to them as architectural features" (C1)

"everything in this house – the kitchen, the laundry, I love that. And the pool and the window that looks down the pool, looks fantastic. Like, to walk down the hallway and you look straight out, you see the yard and the pool. When the fountain's working, it looks really nice" (C3)

"It makes you so much more aware of what other people are doing to their houses. And now I know how beautiful this house is too… She [A2] gave me a much greater appreciation of lighting…and also in the sorts of building material as well as design, as well as about sustainability…." (C5)

"Yeah I've learnt a huge amount about especially Federation houses cos I never noticed what they were made up of. I sort of knew the look but now I know all the intricate bits on the post and the fretwork and the gable and all those things that I've never known before" (C4)

These quotes demonstrate how the clients developed greater interest and appreciation for various aspects of architectural design through their contact with the architect and the house as an architectural artefact. Through their relationship with the architect and living in the house designed by an architect as a product of their relationship, these clients now have an acquired degree of cultural competency which gave them a more tangible understanding of architectural design. These features of architectural design are no longer exclusive to the members belonging to the architectural social milieu because the client now has a degree of cultural competency to appreciate architectural design. This indicates that the cultural competency of the architectural habitus can be transmitted to the client over the course of the architect-client relationship on the house project and that the client can continue to develop this competency through their experiences of living in the house.

In the case of C2, however, their appreciation of the spatial quality of the house was limited to the intangible descriptions and lines on the drawings developed by A1 at the time of the interview. C2 had not acquired the same level of cultural competency as the other clients due to their lack of experience of having lived in the house designed by the architect. This indicates that in order for a

client to "really understand" the value of architectural design, it is not only important for the architect and client to simply "talk about it", but also for the client to physically experience the space as A1 described:

"I don't know if you educate a client through talking about it. I certainly think that buildings educate people. The clients may have, they sort of know that it might be OK but they don't really understand. It's only once they walk through it that they start to understand it and the education occurs at that point" (A1)

A1's view that it is only at the point when the clients "walk through it [the house]" that the "education occurs" is perhaps challengeable. While the client may not have a tangible understanding of the spatial quality of the house until they physically experience it, it is argued that a degree of learning actually occurs prior to project completion and that the architect can educate a client "through talking about it". Over the course of a project, the architect and client continuously engage in countless discussions where the architect progressively introduces the client to various design ideas. It is during this time that the client is presented with the opportunity to acquire a degree of learning about the architectural habitus in the form of embodied cultural capital to achieve an increased fit between the habituses, thereby enabling the architect and client to have a common understanding and to value similar 'things'. As outlined in *Section 3.3.2 Habitus and the space generating practices and lifestyles*, in order for a person to name visible things within a field, one must first possess the cultural competency related to the field in the form of capital. Therefore in order for the client to appreciate the "architectural features", "building material" or "intricate bits" related to the architectural habitus, they have to firstly possess a degree of cultural competency which they acquired through interactions with the architect.

The way in which the architect manages their relationship with the client inevitably affects the level of 'fit' between the habituses is achieved. When effectively managed, as shown in the case studies explored in this study, an increased fit between the habituses can be achieved to result in the client's appreciation for the final design outcome. It is only when the architect and client have achieved a level of shared understanding that the client can value the architect's contributions when they eventually experience the house physically. On the other hand, a client who has not acquired a degree of cultural competency over the course of their relationship with the architect may not value the contributions of the architect on the built outcome even though they may physically experience the it. The case study example of the architect-client relationship between Farnsworth and Van Der Rohe highlighted in Chapter 3 illustrates this point further.

The final built outcome of the Farnsworth house, which manifested the architect's idealistic expressions of purity and universality, was not appreciated by Farnsworth in a similar fashion. There was a mismatch in the manner in which the transparent glasshouse was interpreted by both the architect and client. The idea of living in a glass box was deemed unacceptable by the client because although she owned the house as a form of objectified cultural capital she lacked the required embodied cultural capital to appreciate the house in the same way as the architect. Even though the client was exposed to the architectural habitus through the design process, the

embodied cultural capital of the architect did not influence her habitus. The client's interactions with the architect during the design process failed to achieve an increased fit between the habituses. Farnsworth whom although enjoyed being involved with creative people did not learn about the nature of the design process as all the case study clients did. Farnsworth never asked for an explanation of the details even though she did not really understand the design proposed by architect.

Therefore the case of the Farnsworth-Van der Rohe relationship indicates that learning which occurs during habitus shock is central in ensuring ultimate project success. Contrary to A1's belief that relationship and not on project completion. Moreover, it is the client's learning and acquisition of cultural competence during habitus shock that distinguishes successful relationships. It is only when there is a level of shared understanding and mutual trust and respect between the architect and client that the architect has an educative role in informing the client of the benefits and value of design. As C4 described, they were able to participate in the design process more meaningfully as a result of having "learnt heaps" about heritage design from the architect, which enabled them to enjoy the process a little more.

> "so yeah I've learnt heaps … so we enjoy it more I think" (C4)

6.3.3 Learning to take enjoyment in the new environment

The five case studies examined demonstrate how the client's habitus shock experience resulted in the clients achieving some form of learning and also that the clients enjoyed the process. Past research into sojourner adjustment indicates that although culture shock can have positive consequences where the sojourner achieves some form of learning, the learning process can sometimes be a painful experience for the sojourner (Church, 1982).

The clients generally took enjoyment in their interactions with the architect where terms such as "wonderful", "beautifully" and "loved" were used to describe their experiences with the architect on the projects:

> "and the design process, that year of designing and working with A1 was really quite a wonderful time (C1)

> "Every week, every Friday, they'd meet for hours…C3A loved them" (C3)

> "so we're gonna do some work and then we can watch Spicks and Specks. Not every Wednesday but a lot of Wednesdays…and we'll sit up and watch the tele and have a lovely time. We'd talk about the design on the kitchen table… It worked out beautifully (C5)

The analysis also revealed that the clients continued to take enjoyment in the process even though they were confronted with various unknowns:

> "cos there were bits in the design that really were sorta hazy and then it made sense and we could sorta look at it and go, "ah, I can see why that's happening now. So its been really fun" (C1)

> "and its been a bit of a stress for the last few days and we'll sort that out and I'm still happy" (C2)

"A2 helped facilitate those sorts of things, like she just she made sure that anywhere that I didn't feel comfortable… we had the most wonderful time" (C5)

These clients demonstrated a relaxed attitude and a positive perspective of the project even though they were confronted by uncertainties. As previously indicated, over the course of the project, the clients developed a sense of self-assurance to the extent that enabled them to feel comfortable with the uncertainties encountered and to find pleasure in the process. The uncertainties and associated stress clients encountered during habitus shock became weaker over time. Although the clients experienced feelings of discomfort at various points of the project, these were often brief. The clients' encounter with stress was accompanied by an increasing sense of familiarity to deal with uncertainties, thereby resulting in an experience of less stress and discomfort. Even when confronted with problems on the project, the clients' responded through a relaxed attitude which focussed on a positive outlook of the situation. This in turn resulted in the client's adjustment experience to be significantly enhanced.

6.4   Factors Facilitating Learning

The analysis suggests that two inter-related factors, namely the compatibility between the habituses and the development of coping strategies by the clients are important for client learning during habitus shock. This is supported by the culture shock literature showing that there are two key factors that can facilitate the sojourner's adjustment to the new culture including:

- the cultural fit or similarities/differences between the home and host cultures (Kennedy, 1993, 1996; Ward and Chang, 1997; Selstad, 2007) and
- the development of coping strategies by sojourners to "fit in" to the new environment (Bochner, 1977; Furnham and Alibhai, 1985; Ward and Kennedy, 1993; Griffiths, 2005)

6.4.1 Compatibility between habituses

The analysis shows that the concept of cultural fit is relevant in explaining client learning during habitus shock. Specifically, it has demonstrated that the compatibility between the architect and client's habituses contributed to client learning on the projects. Within the culture shock literature, the cultural fit concept is based on the premise that the transfer of home culture learning relies on the similarities or differences between the home and host cultures (Bochner, 1972). Therefore the greater the difference between the home and host cultures, the more difficulties the sojourner experiences in the adjustment process (Furnham and Bochner, 1982; Triandis et al, 1994).

This study has not only confirmed the significance of the compatibility between habituses in enhancing the client's adjustment process but has also revealed specific characteristics about the compatibility between habituses which resulted in successful relationships. Three key themes were

identified across the cases to indicate the significance of the compatibility of habituses between the architect and client in facilitating client learning during habitus shock.

The first key theme across all the case studies examined was the clients' reliance on recommendations in selecting their architect:

> "we had met A1 about six years ago on another project that he's done down the road, like about four houses down the road. And we really like what he'd done on that property...We knew the people and so we were familiar with the house before. It was renovated and then we saw it afterwards and we've spoken to the owners who're our friends and they introduced us to A1 at that time" (C1)

> "...his [A1] name cropped up a number of times...and everyone said good things about him [A1]. That he was good to deal with..." (C2)

> "and A1 had done some work for my brother and someone else or his firm had done other work for someone else I knew so that's when I got A1 involved...they were very well done and sort of very modern" (C3)

> "and how I got on to A2 was by getting my brother-in-law, B...and apparently A2 did a fabulous concept plan for him and so B was thrilled...so he said "go and meet this A2"" (C5)

All the clients indicated that they sought to develop an understanding of the architect prior to engaging them to work on their projects. All the clients received positive feedback about the architect from friends, work colleagues or family members, indicating that the clients had a general idea of the relationship they were entering as well as the building outcome that would be achieved if they employed the architect. Seeking recommendations offered these clients a degree of assurance, that if people within their social milieu were satisfied with the architect then they would likely be satisfied also.

The second theme revolved around the architect and client holding similar values of how they perceived a professional relationship should function. Ultimately, the architect is engaged as a designer to transform the client's needs into reality. It has long been recognised that architectural design is the architect's key contribution to clients and architects are in an excellent position to apply knowledge on many of the complex design issues surrounding projects (RIBA, 1992, 1993). The architects interviewed perceived that as the professional in the relationship they were in the position to contribute to achieving their client's needs while improving the design and quality of the project:

> "Most projects, you always feel like you're wanting to do your best for them and I think that they appreciate that. But that doesn't mean that you just do exactly what you want. You're always trying to do what you think that they want... and its not a matter of every little change they get because they don't know cos if they knew what they wanted then they wont need me you know...I mean, if you want to design your own house then I'm probably not the one for you" (A1)

> "Everything's ESD, whether the clients want it or not – they will get a sustainable house...And its all cool and there's lots of light and breeze into it... So that's the basic thing I do just to improve people's quality of life and make them happy. That's what I found out architecture can do so that's what I enjoy doing...I'm

enjoying the residential work even though it's a lot more involved because its a lot more rewarding because you can see the immediate effect and the appreciation so that's really nice" (A2)

The architects indicated that their clients appreciated the specific contributions they made to the projects. Findings from this study confirmed that the architect's design were highly valued by all clients interviewed. The findings also demonstrated that even though the architect had the capacity to contribute to the design, there was still the need for the client to be willing to accept the architect's advice. In all cases examined, the architect was seen as the primary decision-maker on the project where the clients relied on the advice of the architect on various project-related issues such as the DA process, construction process, detailed design and project management. All the clients perceived that the architect was the expert in the relationship and provided a high level of autonomy to the architect on the projects:

"So in the design, we were very much, "yeah, go, go play, you're enjoying this creative process you know, you play because you're gonna be at your best if we let you have the freedom to do what you want" within the boundaries of you know, we had budget bounds... And we used to joke, I think the painters came to us and said, "what colours would you like?" and I'd say, "oh ring A1, oh, I don't know". That sorta thing. But we were really happy...And then when we got to the point of construction ... A1 was saying "well I've used this builder before and blah blah blah blah" and we went, "yup, OK" and again we weren't sorta saying no we wanna use this builder that we've heard. You're the boss here you're the expert " (C1)

"our brief to A1was very broad and we said, "we want contemporary, we want something that you know meets our basic living needs but you basically got free reign in terms of design" and that worked well in terms of what he came back to us" (C2)

"and A1 would come up with ideas and we'd look at it and he'd take into account basically what we wanted. And he had the creative side of things so we took a lot of matters to him but also some even little small things we wanted He even picked the colours of the paint didn't he? In the bedrooms. Yeah I didn't even know what they were going to be. They're great really I love them" (C3)

"and I just went "whatever you think A2"...she knows the project and I'm not very good at choice. I'm not very good with making decisions in terms of if I'm given too much I just throw my hands off the air. If I threw my hands off the air I'll say "A2 what do you think?" and she'll say "well I think..." and I'll say "that's fine. That sounds good" (C5)

Both the acceptance of the relationship as a form of partnership as well as the client's high level of respect and trust for the architect's expertise contributed to the success of the relationships. The architects were only able to improve the quality of the projects because the clients provided them the opportunity to offer their professional opinion. It was only through this shared understanding and mutual respect for their specific roles in the relationship that enabled the clients to overcome many of the potentially stressful situations on the projects.

The third theme was the high level of compatibility between the architect and client in terms of personal chemistry. Firstly, both the architects explained their preference for working with clients who had an interest in the quality of their house and also those who were able to communicate this easily as they described:

"You'd want someone who's in my case committed to space, committed to making something work better and actually appreciates nice space. So it's almost like a friend. I might be able to talk to these people" (A1)

"I'd much rather do it for people that just want to improve what they've got...Its really good when you understand what someone's thinking...so when you get the basic ideas for the conceptual design then its really quite good ...we also had a common view or understanding about things..." (A2)

For these architects, an intimate relationship with the client was key in enabling them to achieve the quality and depth of understanding which resulted in appropriate design solutions. Often, the client may not accurately describe to the architect their requirements and therefore where there is a personal chemistry, the architect is better placed at observing and gathering information about the client's personality traits and preferences to develop appropriate design solutions.

Similarly, the clients highlighted the significance of the chemistry or bond they had with the architect and how it contributed to their positive experiences on the project:

"cos that relationship that was built with him [architect] was as important as the building." (C5)

"[A1 is] Easy to talk to. Whatever you wanted you can just catch him [A1] on the phone and he's flexible and coming around visiting us... I mean he's sorta about the same age as us and we can just talk to him just in a casual fashion...and he's just sorta like a friend to us" (C2)

"so just that sorta relationship, I don't know, almost family with him" (C3)

"because we were picturing the same thing and I think that's really handy to having someone that's around the same age as you are and the same sex, even though it sounds ridiculous. But I think, I do think that its important because we have a common language and understanding and also just our backgrounds were very similar in many ways you know, and so it just made communication so easy" (C5)

For these architects and clients, the relationships developed on the projects largely evolved into personal friendships where C3 even referred their relationship with A1 as "almost family". It was through the intimacy and chemistry between the architect and client that the client was able to express themselves with ease and comfort. Moreover, the chemistry between the architect and client gave the architect a deeper understanding of the client's perspective of the problem which was central in the development of appropriate design solutions.

6.4.2 Coping strategies

The analysis suggests that there are ways in which the client's adjustment experience can be enhanced and that the client has an active role in shaping their experiences. The analysis revealed how the clients sought alternative strategies to reduce the stress they were experiencing when confronted with uncertainty. In particular there were two key strategies most commonly used:

- Recognising the house project as a likely stressful event, and
- The development of a support system within the new environment

Recognising the project as a likely stressful event

For many clients a house project, whether a renovation or a new building, is the first time they are exposed to built environment project issues. Therefore, when clients embark on a relationship with the architect on a project they are often uncertain about what is expected of them or what they can expect from the architect. As previously highlighted, the clients from all the case studies other than case 4 entered into relationships with little understanding of the design or construction process.

Furthermore, the house project can mark a fairly significant event in the client's life. Indeed, the house project was viewed as a significant event in the lives of all clients interviewed, whereby the projects were viewed as epiphanal events which had left "marks" on their lives (Denzin, 1989). The client's "fear of the unknown" was further compounded by the associated high level of financial and emotional investment, which added to the client's uncertainty. Achieving learning within such an uncertain environment can potentially be problematic:

> "...the fear of the unknown. It is such a big event in a person's life and they are being asked to trust a relative stranger with a vast slab of their hard-earned cash...fear often leads to indecisiveness" (C5)

Simply recognising that the house project was a likely stressful event was an important starting point for clients to deal with their uncertainties, thereby facilitating the learning process:

> "But you know, you try and plan it so that there are no other major stresses happening at that time. This [construction] is gonna be that sorta downtime" (C1)

> "And its gonna be very awkward because like, our extension, it literally includes removing the whole front and huge excavations in the front. So its gonna be awkward for about six months, very awkward and we're gonna have to do a bit of moving from room to room and complete upheaval" (C2)

> "When you see it on Grand Design, you can see what happens when people try and do it [project manage] themselves. Really scary..." (C3)

> "we're hoping not to encounter a lot of the building problems that we had here. Like because of the amount of renovation up here...And its sorta a funny period at the moment cos we've been in the council you know I think the neighbours should find it good you know what we put in there but you never know. Yeah cos it all could change if they complain or the council doesn't like it. So I'm just trying not to get too excited at the moment" (C4)

> "she knows the project and I'm not very good at choice. I'm not very good with making decisions" (C5)

All the clients were prepared as they anticipated stresses on the project, which was important because it then enabled them to seek alternative strategies for dealing with the stresses. The clients exhibited a degree of objectivity in their evaluation of situations that may have potentially resulted in stress or discomfort, which reduced the amount experienced.

For some clients and in particular clients 1, 3 and 5, recognising their weaknesses on the project and their lack of understanding on specific issues such as tap and tile selection, kitchen fit-out design or project management was essential. For C1 and C5, the decision-making process concerning the

finer details of the design was perceived as "daunting" and "overwhelming". C3 on the other hand perceived the project management task as "really scary". Through evaluating the situations, clients were able to formulate strategies to help them deal with the situations, whether it was seeking advice or simply handing over the task to the architect. The clients in all cases placed increasing reliance on the architect's advice over the course of the projects:

> "So we're able to sort say that's OK he's dealing with that [selection of taps] and we're really pleased with that too" (C1)

> "someone's arrived with a question that we just cant answer and A1, fortunately I can ring him and just go, "here, can you talk to this person"" (C1)

> "Yeah he [A1] does all that. Thank goodness. He's [A1] involved in the whole process" (C3)

> "if I'm given too much, I just throw my hands off the air. If I threw my hands off the air, I'll say, "A2 what do you think?" and she'll say, "well I think…" and I'll say, "that's fine. That sounds good" (C5)

There were also other strategies that the clients used to cope with their adjustment experience. C1 described how she and her family viewed the stressful construction phase as positive by thinking about "moving forward" instead of concentrating on the negative aspects of having "the builder coming in again". Similarly, in anticipating a "complete upheaval" during the construction stage of their project, C2 reappraised the stressful construction phase as positive and described how "in the end it'll be worth it" which helped them to look forward and get "very excited for it all to happen":

> "So we made some intervention or something. Or even just went, "oh, this is real shit at the moment. Lets go out for dinner or something or lets go out for a walk. So trying not to get into the "oh not the builder coming in again" but sorta thinking "oh, whats happening today" and moving forward" (C1)

> "but in the end it'll be worth it. And its taken us a long while to work us up to this and now that we're here, I'm just very excited for it all to happen" (C2)

C1 also explained how she and her husband developed a routine where they would walk around the house at the end of each day to help them deal with the uncertainty of not knowing the ultimate outcome of the house. She explained that viewing the progress of the project each day helped her to understand specific "bits in the design that really were sorta hazy", which in turn offered her the ability to enjoy "seeing and experiencing the house differently".

> "And it'd become part of our routine that when C1B [C1's husband] would come home from work and we'd go and walk around and look at what was happening throughout and we were very much into you know, how its changed from yesterday sorta thing." (C1)

The following section includes a discussion on the clients' perception of the architect's role in acting as the "support system", enabling their achievement of learning during habitus shock.

The development of a support system based upon trust

In all the cases examined, the development of a "support system" was central in the client's learning on the project. The support system revolved around the architects 'training' role to help the client adjust to the new environment as well as to offer social or emotional support to the client, contributing to the client's positive adjustment experience. As previously indicated, the habitus shock experience for most clients can be highly intense and can place them in a state of disorientation and discomfort. Therefore both the clients need to maintain a healthy self-image during this uncertain environment and the architect's support is critical in ensuring this. In all cases explored, the availability of the architect to serve as a "tutor" within the unfamiliar environment placed the client in a better position to learn. Through their contact with the architect, the clients were able to acquire a degree of the architect's cultural competency so that they could participate more meaningfully in the new environment.

Furthermore, the case studies demonstrated the significance of investing time in the architect-client relationship to enable the clients to gain adequate trust in the architect's ability to function as a support system. The client stories demonstrated how each client developed increasing competency to function in the new environment where the sense of self-assurance was achieved over time. Different clients adjusted at their own rate and relied on a high level of communication with the architect as revealed through the client descriptions:

> "But again, if there wasn't anything happening, the communication was important…"this is what we're planning over the next couple of weeks. This is what's happening. The reason there's a delay at the moment is that we're waiting on blah blah blah blah" and I'd go, "ah, thats great I know where we are". So there was communication and consultation. So I think there was a lot of listening as well as very much trusting that he [A1] knows what he's [A1] doing but he's [A1] also very respectful of our wishes. He [A1] never made a decision without talking to us." (C1)

> "but there's been a lot of other just short conversations you know, like a quick phone call or whatevers you know, delivering some papers to him [A1] or whatever it might be. So there's been a lot of small brief contact" (C2)

> "Every week, every Friday, they'd [C3A and A1] meet for hours…and we'd meet for at least 2 or 3 hours and we'd go through everything…Yeah but he [A1] was at pains to show us everything… [A1] " (C3)

> "… we invested in quite a bit of time getting to know each other so that I knew that I could trust her [A2] 100%" (C5)

The architects also emphasised the significance of investing time and effort in ensuring that the clients felt comfortable and had a good understanding of the design:

> "Cos you look at it and you think this is how its going to look. So you do a bit of a plan…and then I spend a good hour explaining it in good fashion. And so a lot of it is just about explaining it and just making them feel comfortable about it" (A1)

"We were just refining the design and getting it right and lots of little things. We just had time to think about things and discuss things…So that's how I do it. So just going to show them that on a 3D so they get a good understanding of the design" (A2)

While it may not seem convenient to invest a high amount of time in developing relationships in many cases, the case studies demonstrated the benefits of this. The analysis revealed that the benefits of achieving trust between the architect and client outweighed the initial investment of time. Trust is "a real commodity" that is perhaps difficult to define as described by A1:

"Trust is a real commodity and it's really hard to define obviously when it occurs but there's no doubt that when you know when they trust you, the process is a lot easier, and it takes the load of you and a load of them too" (A1)

In all cases explored, the clients explained how they developed trust and respect for the architect and were of the belief that their needs and ideas were valued by the architect on both professional and personal levels. The clients trusted that the architect knew them and their family on a personal level and was able to propose design solutions based on a clear understanding of their requirements. The clients also placed considerable faith in the architect to manage the project in a professional manner and with the client's interests at heart.

There are two key reasons which may explain why mutual trust and respect were necessary for the success of the architect-client relationships. Firstly the development of trust for the architect was seen by the clients as central in their ability to develop a more relaxed attitude to enjoy their new environment and the uncertainties they experienced:

"I didn't really mind not knowing…because there is very much a trusting relationship" (C1)

"but I'm finding it hard to sort of visualise the spaces that A1 has designed…there's a lot of trust I guess at this stage" (C4)

"I knew I could trust her [A2] decisions" (C5)

Secondly, the client's trust in the architect enabled the architect's specialist opinion to be used to its full potential. Although the clients were actively involved in the design process they were not the ones making the decisions on design and construction issues. The clients from all case studies demonstrated a high level of co-dependency on the architect when making decisions on the project. The client's recognition of the architect's competencies was crucial in giving the architect the freedom required to develop creative solutions. This allowed the clients to acquire increased competency to function in the new environment and in turn take enjoyment in the process.

6.5 Summary

The conceptual model proposed in Chapter 3 was considered in this chapter in light of empirical findings. The analysis of the five case studies provided support to the three key components underpinning the conceptual model, that is:

- Habitus shock occurs in some form on all projects

- The architect and client's habituses have a degree of influence over each other during habitus shock which can result in learning

- Client learning is a characteristic of successful architect-client relationships

Firstly, the analysis highlighted that habitus shock occurred on all the case studies in some form which was represented by the client undergoing a period of adjustment similar to a sojourner experiencing the different culture shock stages. This study did not measure the actual changes to the architect and clients' habituses as a result of habitus shock, only that habitus shock occurred. The client's habitus shock experience resembled the conditions of the five stages of the culture shock process. The habitus shock profile of successful architect-client relationships, that is, the sequence to which the clients experienced the five stages of culture shock was, however, found to be more complex than the commonly accepted U-curve model. The clients experienced the different stages of the culture shock process in a disorderly process unlike the oversimplified linear process of the U-curve. The five case studies revealed different habitus shock profiles that led to successful architect-client relationships. Therefore habitus shock occurs even on successful projects.

Secondly, the architect and client's habituses demonstrated a degree of influence over each other during habitus shock which resulted in client learning, resembling the growth model of culture shock. Despite the different habitus shock profiles, the analysis revealed that the clients encountered relatively similar challenges in their adjustment experience across the five case studies. The challenges that the clients encountered revolved around the uncertainty surrounding the iterative and open-ended nature of the design and construction process. Furthermore, the manner in which the clients responded to the uncertainties, while different in approach, was relatively comparable in the underlying principles. Primarily, the strategies implemented to cope with the uncertainties revolved around the clients acquiring some form of learning through their relationship with the architect to function more competently in the new environment. In all case studies explored, the client achieved a degree of learning which was central in their positive adjustment experience. Specifically, the three key indicators of client learning included the client's acquisition of skills and knowledge about the design and construction process, a more complex worldview of the architectural habitus and an ability to take greater enjoyment in the new environment.

Thirdly, client learning achieved during habitus shock can be directly linked to the amount of difficulty experienced. The more the client adjusted to the new environment, the lower the level of difficulty experienced and therefore the more positive the adjustment process. Despite being confronted with a number of uncertainties on projects, the clients from the five case studies demonstrated a relaxed attitude and developed a positive outlook because they understood the iterative nature of the design process and had developed coping strategies to reduce the stress experienced. One of the key coping strategies was the development of a support system, which involved the 'training' role of the architect to help the client adjust to the new environment.

Specifically the discussion in this chapter has explicitly considered the findings in relation to the research question posed in Chapter 4:

> *To what extent does client learning during habitus shock contribute towards successful architect-client relationships on house projects?*

It has demonstrated that client learning during habitus shock is a characteristic of successful architect-client relationships. One of the most significant findings was the identification of contributing factors that led to the positive outcomes of the client's habitus shock experience. Specifically, the analysis identified key factors that facilitated client learning during habitus shock. In particular, it has identified the specific roles that both the architect and client play in the enhancement of the client's adjustment experience during habitus shock. Although habitus shock and the associated uncertainty, stress and discomfort may not be prevented, this study demonstrates that it is possible to prepare the clients for the experience to enhance the adjustment process and achieve successful architect-client relationships. The supportive role of the architect is therefore central in successful architect-client relationships and is worthy of further exploration. Based on the discussion in this chapter, there are a number of potential areas for future research and these are outlined in Chapter 7.

Chapter 7: Conclusion

7.0 Chapter 7 Conclusion

7.1 Introduction

This chapter describes the conclusions to the research problem and outlines how this study has built on past research to refine our understanding of the architect-client relationship. This is then followed by an outline of the limitations to the study. The chapter concludes with a discussion on what future direction research might take in this area.

7.2 Conclusions to Research Problem

There have been a number of studies which provided useful background for this research. The literature review identified various studies exploring client-designer relationships (Zeisel, 1984; Barrett and Stanley, 1999; Kamara et al, 2002), project manager-design team relationships (Macmillan et al, 2002; Emmitt and Gorse, 2007) and specifically architect-client relationships (Cuff, 1991; Cowdroy, 1992). These past studies provided critical insights into the client and/or designer's behaviour and how this influences the success of projects and relationships. The studies indicated the significance of understanding the social environment in which the activities of designing and building are undertaken and how this influences the architect and client's behaviour. In particular the studies highlighted the importance of understanding the client's complexity and the impact of client behaviour on the architect-client relationship (Bertelsen and Emmitt, 2005; Tzortzoulos et al, 2006; Boyd and Chinyio, 2006).

The proposed model suggested that the first step to the successful management of the architect-client relationship was to understand the underlying social system within which architects are embedded and its implications for the management of the relationship. The research problem was concerned with developing a sociological model to explain the architect-client relationship on house projects with a focus on the client's perspective. The concept of habitus was borrowed from sociological theory to assist in understanding the architect-client relationship as it is useful in explaining the 'silent' or implicit behaviour of architects belonging to the architectural habitus (Bourdieu, 1977).

The concept of habitus served to explain the underlying cause of conflicts caused by a mismatch between the architect and client habituses. The client experiences *habitus shock* as they enter into a relationship with the architect on a house project and feels disoriented in the unfamiliar environment. The next stage of the conceptual model involved an examination of culture shock theory as it served to explain how the client adjusts to the unfamiliar environment as a result of habitus shock. The underlying proposition was that successful relationships are linked to the positive management of habitus shock where the client undergoes an adjustment process and acquires a degree of learning

to achieve increased "fit" between the habituses. The staged developmental U-curve model identified from culture shock theory guided the analysis of the client's adjustment experience during habitus shock.

The research involved determining the extent to which client learning during habitus shock contributed to successful architect-client relationships on house projects. Eight in-depth interviews were conducted with architects and clients to explore the research question:

To what extent does client learning during habitus shock contribute to successful architect-client relationships on house projects?

Data collected from five case studies was analysed through the narrative inquiry approach to examine how client learning during habitus shock contributed to successful architect-client relationships on house projects. This study built upon past research to refine our understanding of the architect-client relationship on house projects by exploring more deeply client behaviour and the ways in which clients successfully dealt with difficulties on house projects rather than simply the identifying the difficulties and conflicts that occur on projects. Therefore it is within the broad context of the client-designer discourse that this study is located but with a greater emphasis on the complexities of the social environment in which the architect-client relationship is within. There are three key areas of conclusion to this study including; client learning, key client behaviour and architect's role in facilitating learning.

7.2.1   Client learning

The findings indicated that all clients experienced a degree of disorientation as a result of being confronted with unfamiliar design and construction issues. This is supported by past studies exploring client behaviour where it has been established that clients experience difficulties on projects due to their lack of understanding of design and construction issues (Cowdroy, 1992; Barrett and Stanley, 1999; Bertelsen and Emmitt, 2005; Tzortzoulos et al, 2006; Boyd and Chinyio, 2006). It has been demonstrated that the client's inability to cope with unfamiliar design and construction issues can hinder the successful delivery of project outcomes.

This study has confirmed the difficulties associated with the clients' lack of understanding of design and construction issues and has also identified effective ways in which clients used to effectively deal with uncertainties on house projects to achieve successful outcomes. Primarily the strategies undertaken by clients to cope with the uncertainties revolved around the clients acquiring some form of learning to function more competently in the unfamiliar environment. This study found that client learning during habitus shock is a characteristic of successful relationships. In all case studies explored, the clients' habitus shock experience resulted in some of learning, resembling the growth model of culture shock.

The three key indicators of client learning included the client's acquisition of skills and knowledge in relation to the design and construction process, a more complex worldview of the architectural

habitus and an ability to take greater enjoyment in the new environment. Client learning achieved during habitus shock can be directly linked to the amount of difficulty they experienced. The more adjusted the client is to the new environment the lower the level of difficulty is experienced and therefore the more positive the adjustment process. Despite still experiencing uncertainties on the projects, the learning achieved helped the clients to develop a sense of familiarity in the new environment to limit the amount of difficulty experienced.

7.2.2 Client behaviour

This study has demonstrated that the way the client behaved during habitus shock impacted on the success of the architect-client relationship and overall project outcomes. The analysis revealed a significant resemblance of the client's behaviour during habitus shock with the five stages of the culture shock process. The sequence in which the clients encountered the different stages was, however, not as easily recognisable as the idealised U-curve model suggested in culture shock literature. According to the U-curve model, the sojourner's adjustment process progresses through the five stages of culture shock sequentially. It was found that the clients' habitus shock profiles were complex where the clients experienced the five stages of culture shock in a disorderly manner with no clear progression from one stage to the next. This supports the findings of past research (Church, 1982; Furnham and Bochner, 1986; Ward et al, 1999), which identified a major weakness of the U-curve as an oversimplified linear process.

Despite the different habitus shock profiles, all clients progressed through the different culture shock stages to ultimately achieve a positive outlook of their habitus shock experience. The clients who all achieved successful architect-client relationships experienced positive adjustment processes and demonstrated relaxed attitudes even when confronted with challenges on the project. The manner in which the clients behaved and their ability to develop a positive outlook of their habitus shock experiences led to the successful delivery of project outcomes. Therefore it was the client's attitude and ability to function competently during habitus shock rather than the sequential experience of culture shock stages which led to successful relationships and project outcomes.

7.2.3 Architect's role in client learning

One of the most significant outcomes of this study was that it demonstrated that there are factors which can facilitate client learning during habitus shock to achieve successful relationships. In particular, a key coping strategy used by all clients was the development of a support system, which revolved around the architect's 'training' role to help them adjust to the new environment. The clients from all case studies demonstrated a high level of reliance and trust in the architect on all project issues, which provided the architect the freedom to develop creative solutions. The availability of the architect acting as a 'tutor' also placed the client in a better position to acquire increased competency to function in the new environment and in turn take enjoyment in the process.

Therefore there are ways in which clients can be provided support to help them deal with uncertainties on projects to achieve successful architect-client relationships. Although the habitus shock experience and the associated uncertainty, stress and discomfort is difficult to prevent, this research has demonstrated that it is possible to prepare clients for the experience to achieve successful architect-client relationships.

7.3 Limitations

There are two key limitations to this study and it is important to acknowledge these. Firstly this study is limited to the investigation of the simplified architect-client relationship on house projects. The data collected represented architects and clients associated with a single building type, a unique situation and type of relationship. The results of this study are linked to the experiences of the architects and clients within the case studies explored and conclusions drawn may not fit into the circumstances of other situations. It would be methodologically inappropriate to extrapolate conclusions drawn from such a limited size. However, the conceptual model and methodology developed in this study may be used to investigate other cases in a similar manner. Furthermore it is proposed that the underlying problem of conflicting worldviews is typical to all client-architect relationships regardless of project or client types; although the proposed model would need specific adaptation for broader applicability.

Secondly the data collection method depended on the representations of the architect and client's experiences. Each form of representation brings with it a layer of the interviewee's interpretation and there are inevitable gaps between the actual, telling and representation of the experience (Denzin, 1989). The habitus shock profiles were developed based on the selection of stories by the interviewees after the events had occurred. However it is noted that the research sought to identify the perspectives of both the architect and client to gain multiple versions of the 'truth' further clarifying and verifying the different ways a particular story was seen or experienced (Flick, 1998).

7.4 Implications for Future Research

Based on the discussion in previous chapters there are a number of potential areas for future research which include; project type, methodological comparisons and the architect's role.

7.4.1 Project type

This study examined the architect-client relationship associated with a single building type, that is, the house project and is a small step in the development of a framework to investigate the architect-client relationship further. The conceptual model and methodology developed to analyse the five case studies on house projects can be used to investigate relationships associated with other project types as they may offer different circumstances and challenges to the management of architect-client relationships. Architect-client relationships within the field of design management is a fruitful

area of research and in particular may provide critical insights into understanding the different scenarios on large commercial and government projects with contractors managing the interfaces between a range of participants using alternative procurement strategies.

7.4.2 Methodological Comparisons

The data collection for this study was undertaken through in-depth interviews with the architects and clients after the events on the projects had occurred. The researcher relied on the interviewees' constructed creations post-occurrence and this is both a limitation and an advantage. It would be worthwhile to follow up the study by conducting interviews with architects and clients on "live" projects to capture the interviewees' perspective of the phenomenon as the events occurred. The study could also be followed up with a larger sample, which could provide broader generalisation of results identified in this research.

7.4.3 The architect's role

The supportive role of the architect was identified as central in the development of successful architect-client relationships and is worthy of further exploration. This study simply begins the development of a more detailed understanding of the role that the architect can play in providing adequate support to clients to achieve successful relationships. It is perhaps fruitful to ask what can the architect learn about their skills and capacity towards client management? What do we already know about improving the management of architect-client relationships and what role can the architect play? It is suggested that more research on the specific role of the architect in facilitating client learning could provide critical insight into the supportive role required of architects during habitus shock.

This dissertation is only a small step forward in the development of a more detailed understanding of the social complexity of architectural practice and the architect's role in meeting the needs of clients to achieve improved relationships and increased performance in the industry.

8.0 Bibliography

A –

Abadi, M. (2005), Issues and challenges in communication with design teams in the construction industry, PhD dissertation, Faculty of Engineering and Physical Sciences, The University of Manchester

Australian Broadcasting Television (ABC) (2000), In the Mind of the Architect, A co-production between ABCTV and The Space, ABC Arts and Culture Online, www.abc.net.au, accessed March 2005

Adler, P. (1975), The transitional experience: an alternative view of culture shock, *Journal of Humanistic Psychology*, 15:4, pp.13-23

Agar, M. and Hobbs, J. (1982), Interpreting discourse: coherence and the analysis of ethnographic interviews, *Discourse processes*, 5, pp.1-32

Aken, J. (2005), Valid knowledge for the professional design of large and complex design processes, *Design Studies*, 26:4, pp.379-404

Allinson, K. (1997), Getting there by design, Oxford: Butterworth-Heinemann

Alizedah, Y. (1996), Small ethnic enterprises and entrepreneurial networks, Southern Cross University

Armes, K. and Ward, C. (1988), Cross-Cultural Transitions and Sojourner Adjustment in Singapore, The Journal of Social Psychology, 129: 2, pp. 273-275

Austin, S, Baldwin, A., Li, B. and Waskett, P. (1999) Analytical design planning technique: a model of the detailed building process, *Design Studies*, 20:4, pp. 279-296

Austin, S., Baldwin, A. Li, B. and Waskett, P. (2000) Analytical design planning technique (ADePT): a dependency structure matrix tool to schedule the building design process, *Construction Management and Economics*, 18, pp.173-182

Archer, M. (1965) Systematic Method for designers, London: The Design Council

B –

Bales, R. (1950) Interaction Process Analysis: A method for the study of small groups, Cambridge: Addison-Wesley Press

Barrett, P. (1995), Facilities management: towards best practice, Oxford: Blackwell Science

Barrett, P. and Baldry, D. (2003) Facilities management: towards best practice, second edition, Oxford: Blackwell Science

Barrett, P. and Stanley, C. (1999) Better Construction Briefing, Oxford: Blackwell Science

Becker, F. (1974) Design for living: The residents' view of multifamily housing, New York: Cornell University Center for Urban Development Research

Becker, H. (1996) The epistemology of qualitative research, in Jessor, A. Colby, R. and Shweder, R. (eds.), Ethnography and human development: context and meaning in social inquiry, Chicago: University of Chicago Press

Becker, F. (1996) Applications of the performance concept in building, CIB-ASTM-ISO-RILEM 3rd International Symposium, Israel, National Building Research Institute

Becker, F. and Steele, F. (1994) Workplace by design: Mapping the high-performance workscape, Jossey-Bass

Becker, F. (2004) Offices at work: Uncommon Workspace Strategies that Add Value and Improve Performance, CA: John Wiley and Sons

Bedjer, E. (1991) From Client's Brief to End Use: the pursuit of quality, in Barrett, P. and Males, R. (eds), Practice Management: new perspectives for the construction professional, London: Chapman and Hall

Behar, R. (1993), Translated woman: Crossing the border with Esperanza's story, Boston: Beacon

Bellamy, T., Williams, A., Sher, W., Sherratt, S. and Gameson, R. (2005) Design communication: issues confronting both co-located and virtual teams, 21st Annual Association of Researchers in Construction Management (ARCOM) Conference, 7-9 September, London

Bell, S. (1993) Becoming a political woman: the reconstruction and interpretation of experience through stories, in Todd, A. and Fisher, S. (eds) Gender and discourse: the power of talk, Norwood, NJ: Ablex, pp.97-123

Bennett, J. (1995), Construction project management, London: Butterworth

Bennett, J. and Ferry, D. (1990) Specialist contractors: a review of issues raised by their new role in building, *Construction Management and Economics*, 8, pp. 259-283

Berkeley, E. (1977) More than what you want to know about the Boston City Hall, Architecture Plus, Feb, pp.72-77

Berry, J. (1997), Immigration, acculturation and adaptation, Applied Psychology: an international review, 46, pp.5-34

Berry, J. and Sam, D. (1997), Acculturation and adaptation, in Berry, J., Segall, M. and Kagitcibasi, C. (eds.), Social behaviour and applications, vol. 3, Handbook of cross-cultural psychology, 2nd edition, Needham Heights: Allyn and Bacon

Bertaux, D. (1981), Biography and society: the life history approach in the social sciences, Beverly Hills: Sage publications

Bertaux, D. and Kohli, M. (1984), The life story approach: a continental view, Annual review of sociology, 10, pp.215-237

Bertelsen, S. and Emmitt, S. (2005) Getting to grips with client complexity, CIB W096 Architectural Management: Designing Value, New Directions in Architectural Management, 2-4 November 2005, Lyngby, Denmark

Bishop, J. (1984), Briefing – the missing link, in Powell, J., Cooper, I and Lera, S. (eds.), Designing for building utilisation, Spon

Black, J. and Mendenhall, M. (1991), The u-curve hypothesis revisited: a review and theoretical framework, *Journal od International Business Studies*, 22, pp.225-247

Blau, J. (1984) Architects and Firms: a sociological perspective on architectural practice, Cambridge: The MIT Press

Blyth, A. and Worthington, J. (2001) Managing the brief for better design, London and New York: Spon Press

Bochner, S. (1972), Problems in culture learning, in Bochner, S. and wicks, P. (eds.), Overseas students in Australia, Randwick: New South Wales University Press

Bochner, S. (1977), The mediating man and cultural diversity, in Brislin, R. (ed.), Culture learning: concepts, applications and research, Honolulu: University of Hawaii Press

Bourdieu, P. (1977) Outline of a theory of practice, Cambridge: Cambridge University Press (English translation by R. Nice of Esquisse d'une theorie de la pratique, Librarie Droz, Geneve)

Bourdieu, P. (1984) Distinction: A social critique of the judgment of taste, Cambridge: Harvard University Press

Bourdieu, P. (1986), The forms of capital, in Tichardson, J. (ed.), Handbook for theory and research for sociology of education

Bourdieu, P. (1990) In other words: essays towards a reflexive sociology, Cambridge: Polity Press in association with Basil Blackwell

Bourdieu, P. and Passeron, J. (1990) Reproduction in education, society and culture, Sage publications

Bourdieu, P. and Wacquant, L. (1992), An invitation to reflexive sociology, Cambridge: Polity Press

Bourdieu, P. (2000), Pascalian meditations, Cambridge: Polity Press

Bourdieu, P. (2002) Habitus, in Hillier, J. and Rooksby, E. (eds) Habitus: A sense of place, Aldershot: Ashgate

Boyd, D. and Pearce, D. (2001), Implicit knowledge in construction professional practice, Association of Researchers in Construction Management, 17th Annual Conference, 507 September, University of Salford

Boyd, D. and Chinyio, E. (2006) Understanding the Construction Client, Oxford: Blackwell Publishing

Brewer, J. and Hunter, A. (1989), Multimethod research: a synthesis of styles, Newbury Park: Sage

Brislin, R., Cushner, K., Cherrie, C. and Yong, M. (1986), Intercultural interactions: a practical guide, Beverly Hills: Sage

Broadbent, G. (1988) Design in Architecture: Architecture and the Human Sciences, second edition, London: D. Fulton

Brown, S. (2001) Communication in the design process, London: Spon Press

Bruner, J. (1986), Actual minds, possible words, Cambridge: Harvard University Press

Buchy, M. and Race, D. (2001) The twists and turns of community participation in natural resource management in Australia: what is missing?, *Journal of Environmental Planning and Management*, 44:3, pp.239-308

C –

Chase, S. (2005) Narrative inquiry, in Denzin, N. and Lincoln, Y. (eds), The Sage Handbook of Qualitative Research, Third edition, US: Sage publications

Chen, J. and London, K. (2007), Habitus and second birth: The development of a model for architect-client relationships on house designs based on culture shock theory, CIB W92 Procurement Systems: Building Across Borders Conference, 23-26 September, Hunter Valley, Australia

Chung, J. and Shen, Q. (2003) A critical review of the briefing practice in Hong Kong construction industry, Proceedings of the CIB student chapters international symposium: Innovation in construction and real estate, The Hong Kong Polytechnic University, Hong Kong.

Church, A. (1982), Sojourner adjustment, *Psychological Bulletin*, 91, pp.540-572

Construction Industry Board Working Group (CIB) (1997), Briefing the team, UK: Thomas Telford

CIBW096 (2005) Architectural Management, Special Meeting on Designing Value: New directions in architectural management, Lyngby, Denmark

Clement, R., Noels, K. and Deneault, B. (2001), Interethnice onctact, identity and psychological adjustment: the mediating and moderating roles of communication, *Journal of Social Issues*, 57:3, pp.559-577

Cohen, D. and Prusak, L. (2001), In good company, Boston: Harvard Business School Press

Connelly, S. and Richardson, T. (2004) Exclusion: the necessary difference between ideal and practical consensus, *Journal of Environmental Planning and Management*, 47:1, pp.3-17

Conroy, M. and Gordon, S. (2004) Utility of interactive computer-based materials for enhancing public perception, *Journal of Environmental Planning and Management*, 47:1, pp.19-33

Cooper, C. and Hackett, P. (1968) An analysis of the design process at two moderate-income housing developments, Working Paper No. 80, Center for Planning and Development Research, University of California, Berkeley

Cooper, R. and Kleinschmidt, E. (1997) Winning businesses in new product development: the critical success factors, *The Journal of Product Innovation Management*, 14:2, pp. 132

Cooper, R., Kagioglou, M., Aouad, G. Hinks, J, Sexton, M. and Sheath, D. (1998), Development of a generic design and construction process, European Conference on Product data Tehnology, BRE

Corsini, R. (1994) Encyclopaedia of Psychology, Vol 1, New York: John Wiley & Sons

Costa, P. and McCrae, R. (1984), Personality as a life-long determinant of well-being, in Malatesta, C. and Izard, C. (eds.), Affective processes in adult development and aging, Beverly Hills: Sage

Cova, B. and Ghauri, P. (1996), Project marketing, Between mass marketing and networks, working paper, the European Seminar on Project Marketing and System Selling.

Cowdroy, R. (1992) Relationships between outcomes of proposals for house alterations and life issues affecting houseowners, PhD dissertation, The University of Newcastle

Cross, N. (1984), Developments in design methodology, Chichester: Wiley

Cross, N. (2007) Forty Years of Design Research, *Design Research Quarterly*, 2:1, pp.3-7

Cuff, D. (1991) Architecture: the story of practice, Cambridge: MIT Press

D –

Davenport, D. and Smith, R. (1995) Assessing the effectiveness of client participation in construction projects, RICS COBRA Construction and Building Research Conference, The Royal Institution of Chartered Surveyors, London, September 1995, pp. 17-28

Davies, C. (1992), World of meaning, Architect's Journal, 27, pp.22-25

Darke, J. (1979), The primary generator and the design process, Design Studies, 1:1, pp.36-44

Darlington, M. and Culley, S. (2004) A model of factors influencing the design requirement, *Design Studies*, 25, pp. 329-350

Denzin, N. (1989) Interpretive Biography, Qualitative Research Methods Volume 17, London: Sage Publications

Denzin, N. and Lincoln, Y. (2005) Introduction: The Discipline and Practice of Qualitative Research, in Denzin, N. and Lincoln, Y. (eds), The Sage Handbook of Qualitative Research, Third edition, US: Sage publications

DEGW (1997) Design for change: the architecture of DEGW, Basel: Watermark/Birkhauser

Design Research Society (DRS) (2007) www.designresearchsociety.org, accessed December 2007

Devlin, K. and Nasar, J. (1989) The beauty and the beast: some preliminary comparisons of 'high' versus 'popular' residential architecture and public versus architect judgments of same, Journal of Environmental psychology, Vol. 9, pp.333-344

Dogan, F. and Zimring, C. (2002) Interaction of Programming and Design: The First Unitarian Congregation of Rochester and Louis I. Kahn, *Journal of Architectural Education*, pp. 47-56

Dovey, K. (2002) The Silent Complicity of Architecture in Hillier, J. and Rooksby, E. (eds) Habitus: A sense of place, Aldershot: Ashgate

E –

Eastman, C. (1970), On the analysis of intuitive design processes, in Moore, G. (ed.), Emerging methods in environmentl design and planning, Cambridge: MIT Press

Egan, J. (1998) Rethinking Construction, London: Department of the Environment, Transport and the Regions.

Eisenhardt, K. (1989) Building theories from case study research, *Academy of Management*, 14:4, pp. 532-550

Emmitt, S. (1999) Architectural management: an evolving field, *Engineering, Construction and Architectural Management*, 6:2, pp. 188-196

Emmitt, S. (2007) Design Management for architects, Oxford: Blackwell Publishing

Emmitt, S. and Gorse, C. (2003) Construction communication, Oxford: Blackwell Publishing

Emmitt, S. and Gorse, C. (2007) Communication in Construction Teams, London: Taylor and Francis

Environmental Design Research Association (EDRA) (2007) www.edra.org, accessed December 2007

Engineering and Physical Sciences Research Council (EPSRC) (2008) http://www.processprotocol.com/, accessed April 2008

Evbuonwan, N., Sivaloganathan, S. and Jebb, A. (1996) A survey of design philosophies, models, methods and systems, Proceedings Institute Mechanical Engineers, 210, pp.301-320

F –

Fenn, P., Lowe, D. and Speck, C. (1997) Conflict and dispute in construction, *Construction Management and Economics*, 15, pp. 513-518

Fennes, H. and Hapgood, K. (1997) Intercultural Learning in the Classroom, London: Cassell

Ferguson, J. (1999) Luis Barragan: a study of architect-client relationships, PhD dissertation, University of Delaware

Fitch, J. (1965) The profession of architecture, in Lynn, K. (ed) The Professions in America, Boston: Houghton Mifflin Co.

Flick, U. (1998), An introduction to qualitative research: Theory, method and applications, London: Sage publications

Freidson, E. (1986) Professional power, Chicago: University of Chicago Press

Friedman, A. (1998) Women and the making of the modern house: social and architectural history, New York: Harry N. Abrams Inc.

Friedmann, J. (2002) Placemaking as Project? Habitus and migration in transnational cities in Hillier, J. and Rooksby, E. (eds) Habitus: A sense of place, Aldershot: Ashgate

Foddy, W. (1993) Constructing Questions for Interviews and Questionnaires: Theory and Practice in Social Research, Melbourne: Cambridge University Press

Furnham, A. and Alibhai, N. (1985), The friendship networks of foreign students: a replication and extension of the functional model, International Journal of Psychology, 20, pp.709-722

Furnham, A. and Bochner, S. (1982) Social difficulty in a foreign culture: an empirical analysis of culture shock, in Bochner, S. (ed) Cultures in contact: studies in cross-cultural interaction, New York: Pergamon

Furnham, A. and Bochner, S. (1986) Culture shock: psychological reactions to unfamiliar environments, London: Methuen

G –

Gamble, J. and Marosszeky, M. (1986) Briefing Methods: a review of current research: Building Research Centre, School of Building, University of NSW

Gameson, R. (1991) Clients and professionals: the interface, in Barrett, P. and Males, R. (eds), Practice Management: new perspectives for the construction professional, London: Chapman and Hall

Gameson, R. (1992) An investigation into the interaction between potential building clients and construction professionals, PhD dissertation, Department of Construction Management and Engineering, University of Reading

Gardner, G. (1962), Cross-cultural communication, Journal of Social Psychology, 58, pp.241-256

Gardiner, P. and Simmons, J. (1992) Analysis of conflict and change in construction projects, Construction Management and Economics, 10, pp. 459-478

Gardiner, P. and Simmons, J. (1995) Case explorations in construction conflict management, *Construction Management and Economics*, 13, pp. 219-234

Geertz, C. (1973), The interpretation of cultures: selected essays, New York: Basic Books

Gelfand, M., Spurlock, D. Sniezek, J. and Shao, L. (2000) Culture and Social Prediction: The role of information in enhancing confidence in social predictions in the United States and China, Journal of Cross-Cultural Psychology, 31, pp.498-516

Gero, J., Maher, M., Bilda, Z, Marchant, D. and Candy, L. (2004), Studying collaborative design in high bandwidth virtual environments, CRC-CI Clients driving innovation International Conference, Gold Coast

Goodacre, P., Murray, J. and Noble, M. (1982), Research in Building Design, University of Reading

Gorse, C. and Emmitt, S. (2003), Investigating interpersonal communication during construction progress meetings: challenges and opportunities, *Engineering Construction and Architectural Management*, 10:4, pp.234-244

Gray, C., Hughes, W. and Bennett, J. (1994), The successful management of design, The University of Reading Centre for Strategic Studies

Gray, C. and Hughes, W. (2001), Building Design Management, Oxford: Butterworth-Heinemann

Gray, C., Al Bizri, S., and Atkin, B. (2007), Web supported process management to achieve consistent international project team integration and performance, CIB World Building Congress, Cape Town

Green, R. (1962), The architect's guide to running a job, London: The Architectural Press

Green, R. (1995) The architect's guide to running a job, fifth edition, Oxford: Butterworth Architecture

Green, S. (1996), A metaphorical analysis of client organisations and the briefing process, *Construction Management and Economics*, 14, pp. 155-164

Gorse, C. and Emmitt, S. (2005) Small group interaction research methods, CIB W096 Architectural Management: Designing Value, New Directions in Architectural Management, 2-4 November 2005, Lyngby, Denmark

Griffiths, D., Winstanley, D. and Gabriel, Y. (2005) Learning Shock: the trauma of return to formal learning, *Management Learning*, 36:3, pp.275-297

Grilo, L., Melhado, S. Silva, R., Edwards, P.and Hardcastle, C. (2007) International Building Design Management and Project Performance: Case study in Sao Paulo, Brazil, *Architectural Engineering and Design Management*, 3, pp. 5-16

Groat, L. (1982) Meaning in post-modern architecture: an examination using the multiple sorting task, Journal of Environmental Psychology, 2, pp.3-22

Groat, L. and Wang, D. (2002) Architectural Research Methods, New York: John Wiley

Guba, E. (1990), *The paradigm dialogue*, Newbury Park, CA: Sage Publications

Gubrium, J. and Holstein, J. (1997), The new language of qualitative method, New York: Oxford University Press

Gullahorn, J. and Gullahorn, J. (1963), An extension of the U-Curve hypothesis, Journal of Social Issues, 19:3, pp.33-47

Gutman, R. (1988) Architectural Practice: a critical review, New Jersey: Princeton Architectural Press

Gyles, R. (1992) Royal Commission into Productivity in the Building Industry in New South Wales, Sydney, State Government Printing of New South Wales

H –

Habermas, J. (1981) The theory of communicative action: Vol 1: Reason and the Rationalization of Society, London: Polity Press

Healey, P. (1997) Collaborative Planning: Shaping places in fragmented societies, London: Macmillan Press Ltd

Hedges, A. (1985), Group Interviewing, in Walker, R. (ed.), Applied Qualitative Research, Aldershot: Gower

Heintz, J. (2000) Justice and Individual Rationality in Coordinating Building Design, CIB W96 Conference: Design Management in the Architectural and Engineering Office, Atlanta

Hershberger, R. (1980) A study of meaning and architecture, EDRA 1, Proceedings of the First Annual Environmental Design Research Association Conference

Hillebrandt, P. (1984), Analysis of the British construction industry, Basingstoke: Macmillan

Hillier, J. and Rooksby, E. (eds) (2002) Habitus: A sense of place: Aldershot: Ashgate

Hinchman, L. and Hinchman, S. (2001), Memory, identity, community: the idea of narrative in the human sciences, Albany: State University of New York Press

Holstein, J. and Gubrium, J. (2005), Interpretive practice and social action, in Denzin, N. and Lincoln, Y. (eds), The Sage Handbook of Qualitative Research, Third edition, US: Sage publications

Holz, L., Kuczera, G. and Kalma, J. (2006), Multiple criteria decision making: facilitating a learning environment, Journal of Environmental Planning and Management, 49:3, pp.455-470

I –

Innes, J. and Booher, D. (2004) Reframing public participation: strategies for the 21st century, *Planning Theory and Practice*, 5:4, pp.419-436

J –

Jaggar, D., Ross, A., Smith, J. and Love, P. (2002) Building Design Cost Management, Oxford: Blackwell Publishing

Jefferson, G. (1979), Sequential aspects of storytelling in conversation, in Schenkein, J. (ed.), Studies in the organisation of conversational interaction, New York: Academic Press

Johnson, J. (1979), A plain man's guide to participation, *Design Studies*, 1:1, pp.27-30

Jones, J. (1981) Design methods, seeds of human futures, second edition, London: Wiley

Jones J. and Thornley, D. (eds) (1963) Conference on Design Methods, Oxford: Pergamon Press

K –

Kagioglou, M., Cooper, R., Aouad, G. and Sexton, M. (2000) Rethinking construction: the Generic Design and Construction Process Protocol, *Engineering, Construction and Architectural Management*, 7:2, pp. 141-153

Kamara, J., Anumba, C. and Evbuomwan, N. (1999) Client requirements processing in construction: a new approach using QFD, Journal of Architectural Engineering, March, pp. 8-15

Kamara, J., Anumba, C. and Evbuomwan, N. (2002) Capturing Client Requirements in Construction Projects, London: Thomas Telford

Kao, C. and Green, S. (2002), The briefing process – a knowledge management perspective, Value through design, CIB, Rotterdam, pp.81-92

Katz, J. (1983), A theory of qualitative methodology: the social system of analytic fieldwork, in Emerson, R. (ed.), Contemporary field research: a collection of readings, Boston: Little Brown

Kealey, D. (1988), A study of cross-cultural effectiveness: Theoretical issues, practical applications, International Journal of Intercultural Relations, 13:3, pp.387-428

Kelly, J., MacPherson, S. and Male, S. (1992) The Briefing process: a review and critique, Royal Institution of Chartered Surveyors, Coventry

Kelly, J., Hunter, K., Shen, G. and Yu, A. (2005) Briefing from a facilities management perspective, Facilities, 23:7/8, pp.356-367

Kim, Y. (1988), Communication and cross-cultural adaptation: an integrative theory, Clevedon: Multilingual Matters

L –

Labov, W. (1972), The transformation of experience in narrative syntax, in Labov, W. (ed.), Language in the inner city: studies in the Black English vernacular, Philadelphia: University of Pennsylvania Press

Labov, W. (1982), Speech actions and reactions in personal narrative, in Tannen, D. (ed.), Analyzing discourse: text and talk, Washington: Georgetown University Press

Lang, J., Burnette, C., Moleski, W. and Vachon, D. (1974) Emerging Issues in Architecture: design for human behaviour, Stroudsburg, PA: Dowden, Hutchinson and Ross

Langness, L. (1965), The life history in anthropological science, New York: Holt, Rinehart and Winston

Lapidus, M. (1967) Architecture: a profession and business, New York: Van Nostrand Reinhold Larson, M., Leon, G. and Bolick, J. (1983) The professional supply of design: a descriptive study, in Blau, J., La Gory, M., Pipkin, J. (eds) Professionals and Urban Form, Albany: Statue University of New York

Latham, M. (1994) Constructing the Team: Final Report of the Government/Industry Review of Procurement and Contractual Arrangements in the UK, London: HMSO

Lavers, A. (1992) Communication and clarification between designer and client: Good practice and legal obligation, in Nicholson, M. (ed) Architectural Management, London: E&FN Spon

Lawson, B. and Pilling, S. (1996), The cost and value of design, Architectural Research Quarterly, 1:4, pp.82-89

Lawson, B. (1997) How designers think: the design process demystified, third edition, Oxford: Elsevier Architectural Press

Lawson, B., Bassanino, M., and Worthington, J. (2003) Intentions, practices and aspirations: understanding learning in design, *Design Studies*, 24: 4, pp. 327-339

Leung, M., Liu, A. and Ng, T. (2005) Is there a relationship between construction conflicts and participants' satisfaction? *Engineering, Construction and Architectural Management*, 12: 2, pp.149-167

Lincoln, Y. and Guba, E. (1985) Naturalistic Inquiry, London: Sage Publications

London, K. (1997), The development of a post occupancy evaluation model based upon a systems approach, Masters of Building dissertation, University of Newcastle

London, K. and Chen, J. (2004), The development of "soft" strategic indicators for international client satisfaction, Australian Cooperative Research Centre for Construction Innovation: Clients Driving Innovation International conference, 25-27 October, Surfers Paradise, Australia

London, K., Chen, J. and Bavinton, N. (2005), Adopting reflexive capability in international briefing, *Facilities*, 23: 7/8, pp.295-318

London, K. and Chen, J. (2007a) Conflict and persuasion in sustainable urban development decision making, CIB W92 Procurement Systems: Building Across Borders Conference, 23-26 September, Hunter Valley, Australia

London, K. and Chen, J. (2007b) Policy, process and practice conflicts for decision-making I sustainable urban development, Final Report, TUNRA Urban Development Research Fund, University of Newcastle

Long, M. and Wilson, C. (2002) Talk to your client about architecture, *The Journal of Architecture*, 7:4, 339-348

Loosemore, M. (1994) Problem behaviour, *Construction Management and Economics*, 12, pp.511-520

Loosemore, M. (1996) Crisis Management in Building Projects: a longitudinal investigation of communication behaviour and patterns within a grounded framework, PhD dissertation, Department of Construction Management and Engineering, University of Reading

Loosemore, M., Nguyen, B. and Denis, N. (2000) An investigation into the merits of encouraging conflict in the construction industry, *Construction Management and Economics*, 18, pp.447-456

Lowendahl, B. (2000) Strategic management of professional service firms, second edition, Copenhagen: Copenhagen Business School Press

Luck, R., Haenlein, H. and Bright, K. (2001) Project briefing for accessible design, *Design Studies*, 22:3, pp. 297-315

Luck, R. and Haenlein, H. (2002), Developing shared language and value, Value through design, CIB, Rotterdam, pp.109-120

Lysgaard, S. (1955), Adjustment in a foreign society: Norwegian Fullbright grantees visiting the United States, *International Social Science Bulletin*, 7, pp.45-51

M –

Mackinder, M. and Marvin, H. (1982) Design Decision Making in Architectural Practice, Institute of Advanced Architectural Studies, Research Paper 19, University of York, York

Macmillan, S., Steele, J., Kirby, P., Spence, R. and Austin, S. (2002) Mapping the design process during the conceptual phase of building projects, *Engineering, Construction and Architectural Management*, 9:3, pp.174-180

Malzewski, J., Moreno-Sanchez, R., Bojorquez-Tapia, L. and Ongay-Delhumeau, E. (1997), Multicriteria group decision-making model for environmental conflict analysis in the cape Region, Mexico, Journal of Environmental Planning and Management, 40:3, pp.349-374

Manning, P. (1965) Office Design: A study of environment, Pilkington Research Unit, Department of Building Science, University of Liverpool

Markus, T. (1967) The role of building performance measurement and appraisal in design method, in Broadbent, G. and Ward, A. (eds) Design Methods in Architecture, London: Lund Humphries

Marshall, C. and Rossman, G. (1999), Designing qualitative research, 3rd edition, Thousand Oaks: Sage Publications.

Masterman, J. and Gameson, R. (1994) Client Characteristics and Needs in Relation To Their Selection of Building Procurement Systems, in Rowlinson,S. (Ed.), CIB W92: East Meets West, Symposium, Department of Surveying, University of Hong Kong, December, CIB Publication No. 175, 79-87

Mathur, K. and McGeorge, D. (1993) Holistic Problem Solving for Design Innovation, ICEC International Conference, Singapore

Maver, T. (1970) Appraisal in the building design process, in Moore, G. (ed) Emerging methods in Environmental Design and Planning, Cambridge: MIT Press

McKenzie, R. and Scoumacher, B. (1992) Successful Business Plans for Architects, New York: McGraw-Hills Inc.

Michelson, W. (1980) Long and short range criteria for housing choice and environmental behaviour, *Journal of Social Issues*, 36 (3), 135-149

Miles, M. & Huberman, A. (1994). Qualitative Data Analysis, California: Sage Publications

Miller, C. and Kaiser, C. (2001), A theoretical perspective on coping with stigma, *Journal of Social Issues*, 57:1, pp.73-92

Mishler, E. (1990), Validation in inquiry-guided research: the role of exemplars in narrative studies, *Harvard Educational Review*, 60:4, pp.415-442

Moum, A. (2005) A three level approach for exploring ICT impact on architectural design and management applied to a hospital development project, CIB W096 Architectural Management: Designing Value, New Directions in Architectural Management, 2-4 November 2005, Lyngby, Denmark

N –

Nagel, T. (1986), The view from nowhere, New York: Oxford University Press

Nicol, D. and Pilling, S. (2000), Changing architectural education: towards a new professionalism, London: E & F Spon

Nolen-Hoeksama, S. and Larson, J. (1999), Coping with loss, Mahwah: Erlbaum

Nutt, B. (1988), Strategic briefing, *Long range planning*, 21:4

O –

Oberg, O. (1960), Culture shock: Adjustment to the new cultural environment, *Practical Anthropology*, 7, pp.177-182

Ochs, E. (1979), Transcription as theory, in Ochs, E. and Schieffelin, B. (eds.), Developmental pragmatics, New York: Academic Press

Olander, S and Landin, A. (2007) Stakeholder impact analysis in construction project management, *Construction Management and Economics*, 25 (3), pp. 277-287

O'Leary, Z. (2005), Researching real-world problems: a guide to methods of inquiry, London: Sage

Otter, A. (2005), Design team communication using a project website, PhD dissertation, Eindhoven University of Technology

Otter, A. and Prins, M. (2002) Architectural design management within the digital design team, *Engineering, Construction and Architectural Management*, 9:3, pp.162-173

Orr, F. (1982) Professional practice in architecture, New York: Van Nostrand Reinhold

O'Reilly, J. (1987) better briefing means better buildings, Building Research Establishment, London, DoE

P –

Packer, M. and Addison, R. (1989), Entering the circle: hermeneutic investigation in psychology, Albany: State University of New York

Painter, J. (2000), Pierre Bourdieu, in crang, M. and Thrift, N. (eds.), Thinkig space, London: Routledge

Park, R. and Burgess, E. (1924), Assimilation: in Introduction to Science of Sociology, Chicago: University of Chicago Press

Park, C. (2005) Religion as a meaning-making framework in coping with life stress, *Journal of Social Issues*, 61:4, pp.707-729

Parker, B. and McEvoy, G. (1993), Initial examination of a model of intercultural adjustment, *International Journal of Intercultural Adjustment*, 17, pp.355-379

Parkhe, A. (1993), Messy research, Methodological predispositions and theory development in international joint ventures, *Academy of Management Review*, 8:2,pp.227-268

Patton, M. (1990), Qualitative Evaluation and Research Methods, Newbury Park, CA.

Performance Based Building (PeBBu) Thematic Network (2007), www.pebbu.nl, accessed July 2007

Perry, C. (1998), Process of case study methodology for postgraduate research in marketing, *The European Journal of Marketing*, 32:9/10, pp.785-802

Pedersen, P. (1996) The five stages of culture shock: critical incidents around the world, Westport: Greenwood Press

Pena, W., Parshall, S. and Kelly, K. (1977), Problem Seeking: an architectural primer, New York: AIA Press

Pena, W. and Parshall, S. (2001) Problem Seeking: an architectural programming primer, New York: John Wiley & Sons

Polanyi, L. (1981), What stories can tell us about their teler's world, Poetics Today, 2, pp.97-112

Polkinghorne, D. (1995), Narrative configuration in qualitative analysis, in Hatch, J. and Wisniewski, R. (eds.), Life history and narrative, London: Falmer

Popov, L. (2002) Architecture as social design: the social nature of design objects and the implications for the profession, *Journal of Design Research*, 2:2, pp.1-13

Potter, M. (1995), Planning to build: a practical introduction to the construction process, Special publication, no. 113, Construction industry research and information association, London

Powell, J. (1991) Clients, designers and contractors: the harmony of able design teams, in Barrett, P. and Males, R. (eds), Practice Management: new perspectives for the construction professional, London: Chapman and Hall

Preiser, W. (1988) Building Evaluation, New York: Plenum Press

Punch, K. (2005), Introduction to social research: quantitative and qualitative approaches, London: Sage publications

R –

Rapoport, A. (1994) Thirty three papers in environment-behaviour research, Newcastle upon Tyne: Urban International Press

Reed, P. and Brown, G. (2003) Values Suitability Analysis: a methodology for identifying and integrating public perceptions of ecosystem values in forest planning, *Journal of Environmental Planning and Management*, 46:5, pp.643-658

Redstrom, J. (2006) Towards user design? On the shift from object to user as the subject of design, *Design Studies*, 27:2, pp.123-139

Richardson, L. (1990) Writing strategies: reaching diverse audiences, Newbury Park: Sage

Richmond, H. (2002), Learners' Lives: a narrative analysis, *The Qualitative Report*, 7:3, pp.1-10

Riessman, C. (1993) Narrative analysis, Qualitative Research Methods, 30, Newbury Park: Sage publications

Rittel, H. and Webber, M. (1973), Planning problems are wicked problems, *Policy Sciences*, 4, pp.155-169

Romano, C. (1989) Research strategies for small business: a case study, *International Small Business Journal*, 7:4, pp.35-43

Royal Australian Institute of Architects (RAIA) (1998) 1998 Profile of the architectural profession, Melbourne: RAIA

Royal Australian Institute of Architects (RAIA) (1999) Members attitude survey, Melbourne: RAIA

Royal Australian Institute of Architects (RAIA) (2006) Client Retention and marketing by sole practiotioners and small architectural firms, Melbourne: RAIA

Royal Australian Institute of Architects (RAIA) (2007) www.architecture.com.au, accessed Jan 2007

Royal Institute of British Architects (RIBA) (1962) The Architect and His Office: a survey of organisation, staffing, quality of service and productivity presented to the Council of the Royal Institute on 6th February 1962, London: RIBA Publications

Royal Institute of British Architects (RIBA) (1973) Plan of Work for Design Team Operations, London: RIBA Publications

Royal Institute of British Architects (RIBA) (1992) Strategic Study of the Profession: Phase 1: Strategic Overview, London: RIBA Publications

Royal Institute of British Architects (RIBA) (1993) Strategic Study of the Profession: Phase 2: Clients and Architects, London: RIBA Publications

Royal Institute of British Architects (RIBA) (1995) Strategic Study of the Profession: Phase 3: The Way Forward, London: RIBA Publications

Royal Institute of British Architects (RIBA) (1998) Architect's Handbook of Practice Management, sixth edition, London: RIBA Publications

Roozenburg, N. and Eekels, J. (1995) Product design, fundamentals and methods, Chichester: Wiley

Rougvie, D. (1987), Project evluation and development, London: Mitchell

Ryan, G. and Bernard, H. (2000) Data management and analysis method, in Denzin, N. and Lincoln, Y. (eds) Handbook of Qualitative Research, second edition, London: Sage Publications

S –

Saaty, T. (1990), Multi Criteria Decision Making: The analytic hierarchy process, 1, AHP series, Pittsburg: RWS publications

Sawczuk, B. (1999) The management of the design process, in Nicholson, M. (ed) Architectural Management, London: E&FN Spon

Salisbury, F. (1990) The Architect's Handbook for Client Briefing, London: Butterworth Architecture

Salisbury, F. (1998) Briefing your Architect, second edition, Oxford: Architectural Press

Sanoff, H. (2000) Community Participation Methods in Design and Planning, Canada: John Wiley and Son

Sanoff, H. (2006), Multiple views of participatory design, METU JFA, 23:2, pp.131-143

Scahill, J. (2004) Meaning-Construction and Habitus, www.ed.uiuc.edu, accessed July 2006

Schwartz, D. (1997) Culture and Power: The sociology of Pierre Bourdieu, Chicago: The University of Chicago Press

Sebastian, R. (2003) Reflective Design Management: Social-Psychological approach to design collaboration, Design and Research AASA

Sebastian, R. (2007) Managing Collaborative Design, PhD dissertation, Delft University of Technology

Selstad, L. (2007), The social anthropology of the tourist experience: exploring the middle role, *Scandinavian Journal of Hospitality and Tourism*, 7:1, pp.19-33

Sharp, D. (1991) The business of architectural practice, second edition, Oxford: BSP Professional Books

Shen, G. (2006) Ensuring value for money: a value management approach to manage multiple stakeholders in the briefing process, in Brown, K., Hampson, K. and Brandon, P. (eds) Clients Driving Construction Innovation: moving ideas into practice, Brisbane: Icon.Net Pty Ltd

Shen, Q., Li, H., Chung, J. and Hui, P. (2004) A framework for identification and representation of client requirements in the briefing process, *Construction Management and Economics*, 22:2, pp. 213-221

Shupe, E. (2007), Clashing cultures: a model of international student conflicts, *Journal of Cross-Cultural Psychology*, 38, pp.750771

Skaates, M., Tikkanen, H. and Alajoutsijarvi, K. (2002) Social and cultural capital in project marketing service firms: Danish architectural firms on the German market, *Scandinavian Journal of Management*, 18, pp.589-560

Smith, J. (2006) An approach to developing a performance brief at the project inception stage, *Architectural Engineering and Design Management*, 1, pp. 3-20

Smith, J. and Love, P. (2004) Stakeholder management during project inception: strategic needs analysis, *Journal of Architectural Engineering*, 10:1, pp. 22-33

Smith, J., Love, P. and Heywood, C. (2005) A method for performance briefing at the project inception stage, *Facilities*, 23: 7/8, pp. 319-329

Silverman, D. (1993) Interpreting Qualitative Data: methods for analysing talk, text and interaction, London: Sage Publications

Silverman, D. (2003), Analysing talk and text, London: Sage

Stake, R. (1988), Case study methods in educational research: seeking sweet water, in Jaeger, R. (ed.), Complementary methods for research in education, Washington, DC: American Educational Research Association

Stake, R. (2005) Qualitative case studies, in Denzin, N. and Lincoln, Y. (eds), The Sage Handbook of Qualitative Research, Third edition, US: Sage publications

Stater, B. (2002), It's just not cricket, *The Journal of Architecture*, 7:4, 361-368

Stephan, W. and Stephan, C. (1992) Reducing intercultural anxiety through intercultural contact, International Journal of Intercultural Relations, 16, pp.89-106

Stevens, G. (1998) The favoured circle, Cambridge: MIT Press

Storgaard, K. (2005) 3D- a tool for instant participation and collaborative urban design, CIB W096 Architectural Management: Designing Value, New Directions in Architectural Management, 2-4 November 2005, Lyngby, Denmark

T –

Tesch, R. (1990) Qualitative research: analysis types and software tools, New York: Falmer

Teske, R. and Nelson, B. (1974) Acculturation and assimilation: a clarification, American Ethnologist, 1:2, pp.351-367

Tomich, P., McWhirter, J. and Darcy, M. (2003), Personality and international students' adaptation experience, *International Education*, 33, pp.22-39

Townsend, P. and Wan, C. (2007), The impact of multicultural experience in the development of socio-cultural adaptation for international business students, *International Journal of Educational Management*, 21:3, pp.194-212

Torbiorn, I. (1982), Living abroad: personal adjustment and personnel policy in an overseas setting, Chichester: Wiley

Triandis, H., Kurowski, L. and Gelfand, M. (1994), Workplace diversity, in Triandis, H., Dunnette, M. and Hough, L. (eds.), Handbook of industrial and organisational psychology, 2nd edition, Palo Alto: Consulting Psychologists Press

Tsang, E. (2001), Adjustment of mainland Chinese academics and students to Singapore, *International Journal of Intercultural Relations*, 25, pp.347-372

Tusa, J. (2002) From the viewpoint of a client, *The Journal of Architecture*, 7:4, 349-353

Tzortzopoulos, P., Cooper, R., Chan, P. and Kagioglou, M. (2006) Clients' activities at the design front end, *Design Studies*, 27:6, pp. 657-683

V –

Van der Ryn, S. (1967) Dorms at Berkeley, University of California, Center for Planning and Research, Berkeley

Van Gassel and Mass, G. (2005) The development of a human-centred working method for design meetings, CIB W096 Architectural Management: Designing Value, New Directions in Architectural Management, 2-4 November 2005, Lyngby, Denmark

Vaughn, D. (1992), Theory elaboration: The heuristics of case analysis, in Ragin, C. and Becker, H. (eds.), What is a case? Exploring the foundations of social inquiry, Cambridge: Cambridge University Press

Volker, L. and Prins, M. (2005) Exploring the possibilities of correlating management with value in architectural design, CIB W096 Architectural Management: Designing Value, New Directions in Architectural Management, 2-4 November 2005, Lyngby, Denmark

W –

Wakely, M. (2002) Dream Home: Our houses and us, Crows Nest, NSW: Allen & Unwin

Ward, C. and Chang, W. (1997) Cultural fit: a new perspective on personality and sojourner adjustment, International Journal of Intercultural Relations, 21, pp.525-533

Ward, C., Okura, Y., Kennedy, A. and Kojima, T. (1998), The U-curve on trial: a longitudinal study of psychological and sociocultural adjustment during cross-cultural transition, *International Journal of Intercultural Relations*, 22:3, pp.277-291

Ward, C. and Kennedy, A. (2001) Coping with Cross-Cultural Transition, *Journal of Cross-Cultural Psychology*, 32, pp.636-642

Ward, C. and Rana-Deuba, A. (1999), Acculturation and adaptation revisited, Journal of cross-cultural psychology, 30:4, pp.422-442

Ward, C., Leong, C. and Low, M. (2004) Personality and sojourner adjustment: an exploration of the Big Five and the cultural fit proposition, *Journal of cross-cultural psychology*, 35, pp.137-151

Watts, J. and Hirst, M. (1982), User participation in the early stages of building design, *Design Studies*, 3:1, pp.11-18

Waterson, R. (2002), Enduring lanscape, changing habitus: the Sa'dan Toraja of Sulawesi, Indonesia, in Hillier, J. and Rooksby, E. (eds) Habitus: A sense of place, Aldershot: Ashgate

Watson, V. (2002) Never talk to your client about architecture – introduction, *The Journal of Architecture*, 7:4, 313-317

Watson, V. (2002) Mies van der Rohe: a drawing and a letter to a client, *The Journal of Architecture*, 7:4, 355-360

White, H. (1981), The value of narravitivity in the representation of reality, in Mitchell, W. (ed.), On narrative, Chicago: University of Chicago Press

Williams, G. (1984), The genesis of chronic illness: narrative re-construction, *Sociology of Health and Illness*, 6:2, pp.175-200

Wilson, M. (1996) The socialization of Architectural preference, *Journal of Environmental Psychology*, 16, pp.33-44

Winters, E. (2002) Art, architecture and their public, *The Journal of Architecture*, 7:4, pp. 383-390

Y –

Yang, J. and Lee, H. (1997) An AHP decision model for facility location selection, *Facilities*, 15:9/10, pp. 241-254

Yin, R. (1994) Case Study Research – Design and Methods, Applied Social Research Method Series 5, 2nd ed., Newbury Park, CA: Sage

Young, K. (1987), Taleworlds and storyrealms: the phenomenology of narrative, Boston: Martinus Nijhoff

Yu, A., Shen, Q., Kelly, J. and Hunter, K. (2005) Application of value management in project briefing, *Facilities*, 23: 7/8, pp. 330-342

Yu, A. Shen, Q., Kelly, J.and Lin, G. (2006) A value management approach to strategic briefing: an exploratory study, *Architectural Engineering and Design Management*, 2, pp. 245-259

Z –

Zeisel, J. (1984) Inquiry by design, New York: Cambridge University Press

9.0 Appendices

Appendix A: Case study 2

The description of case study 2 in this section is structured as follows:

- Description of architect interview 1 and A1's relationship with C2

- Description of the client interview and an explanation of C2's adjustment process during habitus shock

- Description of architect interview 2 and a summary to case study 2

Architect interview 1

Results of the interview with A1 about his background and general approach to managing clients were presented in *Section 5.2 Case study 1.* The final part of the architect interview which specifically relates to Case study 2 is now described.

A1 explained how C2 was recommended to him based on past work he conducted for the Local Council:

Abstract
      256 So they're [C2] not your typical architecture type people
Complicating Action
      257 and they're doing this really amazing thing you know.
      258 That will be such a valuable thing for them
Evaluation
      259 because they're gonna get this kinda interesting house
      260 and that was never in their personalities that they're gong have this house.
      261 The thing is as I've done the work for council I've got quite a good reputation in the council
      262 and so when the asset manager wants to do some work on his house he rings me
      263 and so I've done work for the council workers based on the work that I've done for the council.
Coda
      264 And those people aren't typical architect people cos they're not doctors or lawyers…
      265 and so I've done really nice house for some of these people"

A1 was then asked to provide background to his relationship with C2, to which he responded with the following story:

Orientation
      237: Look the classic is that they're not typical architecture people
      238: they're quite ordinary sorta people I suppose in a way
      239: we've only just started contracts [construction contract]
Abstract
      240: but they're the absolutely never used an architect
      241: and probably never would even think about using an architect
      242: who is only because again come through someone else who I've done work for that I ended up on their doorstep

Complicating Action

> 243: and we went through this process really and I got paid by the hour
>
> 244: and I still get paid by the hour...which is fine I mean I don't mind
>
> 245: but it's not like giving a lump sum fee proposal that they've got from a series of architects and weighing all that up.
>
> 246: This is simply doing 5 hours work here, 10 hours work there, 20 hours work here,

Evaluation

> 247: and they've grown accustomed to me and liked the process
>
> 248: cos they're an unusual type for an architect sort of in a way
>
> R: 249: What sort of background are they?
>
> A: 250: You know people not necessarily with a lot of money
>
> 251: and they're not happy with just anything.
>
> 252: they want their house to be nice you know not big
>
> 253: but they do appreciate having a house that makes them feel good you know

Coda

> 254: and that tends to be your typical client.

In the beginning of the story, A1 indicated how C2 are "an unusual type for an architect" because compared to other clients who may deliberately seek out and welcome the capabilities of architects C2 are perhaps clients who are more cautious or conservative and less readily accepting or open to the ideas of an architect. A1 described how the manner in which he was paid by C2 based on an hourly rate was different from the typical way other clients paid him through a lump sum fee. He then went on to explain how C2 have "grown accustomed to me [him] and liked the process" indicating that C2, who was perhaps somewhat cautious at the beginning of the project had familiarised themselves with the process. At the end of the story, he indicated how despite their cautiousness, C2 possessed characteristics which represented his typical client, placing importance of "their house being nice" and "having a house that makes them feel good".

When asked about how he helped C2 "grow accustomed to him" and the process, A1 described a method he has developed based on his own experiences of dealing with clients which involves the gradual process of introducing the client to the proposed design.

Abstract

> 262: and this is when tactics come into play
>
> 263: and part of my work is sort of yeah this could be interesting and I can help these guys out.

Orientation

> 264: This is really one of these ones
>
> 265: I sorted out all their planning cos they're very practical based –

Complicating Action

> 266: and I went through the process of providing what they wanted in plan
>
> 267: and we got all the plan sorted out
>
> 268: "yep, like that very accurate plan, dimensions"
>
> 269: and then OK lets progress to the DA
>
> 270: and I never showed them an elevation.
>
> 271: and it never occurred to them that it'd look like it did.
>
> 272: That's when if you show them the image up without working it out in plan they'll have a problem.
>
> 273: Cos they want it all worked out in the measurements and rooms sizes, rooms and relationships as you should do
>
> 274: and that's how I do my work anyway.

275: see I give them a plan

276: and they're happy with that I can say this is what it looks like

277: And then the hurdle was showing them the elevation

278: and that's often the thing because there's a distinctive look to it

R: 279: And what have been their reactions to that?

280: they really liked it.

Evaluation

281: But my tactic in resolving the planning issues is that they get very confident that they're the right sizes and the right relationship between rooms

282: and of course I'm thinking about where the sun is coming from you know, privacy and all that kinda stuff.

283: So that's all been sort of absorbed

284: and then the next thing is really just to give the rooms shape

285: and the shape pops out

286: and so they're more accepting the shape

287: but if you just show them the shape first without the plan well you've got a bigger battle.

Resolution

288: But then again like I was saying to you before I've sort of developed these methods based on experiences

289: and it's the way that I can limit my time and make sure every design I do works.

In this story, A1 explained how allowing time and space for C2 to absorb and resolve all the planning issues led them to become more accepting of the shape of the house when he showed them the house elevation for the first time. He indicated how through the process of getting the "right sizes and right relationship between the rooms" the client became increasingly confident that the design ideas he proposed to them were appropriate. In the case of C2, the tactic proved successful because C2 "really liked" the proposed design.

Client interview

Client 2, C2 was composed of a husband, C2B and wife, C2A. The interview with Client 2, C2 was conducted in their house. The duration of the interview was 1.5 hours. The researcher arrived when C2A and C2B were preparing dinner. The interview took place at the dining table in the kitchen/dining area. Throughout the interview, C2A and C2B took turns to tell stories and often looked at each other for confirmation and reminders. C2A would often "dive" in, nod or finish up C2B's stories and vice versa. Their daughter, D also joined in the conversation at various points of the interview. The interview was carried out in a relaxed manner where C2 felt comfortable and were open to tell stories about their house project. After the interview, the researcher was taken around the house and the backyard. Throughout the interview, C2A also referred to drawings of the house to highlight and make clearer to the researcher some key points of the discussion.

The interview with C4 was largely guided by the interview schedule where the interview involved C4 telling the researcher a range of stories related to:

- their relationship with the house from when they first purchased the house, to how they eventually embarked on the house project with A1, to their experiences throughout the design process of the project

- their relationship with A1 from when they initially met him to how they sought his services on the house project to their interactions with him throughout the design process

C2 described the design process and their dealings with A1 as "a very positive experience". The house had not been completed at the time of the interview and therefore the success of the project in terms of the building outcome cannot be evaluated at this stage.

Similar to the manner in which C1 from case study 1 narrated her stories, the stories C2 told were often not in the order in which the events actually occurred. The stories have, however, been analysed and re-ordered chronologically to represent C2's adjustment process throughout their habitus shock experience.

C2A and C2B are married with a four-year old daughter. They have lived in the house since 1999 prior to engaging A1 to work on the house project in 2006. The house is located in an inner city suburb in Newcastle. They both work in local government agencies and describd themselves as having a degree of involvement with the construction industry with particular exposure to the DA process and relatively large architectural firms:

> "Um, we sort of every now and again thought that it would be good to look at extensions and talk to an architect but could never really psyche ourselves up to do it...because of the cost and the implications...and really didn't wanna go down that path necessarily..." (C2A)

The need for more space in the house as well as having "paid off a slab of the house" prompted them to begin their search for an architect in 2006. Given their past experiences and understanding of the complications that can take place with architects on projects, C2A & C2B were careful not to rush into a relationship without having some understanding of the architect. They therefore relied on recommendations from friends with previous dealings with A1. C2B recalled:

> "...his name cropped up a number of times...and everyone said good things about him. That he was good to deal with and on that basis it was just a phone call that I made to A1 and just explained to him our situation and said, "we're only just starting the process and getting serious, but here's where we live, we've got vague plans for getting it bigger, would you be interested in talking to us?".And on the strength of that he just said yes and we've taken it from there." (C2B)

Their cautiousness continued throughout the architect-client relationship on the project particularly in the manner in which they paid A1 for his services. C2B described the payment process as having "progressed in a couple of blocks" and paid for his services on the project on an hourly basis. A1 accommodated the payment structure despite it being different from how he typically receives payment.

Coding stories: five stages of culture shock

Nine "critical moments" were identified from the interview with C2 which were introduced as meaningful throughout their habitus shock experience. Table A.1 presents an overview of the nine stories coded into the five stages of culture shock.

Table A.1 Coding of C2's stories into the five stages of culture shock

Honeymoon:	Disintegration:	Reintegration:	Autonomy:	Interdependency:
The honeymoon stage is one of discovery where curiosity and interest guide one's behaviour to experience new culture as exciting or even dreamlike. People experiencing culture shock at this stage tend to be encapsulated by their own identity and often ignore the problems encountered.	The disintegration stage is one where the differences between cultures become evident which lead to feelings of confusion, isolation and loneliness. New cultural cues are misinterpreted and may lead to experiences of depression and loneliness.	The reintegration stage represents the beginning of recovery for people coming out of the disintegration stage. It is a stage where the new cues are re-integrated and one has an increased ability to function in the new culture. Although more capable to function in the new environment, one still holds feelings of resentment and hostility towards the "host" culture.	The autonomy stage is the continued process of reintegration where one is able to view the differences between cultures in an even more objective and balanced manner. One develops a new sensitivity and understanding about the "host" culture.	The final stage of the culture shock process, which is the interdependence stage is one where one accepts and enjoys the differences between cultures and is able to function in both the "old" and "new" culture. At this idealised stage, one has "moved from alienation to a new identity that is equally comfortable, settled, accepted, and fluent in both the old and new cultures"

Title: "The first meeting"	Title: "The first draft"	Title: "The tree business"	Title: "Getting excited"	Title: What's good for us is good for our friends
Orientation	**Orientation**	**Abstract**	**Abstract**	**Abstract**
C2A 143: and I think we could tell very early on from the first meeting he left	C2B 230: and then came back to us a couple of weeks later with some rough sketches and you know playing around with it, this is what I can do	C2A 058: We're ready to start construction.	C2A 097: so its all quite exciting really	C2A 218: he'll sign off on the builders work and the you know the invoices that the builders give us.
Complicating action	C2A 231: Initially…the first draft of it	C2A 059: but there's been a few last minute glitches with trees and things out the front	**Complicating action**	C2A 219: We've just got faith in him…that's just the way
C2A 144: and we looked at each other and said "he's great"	**Complicating action**	C2A 060: Oh we've got this massive date palm	C2A 098: like I cant still completely picture what its gonna be like and what its gonna be like to live in	**Orientation**
C2A 145: you know you can just pick up that he was getting what we wanted	C2A 232: we had some questions about it	**Complicating action**	C2A 099: but A1 keeps assuring us that its gonna be great so	C2B 220: Well since meeting him
C2A 146: he was getting you know what our budget and cost were and all the rest of it	C2A 233: and some not some concerns but some issues with it.	C2A 061: because C2B and I are quite attached to the tree	C2A 100: we keep taking his word for it!	**Complicating action**
C2A 147: he was very casual and laid back about it	C2A 234: It had picked up some of the things we had wanted.	C2A 062: and its architectural merit in itself and the value	C2B 101: Yeah…this is the first time we've done something like this.	C2B 221: I mean because we're in the same sorta neighbourhood you'd walk down the street
C2A 148: but obviously took a lot in	C2B 235: it didn't make us uneasy	C2A 063: we're actually moving it down the slope a little bit to accommodate the extension for the coming out	C2B 102: so we are putting a fair bit of trust in him	C2B 222: and I met him at the swimming and stuff like that so we just see him around to a degree a couple of times
C2A 149: and responded appropriately	C2B 236: but we were sort of looking at each other going oh its not quite what we were expecting	C2A 064: and it was a bit of a last minute thing	C2A 103: And its gonna be very awkward	C2B 223: and he's someone we know
Evaluation	**Evaluation**	C2A 065: and decided we needed a quote for proper relocation of it	C2A 104: because like our extension	C2B 224: and he happens to be doing the work for us and that's the main reason we know him
C2A 150: it was good.	C2B 237: and I guess because it didn't quite fit what we imagined we were abit unsure about it	C2A 066: and the quote came back extraordinarily expensive	C2A 105: it literally includes removing the whole front and huge excavations in the front	C2B 225: but he's someone we know
		C2A 067: so we've been in the last week C2B and I have just been trying to come up with alternatives for moving it	C2A 106: so its gonna be awkward for about six months very awkward	C2B 226: and now if when we see him around we say G'day
		Evaluation	C2A 107: and we're gonna have to do a bit of moving from room to room and complete upheaval	C2B 227: and a phone call and just say G'day A1 its C2B over here how're you going
		C2A 068: But it got us into abit of confusion at the beginning of the week	**Evaluation**	C2B 228: and he's just sorta like a friend to us.
		C2A 069: but we're not desperately concerned by it its just a complication	C2A 108: but in the end it'll be worth it	**Evaluation**
		C2A 070: and its been a bit of a stress for the last few days	C2A 109: and its taken us a long while to work us up to this	C2A 229: we had no hesitation in recommending his name to other people
		C2A 071: and we'll sort that out	C2A 110: and now that we're here I'm just very excited for it all to happen	C2A 230: and you know we often tell them A1 who we're using because we got a number of friends who're going through the same sort of thing
		C2A 072: and I'm still happy		
		C2A 073: but once we understand what we're doing with that the house we'll be right		

Table A.1 (continued) Coding of C2's stories into the five stages of culture shock

Honeymoon	Disintegration	Reintegration	Autonomy	Interdependency
Title: "The perfect plan"		Title: "The 3D drawing"	Title: Working through the design together	
Orientation		Abstract	Abstract	
C2B 236: but then when he came back after that a couple of weeks later		C2A 117: Basically we didn't do the 3D until we were at DA stage	C2A 247: it was just the layout was sort of	
Complicating action		Complicating action	C2A 248: it was awkward the internal layout of the existing house	
C2B 237: and produced his next version that was a standout moment		C2A 118: Because that was partly driven by us too	Complicating Action	
C2A 238: yes because it had everything		C2A 119: cos we were prepared to accept his advice and his design in terms of what it was gonna look like	C2A 249: but after we had talked to him it made much more sense the second time	
C2B 239: and then as soon as he left we looked at each other and said		C2A 120: it was different to what I had imagined that we would ever do on here	C2A 250: that he had put you know he was trying to use bathrooms in existing locations	
C2A 240: That's perfect		C2A 121: but I don't know what I had really had in my mind	C2A 251: and it just wasn't working	
C2B 241: that's what we want! Beauty!		Evaluation	C2A 252: and gone away and put a bathroom in the middle where D's bedroom is	
Evaluation		C2A 122: but having said that when I looked at it I thought it was pretty good	C2A 253: he'd reconfigured her bedroom he'd reconfigured the awkward third bedroom that we've got into a proper study with access through here	
C2B 242: So yeah that was a standout moment for sure.		C2A 123: I had no real difficulty with it or anything like that	C2A 254: and it was just you know perfect. It was good.	
C2A 243: Yeah and they were floor plans at that stage largely you know		C2A 124: We had you know in terms of the bulk and scale of it and the 3D issues	Evaluation	
C2A 244: we really didn't have a concept of what this was gonna look like		C2A 125: we had one issue with the roof coming over here	C2B 255: So at that stage I wouldn't be too critical	
C2A 245: but we just looked at it and went that's what we need functionally		C2A 126: and that was really the only alteration we suggested in terms of when it got to that stage.	C2B 256: I mean...well it was more of we were more just understanding what we wanted at that time	
C2A 246: and that was perfect		C2A 127: like we just said we were a little bit worried about that	C2B 257: and as I said before and he explained to us this is a case of getting something on paper so that we've got something to work from	
		C2A 128: and he said "yeah"	C2B 258: and I guess just sitting around we'd go yeah, I don't know about that	
		C2A 129: look I think after he's seen it "yeah I think it works better like this anyway" so its fine.	C2B 259: but like I said that's not too much of a criticism	
		C2B 130: so its, its still abit hard to imagine	C2B 260: because we were only understanding each other at that point	
		C2B 131: but to see it 3D wasn't completely startling it was oh yeah I understand that's what its gonna be	C2B 261: and cant blame him for having got 75% of what we were talking about	
		C2B 132: but then we could it see from different angles which was fine.	C2B 262: and not take in a couple of the others I think	
		C2B 133: And of course we didn't have any of the actual materials in it at first	C2B 263: and us having different relative importance to some things compared to others	
		C2B 134: so A1 started making it look with battens and brick or whatever you know just his standards his patterns there so that made it a bit more realistic	C2B 264: but when we first saw that we thought oh maybe he didn't really give us what we wanted	
		C2B 135: the sort of the shape we could we've had enough experience to sort of get that	C2B 265: and then we gave him some quite specific feedback	
		C2B 136: but it was sorta another good step to sorta say "ah yeah that's how its gonna be like"	C2B 266: we wrote out a fairly lengthy email and then had another talk to him	
			C2B 267: and then from that it was just he took all that on	
			C2B 268: and then we were so happy when he went away	
			C2B 269: because he had listened to what we said and came back with something that worked on that sort of second draft	
			C2B 270: I think from our perspective he obviously listened very well	
			C2A 271: and was very responsive to the things that we were saying to him	
			Resolution/Coda	
			C2A 272: and it was funny cos he'd sit here with his red pen and make a few scrolls and all the rest of it	
			C2A 273: and it was very low key and then go away and that was perfect.	

Table A.1 (continued) Coding of C2's stories into the five stages of culture shock

Honeymoon	Disintegration	Reintegration	Autonomy	Interdependency
			Title: "An architect-client partnership"	
			Abstract	
			C2B 158: We've found A1 to very realistic in terms of money	
			C2B 159: for us I mean you sort of can get a picture of architects coming up with some weird design and then stepping away	
			C2B 160: and be left with someone you know how do you build it and how much does it cost.	
			Orientation	
			C2A 161: and we had an open discussion about making what the value of this will be	
			Complicating action	
			C2A 163: Yeah we've approached everything very much in terms of how much its gonna cost	
			C2A 164: so it's all been driven by that really practical sort of approach.	
			C2A 165: but I think its largely driven by A1 himself and his approach	
			C2A 166: and I think he's very much about this works on this site and this gives you what you want and it gives you a cost effective way	
			C2A 167: and taking into account all those considerations about what its gonna look like and make it look good	
			C2A 168: and also you know energy efficiency and other bits and pieces	
			C2A 169: so he's factoring in all that into it in a very practical way	
			C2A 170: and its been very good on that front	
			C2A 171: our brief to A1was very broad	
			C2A 172: "we want contemporary, we want something that meets our basic living needs but you basically got free reign in terms of design"	
			C2A 173: we were very happy with you know just in terms of that structural sorta stuff too.	
			C2A 174: and very much looking for an architect who could come up with something that would suit the site	
			C2A 175: and we you know it looked good in terms of design	
			C2A 176: but gave him free reign.	
			C2B 177: "This is the problems that we've got with the house at the moment and this is what we need to achieve"	
			C2B 178: we've had there's probably been four or five meetings where three of us have sat down together and talked at length	
			C2B 179: but there's been a lot of other just short conversations you know like a quick phone call or whatevers	
			C2B 180: so there's been a lot of small brief contact	
			C2B 181: Easy to talk to.	
			C2B 182: Whatever you wanted you can just catch him on the phone	
			C2B 183: and coming around visiting us,	
			C2B 184: I mean he's sorta about the same age as us and we can just talk to him just in a casual fashion	
			C2B 185: but then he goes away and produces a professional result	
			Evaluation	
			C2A 186: I think that's what from our perspective as a client that's what architects should be about	
			C2A 187: that you're not there to design the building yourself	
			C2A 188: that's what you pay the architect to do and that's what they should come back with.	
			C2B 189: We wanted to achieve things for us	

Linking stories: C2's adjustment process during habitus shock

When linked together, the collection of nine stories demonstrate how C2's habitus shock experience was aligned with the five stages of culture shock. The stories cover a period of approximately 16 months of the project. A summary of C2's adjustment experience during habitus shock was provided in *Section 5.3 Case study 2* and a more detailed description of this is now provided alongside the individual stories.

The first story reports the first meeting C2A and C2B had with A1 and how they felt at the meeting:

Title: "The first meeting"
Story 1 Honeymoon: and we looked at each other and said "he's great"
Orientation
        C2A 143: and I think we could tell very early on from the first meeting he left
Complicating action
        C2A 144: and we looked at each other and said "he's great"
        C2A 145: you know you can just pick up that he was getting what we wanted
        C2A 146: he was getting you know what our budget and cost were and all the rest of it
        C2A 147: he was very casual and laid back about it
        C2A 148: but obviously took a lot in
        C2A 149: and responded appropriately
Evaluation
        C2A 150: it was good.

C2A described their first meeting with A1 as "great" and that they were convinced from this meeting that A1 was able to accurately capture their needs. A1's casual and "laid back" nature along with his ability to "respond appropriately" clearly impressed them at that early stage of the design process.

The second story describes the situation that led to C2A and C2B being "a bit unsure" about A1's ability to adequately understand their needs at their second meeting:

Title: "The first draft"
Story 2 Disintegration: we were sort of looking at each other going oh its not quite what we were expecting
Orientation
        C2B 230: Probably I guess when we first saw A1's first draft
        C2A 231: Initially…the first draft of it
Complicating action
        C2A 232: we had some questions about it
        C2A 233: and some not some concerns but some issues with it.
        C2A 234: It had picked up some of the things we had wanted.
        C2B 235: it didn't make us uneasy
        C2B 236: but we were sort of looking at each other going oh its not quite what we were expecting
Evaluation
        C2B 237: and I guess because it didn't quite fit what we imagined we were abit unsure about it

In this story, they explained having "some issues" and "questions" with the first draft of the house plan after what they thought was a reasonably successful first meeting with A1. They described how they

were unsure about the plan presented to them as "it didn't quite fit what they imagined". Having lived in the house for quite some time, C2 developed specific expectations of what they wanted in the house which was different from what A1 proposed at that second meeting. Not surprisingly, this placed them in a somewhat confused state which led them to question if A1 had listened and paid close attention to their needs. At this second meeting, C2 encountered habitus shock and became uncertain about what to expect from A1 and also how they were expected to behave within the uncertain environment.

In the following story, C2 described the first "standout moment" they experienced at their third meeting with A1. The story shows how C2A and C2B were clearly satisfied with the revised design proposal A1 presented to them at that meeting.

Title: "The perfect plan"
Story 3 Honeymoon: and then as soon as he left we looked at each other and said that's perfect
Orientation
      C2B 236: when he came back after that a couple of weeks later
Complicating action
      C2B 237: and produced his next version that was a standout moment
      C2A 238: yes because it had everything
      C2B 239: and then as soon as he left we looked at each other and said
      C2A 240: That's perfect
      C2B 241: that's what we want! Beauty!
Evaluation
      C2B 242: So yeah that was a standout moment for sure.
      C2A 243: Yeah and they were floor plans at that stage largely you know
      C2A 244: we really didn't have a concept of what this was gonna look like
      C2A 245: but we just looked at it and went that's what we need functionally
      C2A 246: and that was perfect

In this story, C2 explained how the third meeting was a "standout moment" because the revised plan had incorporated all their functional needs. C2A described how happy they were because they felt that A1 had listened and responded to what they had said in a "perfect" manner. The researcher then asked C2 a more specific question to gain further insight into the reasons why C2 was unsure about the previous plan and how the revised plan addressed their concerns to which C2 responded with the following story:

Title: Working through the design together
Story 4 Autonomy: but after we had talked to him it made much more sense the second time…
Abstract
      C2A 247: it was just the layout was sort of
      C2A 248: it was awkward the internal layout of the existing house
Complicating Action
      C2A 249: but after we had talked to him it made much more sense the second time
      C2A 250: that he had put you know he was trying to use bathrooms in existing locations
      C2A 251: and it just wasn't working
      C2A 252: and gone away and put a bathroom in the middle where D's bedroom is
      C2A 253: he'd reconfigured her bedroom he'd reconfigured the awkward third bedroom that we've got into a proper study with access through here

C2A 254: and it was just you know perfect. It was good.

Evaluation

C2B 255: So at that stage I wouldn't be too critical

C2B 256: I mean…well it was more of we were more just understanding what we wanted at that time

C2B 257: and as I said before and he explained to us this is a case of getting something on paper so that we've got something to work from

C2B 258: and I guess just sitting around we'd go yeah, I don't know about that

C2B 259: but like I said that's not too much of a criticism

C2B 260: because we were only understanding each other at that point

C2B 261: and cant blame him for having got 75% of what we were talking about

C2B 262: and not take in a couple of the others I think

C2B 263: and us having different relative importance to some things compared to others

C2B 264: but when we first saw that we thought oh maybe he didn't really give us what we wanted

C2B 265: and then we gave him some quite specific feedback on that

C2B 266: we wrote out a fairly lengthy email and then had another talk to him

C2B 267: and then from that it was just he took all that on

C2B 268: and then we were so happy when he went away

C2B 269: because he had listened to what we said and came back with something that worked on that sort of second draft

C2A 270: I think from our perspective he obviously listened very well

C2A 271: and was very responsive to the things that we were saying to him

Resolution/Coda

C2A 272: and it was funny cos he'd sit here with his red pen and make a few scrolls and all the rest of it

C2A 273: and it was very low key and then go away and that was perfect.

This story reveals what led to C2's greater understanding and awareness of the complex nature of the design process which contributed to their satisfaction in their experiences with A1 on the project. In the story, C2A explained how the internal layout of the house was "awkward" but that after they met and discussed the revised design proposal with A1 at the third meeting, "it made much more sense" as to why and how he arrived at the first design proposal at the previous meeting. A1's explanation of the steps he had taken to arrive at the "just perfect" plan was central in developing their increased awareness of the complexities surrounding the iterative nature of the design process. C2A and C2B could now understand how A1 was trying to utilise bathrooms in existing locations and how the inability to resolve this resulted in a reconfiguration of the "awkward third bedroom" which ultimately led to the "perfect" plan.

C2B then explained how after listening to A1 he realised that it was the process of "only understanding each other at that point" and was clear in indicating how they should not be overly critical at that stage in how the first draft of the proposed plan had only met "75%" of their expectations. After discovering that the design process is ongoing involving a series of stages of constant refinement C2 now felt less stressed or frustrated whenever anything on the project did not completely meet their expectations. Having been introduced to a new way of thinking about the design process meant that C2 were now able to view and respond to uncertainties with less stress because of their increased understanding that problems can be resoved. There was clear recognition for the importance of allowing the time and space for the architect-client relationship to continuously develop in order to ensure any differences between the architect and client were

clarified and that it was perhaps not a drastic problem if A1 did not capture all their requirements in one attempt.

In the fifth story, C2A explained the next time they were shocked when they saw the 3D perspective of the house design as it was different from "what they imagined that they would ever do". Prior to this, they had only been working and discussing the design of the house through plans and therefore this marked the first time they viewed the proposed design from a 3D perspective.

Title: "The 3D drawing"
Story 5 Reintegration: …it was different to what I had imagined that we would ever do on here
Abstract
 C2A 117: Basically we didn't do the 3D until we were at DA stage
Complicating action
 C2A 118: Because that was partly driven by us too
 C2A 119: cos we were prepared to accept his advice and his design in terms of what it was gonna look like
 C2A 120: it was different to what I had imagined that we would ever do on here
 C2A 121: but I don't know what I had really had in my mind
Evaluation
 C2A 122: but having said that when I looked at it I thought it was pretty good
 C2A 123: I had no real difficulty with it or anything like that
 C2A 124: We had you know in terms of the bulk and scale of it and the 3D issues
 C2A 125: we had one issue with the roof coming over here
 C2A 126: and that was really the only alteration we suggested in terms of when it got to that stage.
 C2A 127: like we just said we were a little bit worried about that
 C2A 128: and he said "yeah"
 C2A 129: look I think after he's seen it "yeah I think it works better like this anyway" so its fine.
 C2B 130: so its, its still abit hard to imagine
 C2B 131: but to see it 3D wasn't completely startling it was oh yeah I understand that's what its gonna be
 C2B 132: but then we could it see from different angles which was fine.
 C2B 133: And of course we didn't have any of the actual materials in it at first
 C2B 134: so A1 started making it look with battens and brick or whatever you know just his standards his patterns there so that made it a bit more realistic
 C2B 135: the sort of the shape we could we've had enough experience to sort of get that
 C2B 136: but it was sorta another good step to sorta say "ah yeah that's how its gonna be like"

Perhaps the main point of difference between stories 4 and 2 is that while C2 were surprised by the look of the 3-D perspective they were not as concerned as they were when they first saw the plan of the house as described in story 2. According to C2A, this was because they were "prepared to accept his [A1's] advice and his design in terms of what it was gonna look like". C2A remembered having no real difficulty with the design when she saw it and that she thought "it was pretty good". She then went on to describe how there was actually one particular issue they had about the scale of the roof A1 proposed. However her description of the manner in which the roof problem was resolved implies that they did not experience any difficulty in terms of informing A1 of their concerns over the scale of the problem, which is different from what they experienced in story 2. At the earlier stage of the design process, C2 was unsure and concerned when they were presented with a proposal that did not completely meet their requirements. After being in a relationship with A1 for a

period of time and having developed an increased understanding of the nature of the design process C2 wasmuch better adjusted to the new environment and were able to respond with little difficulty when they were presented with a 3-D drawing of their house design which did not meet their requirements in terms of its scale. C2B also described how it was still difficult to completely picture what the house would look like, however, they did not seem to be overly stressed by it.

Story 6 emphasises the high level of uncertainty that can occur on projects and in particular the unexpected problems C2A and C2B had to contend with on their project.

Title: "The tree business"
Story 6 Reintegration: but there's been a few last minute glitches with trees and things out the front.
Abstract

     C2A 058: We're ready to start construction.
     C2A 059: but there's been a few last minute glitches with trees and things out the front
     C2A 060: Oh we've got this massive date palm

Complicating action

     C2A 061: because C2B and I are quite attached to the tree
     C2A 062: and its architectural merit in itself and the value
     C2A 063: we're actually moving it down the slope a little bit to accommodate the extension for the coming out
     C2A 064: and it was a bit of a last minute thing
     C2A 065: and decided we needed a quote for proper relocation of it
     C2A 066: and the quote came back extraordinarily expensive
     C2A 067: so we've been in the last week C2B and I have just been trying to come up with alternatives for moving it

Evaluation

     C2A 068: But it got us into abit of confusion at the beginning of the week
     C2A 069: but we're not desperately concerned by it its just a complication
     C2A 070: and its been a bit of a stress for the last few days
     C2A 071: and we'll sort that out
     C2A 072: and I'm still happy
     C2A 073: but once we understand what we're doing with that the house we'll be right

In this story, C2A explained how the construction stage was delayed as a result of the unexpectedly high quote which they received to relocate a date palm they intended to retain. They described how the problems surrounding the relocation of the date palm caused confusion and stress in forcing them to seek out alternatives to resolve the issue. Although disturbed by the problem, C2A explained that they were still happy with the project and were confident that the problem would be resolved eventually. She described how they were not "desperately concerned" by it and that it was "just a complication" indicating their increasing adjustment and ability to respond to the stresses in the new environment.

In the seventh story C2A and C2B revealed their excitement to achieve project completion despite their inability to "completely picture what its gonna be like to live in".

Title: "Getting excited"
Story 7 Autonomy: …I cant still completely picture what its gonna be like and what its gonna be like to live in…
Abstract

C2A 097: so it's all quite exciting really

Complicating action

C2A 098: like I cant still completely picture what its gonna be like and what its gonna be like to live in

C2A 099: but A1 keeps assuring us that its gonna be great so

C2A 100: we keep taking his word for it!

C2B 101: Yeah…this is the first time we've done something like this.

C2B 102: so we are putting a fair bit of trust in him

C2A 103: And its gonna be very awkward

C2A 104: because like our extension

C2A 105: it literally includes removing the whole front and huge excavations in the front

C2A 106: so its gonna be awkward for about six months very awkward

C2A 107: and we're gonna have to do a bit of moving from room to room and complete upheaval

Evaluation

C2A 108: but in the end it'll be worth it

C2A 109: and its taken us a long while to work us up to this

C2A 110: and now that we're here I'm just very excited for it all to happen

They explained the level of trust and confidence they have placed in A1 in being assured "that its gonna be great". They also told of how they expected the next stage of the project, which was the construction phase to be "awkward" and a "complete upheaval" further indicating their ability to foresee and prepare themselves for the stresses that may occur on the project.

Over time C2A and C2B's appreciation for the skills, competency and knowledge of A1 continued to develop as they described in the following story:

Title: "An architect-client partnership"

Story 8 Autonomy: but I think its largely driven by A1 himself and his approach to architecture

Abstract

C2B 158: We've found A1 to very realistic in terms of money

C2B 159: for us I mean you sort of can get a picture of architects coming up with some weird design and then stepping away

C2B 160: and be left with someone you know how do you build it and how much does it cost.

Orientation

C2A 161: and we had an open discussion about making what the value of this will be

C2A 162: and economical ways of getting it through so

Complicating action

C2A 163: Yeah we've approached everything very much in terms of how much its gonna cost

C2A 164: so it's all been driven by that really practical sort of approach.

C2A 165: but I think its largely driven by A1 himself and his approach to architecture

C2A 166: and I think he's very much about this works on this site and this gives you what you want and it gives you a cost effective way

C2A 167: and taking into account all those considerations about what its gonna look like and make it look good

C2A 168: and also you know energy efficiency and other bits and pieces like that

C2A 169: so he's factoring in all that into it in a very practical way

C2A 170: and its been very good on that front

C2A 171: our brief to A1was very broad

C2A 172: and we said, "we want contemporary, we want something that you know meets our basic living needs but you basically got free reign in terms of design"

C2A 173: and that worked well in terms of what he came back to us

C2A 174: we were very happy with you know just in terms of that structural sorta stuff too.

C2A 175: because we didn't have a fixed idea in our mind, no.

C2A 176: Very flexible

C2A 177: and very much looking for an architect who could come up with something that would suit the site

C2A 178: and we you know it looked good in terms of design

C2A 179: but gave him free reign.

C2B 180: "This is the problems that we've got with the house at the moment and this is what we need to achieve"

C2B 181: and we actually had a dot point list that we gave to A1 when we started

C2B 182: and said "we want off street parking, we want a bigger bedroom we want more storage space and yeah its basically the function and you put it together and make it work".

C2B 183: but there's been a lot of conversations

C2B 184: and he lives nearby

C2B 185: so we've dropped things in to his house,

C2B 186: he's just come pass to drop things by,

C2B 187: we've had there's probably been four or five meetings where three of us have sat down together and talked at length

C2B 188: but there's been a lot of other just short conversations you know like a quick phone call or whatevers you know, delivering some papers to him or whatever it might be

C2B 189: so there's been a lot of small brief contact

C2B 190: Easy to talk to.

C2B 191: Whatever you wanted you can just catch him on the phone

C2B 192: and he's flexible

C2B 193: and coming around visiting us,

C2B 194: he's come on a Saturday arvo when that suited us or whatever.

C2B 195: I mean he's sorta about the same age as us and we can just talk to him just in a casual fashion

C2B 196: but then he goes away and produces a professional result

Evaluation

C2A 197: I think that's what from our perspective as a client that's what architects should be about

C2A 198: that you're not there to design the building yourself

C2A 199: that's what you pay the architect to do and that's what they should come back with.

C2B 200: We wanted to achieve things for us

Prior to their involvement with A1 on the project, C2 had quite negative preconceived notions of architects as "coming up with weird design and then stepping away" leaving clients behind with unresolved construction and cost issues to deal with. In this story, C2 described how their experiences with A1 offered them a different perspective of what architects could offer in terms of "making it look good" and taking into consideration "energy-efficiency and other bits and pieces" while "factoring in all that in a practical way". C2B explained how the architect-client relationship on the project was a partnership between themselves and A1 whereby they provided A1 a brief of "dot point list" at the initial stages of the design process while A1 would "put it together and make it work". C2A described how this partnership and in particular A1's contribution to the partnership has been "very good". C2 described how the partnership was the result of "a lot of conversations" and "a lot of small brief contacts" indicating that the success of the partnership was something that both parties worked together towards. C2B also pointed out how it was important that A1 was "easy to talk to" and that being similar in age enabled them to talk to A1 in a casual fashion. At the end of the story, C2A described what they thought "architects should be about" based on their evaluation of A1's role on the project. This indicates that A1 was what they perceived and valued as an ideal architect. They

were clearly impressed and appreciative of A1's ability to take into account their functional needs and budget constraints but and the way A1 successfully extended and enhanced their ideas by factoring in all the other design issues including aesthetics, energy-efficiency and practicality. At this stage, C2 developed a broader perspective of the architectural habitus whereby they were able to appreciate other aspects related to design apart from functionality and costs.

In the final story C2 described how they have developed an increased appreciation for A1 and had become quite open about the level of trust they had in him.

Title: What's good for us is good for our friends

Story 9 Interdependency: We've just got faith in him...that's just the way...we had no hesitation in recommending his name to other people

Abstract

> C2A 218: he'll sign off on the builders work and the you know the invoices that the builders give us.
> C2A 219: We've just got faith in him...that's just the way

Orientation

> C2B 220: Well since meeting him

Complicating action

> C2B 221: I mean because we're in the same sorta neighbourhood you'd walk down the street
> C2B 222: and I met him at the swimming and stuff like that so we just see him around to a degree a couple of times
> C2B 223: and he's someone we know
> C2B 224: and he happens to be doing the work for us and that's the main reason we know him
> C2B 225: but he's someone we know
> C2B 226: and now if when we see him around we say G'day
> C2B 227: and a phone call and just say G'day A1 its C2B over here how're you going
> C2B 228: and he's just sorta like a friend to us.

Evaluation

> C2A 229: we had no hesitation in recommending his name to other people
> C2A 230: and you know we often tell them A1 who we're using because we got a number of friends who're going through the same sort of thing

C2A described how they could rely on A1 to approve the work of the builders and the invoices received prior to making payment. In particular she told of how they have "just got faith in him [A1]". C2B also described how their relationship with A1 evolved into one where A1 has become "just sorta like a friend" to them. In addition, they had no hesitation in recommending A1 to their friends. For clients who were largely unaware or cautious about the value of employing an architect at the start of the project, this indicates a significant shift in developing a positive perspective towards the architectural habitus and A1. In summary, the nine stories support A1's observation that they have "grown accustomed" to him and enjoyed the design process they experienced with him.

Architect interview 2

The second interview with A1 took place after the completion of all the interviews with the clients. As previously outlined, only one interview was conducted with the architect across case studies 1-4.

A1 attributed the success of the project to his ability to keep the costs of the project within a specific budget. In the following story, he described how the project would perhaps been discontinued should the construction costs have been higher than what was anticipated.

Abstract
    251: The success of that project was
    252: could we get the budget could the builder build it for a reasonable amount –
    253: that was always a concern of mine.
    254: I think we were heading for 300 and we probably got to 350
    255: But that was a critical moment
Complicating Action
    256: because if it had come in at 450
    257: then we wouldn't have gone ahead with it.
    258: And I think that is a problem with architecture
    259: And I know I've got better over the years
    260: but I know I've gotten better but I know what I was like and what people are like when they start.
Evaluation
    261: See I have no agendas
    262: I don't care if my work is published –
    263: I want it to be good I want to walk through it and be good
    264: and I want them to appreciate it as being good
    265: and I have no other agenda and that's what makes it work I think.
    266: And that you're paying them respect.
    267: And I suppose I'm not – I like nice architecture but I'm not doing it to photograph it sorta thing.
    268: I'm not doing it to climb anywhere sorta thing
    269: and I think that's probably where at the heart of it is too
    270: is that they know I'm in it for them
    271: and that I'm not trying to get something out of it.
    272: You know I'm not doing this job so I can rub shoulders with someone else kinda thing.
    273: they'll end up with a really nice space you know
    274: and that will change them you know not magnificently
    275: but it will give them a little bit of respect that they've got this rather special thing
    276: whereas they could've just had an ordinary room you know so I mean yeah its good.

A1 reflected in this story how he has improved in being able to deal with the creative aspects of design and the more realistic aspect of costs over the years he has been practising architecture. He also thought that the success of his projects and his relationships with clients was because he had "no agendas" whereby he did not place any importance on whether or not his work was published within the architectural media. He explained how his commitment to achieving good quality buildings for clients who "appreciate it as being good" led to the success of his projects. Indeed, according to C2, it was A1's approach which contributed to the success of the project and relationship. C2 described how they found A1 to be "very realistic in terms of money" indicating A1's ability to provide them with a solution that was cost-effective and of a high design quality that moved them away from the negative stereotype of "architects coming up with some weird design and then stepping away". It is not possible to evaluate at this stage whether C2 was satisfied with the outcome of the project in terms of the building, however, the stories C2 told indicate that C2 developed an increased level of

respect for the architectural habitus through their experience with A1 (refer to Story 8: An architect-client partnership).

Apart from ensuring the cost-effectiveness of the project, A1 also indicated how it was important that C2 felt comfortable about the design throughout the process. In the following story, he emphasised the significance of explaining to the client "in ways that they actually understand and reflecting them" in order to help them feel comfortable in the new environment.

Orientation
> 277: The whole thing is you have a first meeting
> 278: you're summing them up a little bit
> 279: cos you come around and you try and understand
> 280: and I probably thought look these guys maybe they're very conservative and they had a picture in their mind its going to be a gable roof or something.
> 281: The second meeting is a lot about convincing kinda thing.
> 282: and you have a few options for the way it might go

Complicating Action
> 283: but in the process of talking with them often it becomes very apparent that this is the way we should go
> 284: And I think people are convinced if they think you know them.
> 285: But you don't say I think you are like this
> 286: what you do is you say this is the house and this is where you park the car and you have internal access that kinda thing
> 287: so you're actually describing the house in ways that they actually understand and reflecting them
> 288: and so it's a psychological thing.
> 289: So at some point very quickly it becomes oh well this is the way you know.
> 290: Cos you look at it and you think this is how its going to look
> 291: so you do abit of a plan do it leave it for a little while.
> 292: I might only spend 3-4 hours on it something like that
> 293: and I don't want to waste those 3-4 hours
> 294: and then I spend a good hour explaining it in good fashion and so a lot of it is just about explaining it
> 295: and just making them feel comfortable about it.
> 296: as soon as I'm confident enough that they're on my side
> 297: I'll then start emailing drawings
> 298: but up to that point I wont email

Evaluation
> 299: I'll only show them my drawings in person so that I can explain it to them.
> 300: As soon as they get over the hurdle
> 301: which is usually the submission of the DA the dye has been cast
> 302: and now you're going to resolve all the technical requirements
> 303: and I'll just email drawings and phone call conversations.

Resolution
> 304: We wont actually have to sit down and [talk].

The client interview showed how it was A1's clear explanation of the process he had undertaken to arrive at the proposed design, thereby highlighting the iterative nature of the design process which contributed to their ability to adjust to the new environment. A1's recognition of the client's need to be adequately explained to during the earlier stages of the design process was central as it gradually

introduced C2 to the uncertainties surrounding the design process until they "got over the hurdle" and achieved increased fit between the habituses.

The discussion in this section demonstrates how Client 2 moved through the different stages of culture shock in their experience of habitus shock on the house project. The stories show how C2's perception of the architectural habitus through their experiences with A1 changed; from being cautious and wary, to trusting and appreciative clients; from a limited worldview of A1's contribution, to an increased awareness and ability to clearly recognise the value and importance of A1's role in the architect-client relationship.

Appendix B: Case Study 3

Case study 3 involved two interviews with Architect 1, A1 and one interview with Client 3, C3. The description of case study 3 is structured as follows:

- Description of architect interview 1 and A1's relationship with C3
- Description of the client interview and C3's adjustment process during habitus shock
- Description of architect interview 2 and a summary to case study 3

Architect Interview 1

The results of the interview with A1 about his background and general approach to managing clients was presented in *Section 5.1.1 Architect interview 1.* The final part of the architect interview which relates to Case study 3 is now described.

In the following story, A1 described how he was introduced to Client 3 and also provided background to the house project.

Orientation
> 044: C3 - was I did a few years ago
> 045: it was a pretty major renovation to a house up in Newcastle in Wolfe Street
> 046: and they're now moving down the hill if you like into a smaller house
> 047: and I did some work for C3's brother
> 048: I did work for him and then through that I started working for C3...that's where it started

Complicating Action
> 049: it was quite a large house
> 050: it was actually built as four flats...
> 051: we renovated it into well kinda three flats
> 052: but within the one family
> 053: the two sons were living upstairs and mum and dad were living downstairs
> 054: so they have their own discrete unit
> 055: it was a really large house and that's what you do with it
> 056: because its not very economical or even desirable to make it a large house, which this could've been,
> 057: it made more sense to probably from a financial point of view as well
> 058: they now have three units so it becomes a more sellable point than to have one large house

Coda
> 059: so its set up like that so its designed like that
> 060: so we built all of that in even though we knew that one family would actually be living in it while they owned it

In the story, A1 explained how he was recommended to C3 through work he conducted for C3's brother. The relatively large house was designed for C3's family of four who were in the process of

renovating their second house with A1 during the time of the interview. A1 described C3 as "pretty relaxed…financial people" with little real understanding of the design or construction process:

Abstract
     R: 091: So who were the people you were talking to on that project?
Orientation
     092: er really just the owners…C3A
     093: he was the owner
Complicating action
     094: pretty relaxed
     095: C3's background is the C2's they're financial people
Evaluation
     096: in that case I'm the one who knows about building
     097: and they know their business and I know my business
     098: and when I talk about it and stuff
     099: there's always a healthy respect for where people are coming from

He explained how in his relationship with C3, there was a clear understanding of the different roles that the architect and client played on the project, "they know their business and I know my business". There was a "healthy respect" for the expertise of A1 as the architect and C3's needs as the client.

Client interview

Client 3 is composed of a husband, C3A and wife, C3B. The interview with C3 involved a 1.5 hour interview with C3A and C3B in their house. Both C3A and C3B work from home and took time off work to be interviewed. C3B was in the middle of a telephone conversation when the researcher arrived and so the first five minutes involved the researcher briefly describing to C3A an overview and the ethical considerations concerning the research project. The process of explaining the ethical considerations was repeated when C3B joined the interview.

The interview was carried out in a relaxed manner in the dining room. Similar to the interview with C2, C3A and C3B generally took turns to answer the questions and often looked at each other for confirmation and reminders. They also briefly showed the researcher the view overlooking the pool from the hallway and also pointed towards various parts of the house throughout the interview.

The interview with C3 was largely guided by the interview schedule whereby the interview involved C3A and C3B telling the researcher a range of stories in relation to:

- their relationship with the house from when first purchased, to how they embarked on the house project, to their experiences throughout the project, to their experiences of living in the house after project completion, and

- their relationship with the architect from when they were initially introduced to his work, to how they sought his services on the house projec,t to their interactions with him throughout the project to their relationship with him after project completion

C3 clearly expressed their satisfaction for the outcome of the project in how they "love" the house they have been living in since 2001. In particular they told the researcher that they were "happy" with their relationship with A1 and the "great job" he performed on the project and therefore involved him on a second house project. At the time of the interview, C3 were in the process of their second house project and their second time of being involved in a relationship with A1 on a project. This second house project forms the fourth case study for this research, which will be discussed in the following *Section 5.3 Case study 3*.

C3A and C3B are married with two sons and have lived in the house with their sons since 2000. They first met A1 in 2000. The house is made up of three levels of "units", each functioning as a self-contained unit with its individual kitchen, living area, bathrooms and bedrooms. The project started in 2000 and was completed in mid 2001. Since then one of their sons got married and no longer lived with them. Therefore they were "hoping to sort of get a smaller place" hence the second house project. C3A described himself as a "mad golfer" with "no time for looking after pools" indicating their desire to move into a house, which required minimal maintenance. They also explained how they intended to live with their other son in the new house and have bought "a place where there's a land at the back so our [their] son can have his at the back and ours [theirs] is at the front".

Prior to the project C3A and C3B had little exposure to architectural works, architects or the design or construction process. Therefore they found themselves entering into a new environment which was characterised by an unfamiliar design/construction process and the associated architectural habitus.

Coding stories: five stages of culture shock

Seven "critical moments" were identified from the interview which were introduced as meaningful throughout their habitus shock experience. Table A.2 presents an overview of the seven stories coded into the five stages of culture shock.

Table A.2 Coding of C3's stories into the five stages of culture shock

Honeymoon:	Disintegration:	Reintegration:	Autonomy:	Interdependency:
The honeymoon stage is one of discovery where curiosity and interest guide one's behaviour to experience new culture as exciting or even dreamlike. People experiencing culture shock at this stage tend to be encapsulated by their own identity and often ignore the problems encountered.	The disintegration stage is one where the differences between cultures become evident which lead to feelings of confusion, isolation and loneliness. New cultural cues are misinterpreted and may lead to experiences of depression and loneliness.	The reintegration stage represents the beginning of recovery for people coming out of the disintegration stage. It is a stage where the new cues are re-integrated and one has an increased ability to function in the new culture. Although more capable to function in the new environment, one still holds feelings of resentment and hostility towards the "host" culture.	The autonomy stage is the continued process of reintegration where one is able to view the differences between cultures in an even more objective and balanced manner. One develops a new sensitivity and understanding about the "host" culture.	The final stage of the culture shock process, which is the interdependence stage is one where one accepts and enjoys the differences between cultures and is able to function in both the "old" and "new" culture. At this idealised stage, one has "moved from alienation to a new identity that is equally comfortable, settled, accepted, and fluent in both the old and new cultures"

Title: "Brother's architect"	Title: "Construction stresses"	Title: "Dealing with unknowns"	Title: "Friday meetings"	Title: "Almost family"
Abstract	**Abstract**	**Abstract**	**Abstract**	**Abstract**
C3A 025: and A1 had done some work for my brother	C3B 193: it's a bit like that I guess	C3A 205: Oh there was a range of things	R 049: What have your meetings with A1 been like?	C3B 159: Oh C3A particularly enjoyed it. He loved it.
C3A 026: and someone else or his firm had done other work for someone else I knew	**Orientation**	C3A 206: I mean when we were doing this there were so many unknowns	**Orientation**	C3A 160: Yeah I really enjoyed it.
	C3B 194: halfway through it gets a bit ordinary		C3B 050: On this place? C3A loved them.	C3B 161: I think he was sad when it finished.
Orientation	C3B 195: well over here it did.	**Complicating action**	**Complicating action**	**Complicating action**
C3A 027: so that's when I got A1 involved.	C3B 196: About half way through it looked terrible.	C3A 207: like every brick tile had to be replaced	C3B 051: Every week every Friday they'd meet for hours.	C3A 162: Yeah but he was at pains to show us everything.
C3A 028: And away we went.	**Complicating action**	C3A 208: and so it was just it went on and on and on you know	C3A 052: He was quite meticulous A1	C3A 163: It sorta changed too with A1
R 029: So you saw what he did for your brother and felt quite comfortable with what you saw	C3B 197: I came up here and thought ohhhh it didn't look any good at all	C3A 209: we were happy obviously with what we got	C3A 053: and we sorta roughly figured out what we wanted	C3A 164: cos he was sorta had his own office at one stage
C3A 030: Yeah although my brother's a property developer	C3B 198: I was really worried you know	C3A 210: like even the stairs in this house.	C3A 056: but we were sorta toing and froing a bit	C3A 165: and then we'd go to his place
Complicating action	C3B 199: the rooms looked because they weren't finished I thought they were small or long-shaped or something I think I thought this room was abit small	C3A 211: Because S1 is sort of like blind he's got some vision but he's essentially blind the stairs were important	C3A 057: I suppose we had sorta particular requirements. One of our sons is blind	C3A 166: and we'd sit in the kitchen going through it
C3A 031: they weren't actually houses that we wanted	C3B 200: but yeah its not	C3A 212: I mean that was sort of well into the design process	C3A 058: and so we wanted to give him sort of his own independent flat but still with contact with us.	**Evaluation**
C3A 032: but they were very well done and sort of very modern	C3B 201: it was [in the middle of construction] dirty and noisy and bits of you know rubbish everywhere.	C3A 213: so the stairs that A1 had originally designed we thought weren't right, they were still a bit too steep but it just would've been too difficult for S	C3A 059: yeah A1 was he was a very good listener I guess	C3A 167: so just that sorta relationship I don't know almost family with him.
C3A 033: and having got to know A1	C3B 202: Not that I came up here a lot	C3A 214: so no, he was great you know	C3A 060: so I think he succeeded in getting everything we wanted.	C3A 168: With A1 he was so good
C3A 034: he was sorta like into a lot of heritage stuff as well	C3B 203: but you got used to it.	C3A 215: you just express that to him	C3B 061: mmm [agrees] And you worked well with the builder too.	C3A 169: I mean even with the furnishing of the place he got involved
C3B 035: And he was sort of renovating his place at the same time.	**Evaluation**	C3A 216: and he'd go away and work it all out	C3A 062: Yeah	C3A 170: as well find people whatever
Evaluation	C3B 204: I don't even know what I was uneasy about though	C3A 217: and that was quite a drama for him.	C3B 063: Well S [C2's son] was quite sick at the time so I didn't come to most of the meetings	C3A 171: he was sorta so accommodating A1.
C3B 036: It was good so he was talking about his house too		**Evaluation**	C3B 064: and C3A did nearly all of it	C3A 172: and the pool the colouring of the pool he wanted to make it more like acrylic rather than bright blue
C3B 037: It was happening pretty much the same time.		C3A 218: Yeah I never sorta got downhearted about it	C3A 065: I suppose for a year and a half this project went this house here	C3B 173: He even picked the colours of the paint didn't he? In the bedrooms
C3B 038: Its an older house as well.			C3A 066: so throughout that period of time A1 and I and the builder met every Friday	C3B 174: Yeah I didn't even know what they were going to be.
			C3A 067: and we'd meet for at least 2 or 3 hours and we'd go through everything	C3B 175: They're great really I love them.
			C3B 068: But you sort of kept designing as you went	C3A 176: He's a pretty unusual guy that one I guess
			C3A 069: We changed along the way with a few things.	C3B 177: Yeah we always felt like it really mattered to him what this place was like when it finished.
			C3A 070: I never felt any hesitation talking to him about it	C3B 178: It wasn't just a job
			C3A 071: and he'd you know because it was us changing our minds a few times	C3B 179: he actually really liked doing it.
			C3A 072: he didn't get agitated or cranky	C3B 180: That's how we felt so that made us feel good.
			Evaluation	C3A 181: No he's very – he's a great guy.
			C3A 073: So he was very accommodating A1 and he was so so such as well you know what he's like such a good personality.	
			C3A 074: He's easy to talk to	

Table A.2 (continued) Coding C3's stories into the five stages of culture shock

Honeymoon	Disintegration	Reintegration	Autonomy	Interdependency

Autonomy column:

Title: "To-ing and fro-ing"

Abstract

R 078: So when you first started did you provide A1 with some form of a brief as in a wishlist?

C3A 079: Yeah yeah it was and there was a lot of yeah

Orientation

C3A 080: the design development side of it cos that took some time

C3A 081: because this was originally two flats, this downstairs level

Complicating action

C3A 082: and so we sorta roughly figured out what we wanted

C3A 083: and we were sorta toing and froing abit till we got to the design

C3A 084: and A1 would come up with ideas and we'd look at it

C3A 085: and he'd take into account basically what we wanted and he had the creative side of things

C3A 086: so we took a lot of matters to him but also some even little small things

C3A 087: And S was sort of difficult to accommodate.

C3B 088: Yeah we had to – things that we did – he did really well too.

Evaluation

C3B 089: I think all of the design I was excited by

C3B 090: And the pool and the window that looks down the pool looks fantastic.

C3A 091: like to walk down the hallway and you look straight out

C3A 092: you see the yard and the pool it looks really nice.

C3A 093: That was all A1's ideas

C3B 094: Yeah good size – everything's really nice size

C3A 095: And like in one of the rooms it was sorta like a bedroom

C3A 096: so we sorta stuff like that we were surprised with

Title: "Builder disputes"

Abstract

C3B 222: When you see it on Grand Design you can see what happens when people try and do it themselves.

C3B 223: Really scary.

Complicating action

C3B 224: he was good in like he'd approve every sort of invoice from the builder

C3B 225: and we did have disputes with the builder like what the cost was

C3B 226: they weren't major disputes

C3B 227: but you know they were all resolved and A1 was involved in all that

C3B 228: Yeah that's the best thing is not have to deal with those sorts of things.

C3B 229: A1 is not personally involved but he's the person who has to talk about

C3A 230: Yeah he understands whats involved.

C3A 231: So whatever sorta dispute that occurred between the builder and us was resolved in our favour by A1 so

Evaluation

C3B 232: he did very well.

C3A 233: So he more than project managed his pay!

C3A 234: Yeah he does all that.

C3A 235: Thank goodness.

C3A 236: He's involved in the whole process.

Linking stories: C2's adjustment process during habitus shock

The stories covered a period of approximately 18 months of the two house projects. The seven stories reveal how C2 responded to the various uncertainties concerning the project and in particular how their relationship with A1 developed throughout the various stages of uncertainty. A summary of this metastory was provided in *Section 5.3 Case study 3* and a more detailed description of this metastory is now provided alongside the individual stories.

In the first story, C3A described how they were initially introduced to A1 through A1's prior involvement with C3A's brother.

Title: "Brother's architect"
STORY 1 Honeymoon: but they were very well done and sort of very modern…and having got to know A1… he was sorta like into a lot of heritage stuff as well
Abstract
      C3A 025: and A1 had done some work for my brother
      C3A 026: and someone else or his firm had done other work for someone else I knew
Orientation
      C3A 027: so that's when I got A1 involved.
      C3A 028: And away we went.
      R 029: So you saw what he did for your brother and felt quite comfortable with what you saw
      C3A 030: Yeah although my brother's a property developer
Complicating action
      C3A 031: they weren't actually houses that we wanted
      C3A 032: but they were very well done and sort of very modern
      C3A 033: and having got to know A1
      C3A 034: he was sorta like into a lot of heritage stuff as well
      C3B 035: And he was sort of renovating his place at the same time.
Evaluation
      C3B 036: It was good so he was talking about his house too
      C3B 037: It was happening pretty much the same time.
      C3B 038: Its an older house as well.

In this story, C3A explained how they had some idea of A1's approach to design and were impressed by the houses that A1 designed, "they were very well done and sort of very modern". The house, which was built in the 1920s, had significant heritage value and merit in which C3A and C3B were keen to retain in terms of its front facade. For the interior, however, they were seeking a more modern alteration to the house. Having seen the houses that A1 had designed offered them a degree of confidence that A1 was able to provide them with the modern appearance that they sought for their house. When they met A1 and "having got to know A1" and his commitment and interest in heritage design, their perception of A1 was enhanced because A1 was able to provide them with the modern interior that they sought and that he also had a degree of competency in heritage design which he could incorporate into the design. C3B also remembered that A1 was also renovating his own house at that point and how "it was good" that they were able to find comfort in having discussions about not only their own house but also to compare and relate it to A1's house.

As the project progressed, C3B described how their son was unwell and how she had to watch over him. This led to her lack of involvement in the design process. She did, however, remember how C3A "loved" the weekly meetings which typically lasted between two to three hours.

Title: "Friday meetings"

STORY 2 Autonomy: Every week every Friday they'd meet for hours...C3A loved them...and we'd meet for at least 2 or 3 hours and we'd go through everything...

Abstract

     R 049: What have your meetings with A1 been like?

Orientation

     C3B 050: On this place? C3A loved them.

Complicating action

     C3B 051: Every week every Friday they'd meet for hours.

     C3A 052: He was quite meticulous A1

     C3A 055: and we sorta roughly figured out what we wanted

     C3A 056: but we were sorta toing and froing a bit

     C3A 057: I suppose we had sorta particular requirements. One of our sons is blind

     C3A 058: and so we wanted to give him sort of his own independent flat but still with contact with us.

     C3A 059: yeah A1 was he was a very good listener I guess

     C3A 060: so I think he succeeded in getting everything we wanted.

     C3B 061: mmm [agrees] And you worked well with the builder too.

     C3A 062: Yeah

     C3B 063: Well S [C2's son] was quite sick at the time so I didn't come to most of the meetings

     C3B 064: and C3A did nearly all of it

     C3A 065: I suppose for a year and a half this project went this house here

     C3A 066: so throughout that period of time A1 and I and the builder met every Friday

     C3A 067: and we'd meet for at least 2 or 3 hours and we'd go through everything

     C3B 068: But you sort of kept designing as you went too.

     C3A 069: We changed along the way with a few things.

     C3A 070: I never felt any hesitation talking to him about it

     C3A 071: and he'd you know because it was us changing our minds a few times

     C3A 072: he didn't get agitated or cranky

Evaluation

     C3A 073: So he was very accommodating A1 and he was so so such as well you know what he's like such a good personality.

     C3A 074: He's easy to talk to

In the story, C3A explained how the particular requirements they had for the house added to the complexity of the project alongside various changes they made "along the way with a few things". He clearly expressed his appreciation for A1's "accommodating" and "good personality" which led to an enjoyable design process as well as succeeding in "getting everything we [they] wanted". At this stage, C3A developed an increased understanding of the iterative nature of the design process and was comfortable with making changes along the way. C2 indicated that a considerable amount of time was spent discussing the specific design issues and requirements with A1 during their weekly meetings and that C3A enjoyed the process because he found A1 "very accommodating" and "easy to talk to".

In the third story, C3B explained how she felt "really worried" during the construction stage of the project. She remembered thinking the house "looked terrible" when she visited the house one day during the construction stage.

Title: "Construction stresses"
STORY 3 Disintegration: halfway through it gets a bit ordinary
Abstract
    C3B 193: it's a bit like that I guess
Orientation
    C3B 194: halfway through it gets a bit ordinary
    C3B 195: well over here it did.
    C3B 196: About half way through it looked terrible.
Complicating action
    C3B 197: I came up here and thought ohhhh it didn't look any good at all
    C3B 198: I was really worried you know
    C3B 199: the rooms looked because they weren't finished I thought they were small or long-shaped or something I think I thought this room was abit small
    C3B 200: but yeah its not
    C3B 201: it was [in the middle of construction] dirty and noisy and bits of you know rubbish everywhere.
    C3B 202: Not that I came up here a lot
    C3B 203: but you got used to it.
Evaluation
    C3B 204: I don't even know what I was uneasy about though

In response to C3B's story and how she was unsure about why she felt uneasy, C3A offered the following story:

Title: "Dealing with unknowns"
STORY 4 Reintegration: I mean when we were doing this there were so many unknowns…Yeah I never sorta got downhearted about it
Abstract
    C3A 205: Oh there was a range of things
    C3A 206: I mean when we were doing this there were so many unknowns
Complicating action
    C3A 207: like every brick tile had to be replaced
    C3A 208: and so it was just it went on and on and on you know
    C3A 209: we were happy obviously with what we got
    C3A 210: like even the stairs in this house.
    C3A 211: Because S1 is sort of like blind he's got some vision but he's essentially blind the stairs were important
    C3A 212: I mean that was sort of well into the design process
    C3A 213: so the stairs that A1 had originally designed we thought weren't right, they were still a bit too steep but it just would've been too difficult for S
    C3A 214: so no, he was great you know
    C3A 215: you just express that to him
    C3A 216: and he'd go away and work it all out
    C3A 217: and that was quite a drama for him.
Evaluation
    C3A 218: Yeah I never sorta got downhearted about it

In this story C3A highlighted how C3B's uneasiness was a result of "a range of things" and in particular the "many unknowns" they were confronted with at that stage. The need to have to deal with the

various uncertainties became an overwhelming task as C3A indicated how "it went on and on". In particular, he explained how the stairs were "quite a drama" because it was going to be used by their son who is blind and therefore needed to be specially designed for that purpose. Uncertainties and unresolved issues can all contribute to feelings of uneasiness and worry as demonstrated by C3B. C3A, however, indicated how he "never sorta got downhearted" throughout the process. This could perhaps be attributed to his constant exposure to A1 throughout the project, which gave him a greater understanding of the nature of the design and construction process to respond to uncertainties and adjust better to the stresses of the project. C3B on the other hand, who had limited involvement in the design process and interactions with A1 was perhaps not able to respond to uncertainties in the same manner that C3A could, given her lack of understanding about the intricacies of the design issues surrounding the project.

In the fifth story C3A recalled the earlier part of the design development stage when they "sorta roughly figured out what we [they] wanted" and how they underwent the process of "toing and froing" which took a fair amount of time.

Title: "To-ing and fro-ing"
STORY 5 Autonomy: I think all of the design I was excited by…That was all A1's ideas
Abstract
      R 078: So when you first started did you provide A1 with some form of a brief as in a wishlist?
      C3A 079: Yeah yeah it was and there was a lot of yeah
Orientation
      C3A 080: the design development side of it cos that took some time with A1, C3B and I
      C3A 081: because this was originally two flats, this downstairs level
Complicating action
      C3A 082: and so we sorta roughly figured out what we wanted
      C3A 083: and we were sorta toing and froing abit till we got to the design
      C3A 084: and A1 would come up with ideas and we'd look at it
      C3A 085: and he'd take into account basically what we wanted and he had the creative side of things
      C3A 086: so we took a lot of matters to him but also some even little small things we wanted
      C3A 087: And S was sort of difficult to accommodate.
      C3B 088: Yeah we had to – things that we did – he did really well too.
Evaluation
      C3B 089: I think all of the design I was excited by
      C3B 090: everything in this house – the kitchen the laundry I love that.
      C3B 091: And the pool and the window that looks down the pool looks fantastic.
      C3A 092: like to walk down the hallway and you look straight out
      C3A 093: you see the yard and the pool when the fountain's working it looks really nice.
      C3A 094: That was all A1's ideas
      C3B 095: Yeah good size – everything's really nice size
      C3A 096: And like in one of the rooms it was sorta like a bedroom and its sorta cut into half and half of its like a changeroom and the ensuite
      C3A 097: so we sorta stuff like that we were surprised with

In this story, C3A remembered how A1 often presented a range of design options to them for consideration which not only took into account their requirements but also incorporated the "creative side of things". As a result, C3 was able to take "a lot of matters to him [A1]" including both

major and minor requirements they had in relation to the house. They then proceeded to list the different spaces or areas of the house which they liked and attributed the success of the design to "A1's ideas", indicating their recognition for his design skills and creativity. Terms such as "fantastic", "really nice", excited by", "love" and "surprised with" were used to describe the different spaces and demonstrate C3's increased appreciation and more complex understanding of the architectural habitus and the value of having an architect on the project.

Over the course of the project, C3A and C3B not only relied upon A1 for his design skills but also his ability to manage and coordinate the construction process as the sixth story highlights:

Title: "Builder disputes"
STORY 6 Autonomy: they weren't major disputes but you know they were all resolved and A1 was involved in all that...
Abstract
    C3B 222: When you see it on Grand Design you can see what happens when people try and do it themselves.
    C3B 223: Really scary.
Complicating action
    C3B 224: he was good in like he'd approve every sort of invoice from the builder
    C3B 225: we'd go through it
    C3B 226: and we did have disputes with the builder like what the cost was
    C3B 227: they weren't major disputes
    C3B 228: but you know they were all resolved and A1 was involved in all that so yeah
    C3B 229: Yeah that's the best thing is not have to deal with those sorts of things.
    C3B 230: A1 is not personally involved but he's the person who has to talk about
    C3A 231: Yeah he understands whats involved.
    C3A 232: So whatever sorta dispute that occurred between the builder and us was resolved in our favour by A1 so
Evaluation
    C3B 233: he did very well.
    C3A 234: So he more than project managed his pay!
    C3A 235: Yeah he does all that.
    C3A 236: Thank goodness.
    C3A 237: He's involved in the whole process.

During the interview a brief discussion was carried out about "Grand Design", which is an architectural programme shown on television on a weekly basis. The programme features a house project each week offering insight into the events that take place on a house project from the design process right through to project completion. The projects featured are typically characterised by a degree of uniqueness or grandeur. C3 watched the programme weekly and described how it was "really scary" when clients featured on the programme tried to manage the projects themselves, without the services of either an architect or a project manager to oversee the various activities. On their own project, they were particularly grateful for not having to deal with project management issues, which was a largely unknown territory to them. When there were conflicts with the builder about cost, A1 took on the role to resolve the conflicts and according to C3A, all the conflicts were successfully resolved by A1 in their favour. C3B also described that not having to "deal with those sorts of things" was the "best thing", indicating their appreciation ("Thank goodness") for A1's

involvement throughout the whole project. Knowing that A1 was there to oversee and resolve issues that arose was important in providing them a degree of assurance which helped reduce or eliminate any potential stress.

In the final story C3 described how the enjoyment they experienced on the project was attributed to their close relationship with A1, described as "almost family with him".

Title: "Almost family"
STORY 7 Interdependency: He even picked the colours of the paint…Yeah I didn't even know what they were going to be.
Abstract
>C3B 159: Oh C3A particularly enjoyed it. He loved it.
>C3A 160: Yeah I really enjoyed it.
>C3B 161: I think he was sad when it finished.

Complicating action
>C3A 162: Yeah but he was at pains to show us everything.
>C3A 163: It sorta changed too with A1
>C3A 164: cos he was sorta had his own office at one stage
>C3A 165: and then we'd go to his place
>C3A 166: and we'd sit in the kitchen going through it

Evaluation
>C3A 167: so just that sorta relationship I don't know almost family with him.
>C3A 168: With A1 he was so good
>C3A 169: I mean even with the furnishing of the place he got involved
>C3A 170: as well find people whatever
>C3A 171: he was sorta so accommodating A1.
>C3A 172: and the pool the colouring of the pool he wanted to make it more like acrylic rather than bright blue
>C3B 173: He even picked the colours of the paint didn't he? In the bedrooms
>C3B 174: Yeah I didn't even know what they were going to be.
>C3B 175: They're great really I love them.
>C3A 176: He's a pretty unusual guy that one I guess
>C3B 177: Yeah we always felt like it really mattered to him what this place was like when it finished.
>C3B 178: It wasn't just a job
>C3B 179: he actually really liked doing it.
>C3B 180: That's how we felt so that made us feel good.
>C3A 181: No he's very – he's a great guy.

Making decisions on a house project can be an overwhelming task for most clients. The level of care, commitment and attention to detail by A1 was recognised by C3B as helpful so that they could "feel good" to entrust A1 with both the major and minor decisions concerning the design of the house. A1's involvement at various levels of the project from the broad aspects of project management to the more detailed selections of furnishing and colouring of the pool and bedrooms made them feel "like it really mattered to him". The manner in which they described A1 in terms of "a pretty unusual guy", "so good" and "great guy" shows their appreciation of A1's contributions towards the building outcome they "love" and the enjoyable process they experienced with him on the project.

Architect Interview 2

The second interview with A1 took place after the completion of all the interviews with his clients. He indicated how the project was "pretty easy" because the building was largely retained and that they were simply "filling in gaps" and "adding bits and pieces" on the project. He indicated that the "critical moment" for the project and the main contributing factor to the success of the project was his ability to offer creative design solutions which he felt was highly appreciated by the client. He also indicated how this meant making many decisions on the client's behalf and in the case of C3 he explained that it was largely his ability to decide on behalf of the client that "solved them for it":

Abstract
      341: I think that's the biggest skill of an architect is to make a decision
Complicating Action
      342: and you realise that there are different variables and that
      343: but in the end you make a decision
      344: and people want you to do that too.
      345: They want you to have an opinion it solves them for it.
      346: its like when I go to a lawyer I'm not going to tell them to do it like this.
Evaluation
      347: And I have clients who want to do that
      348: and I just let go at that point.
      349: And I've had clients who are sort of like that they wanna be engaged and all that
      350: and I sorta just let go at that point

In this story and in his analogy of the relationship between a lawyer and their client, A1 highlighted his position about the roles that individuals play when they enter into professional relationships. A1 described that there should be a clear demarcation of who the expert is in the relationship and therefore who should have the decision-making role. Specifically in relation to his relationship with clients, he indicated how the "biggest skill of an architect" is to take the lead role in project decision-. He explained how in the case of C3, it was not only important to decide on the client's behalf but also that the client was of the similar perception that the architect was the expert in the relationship and was thereby open and prepared to accept his advice and opinion on matters relating to the project. A1's view was also expressed in the first interview, "C3's background is they're financial people…in that case I'm the one who knows about building and they know their business and I know my business". This was mirrored by C3 who was happy to accept A1's decisions on the project, "the pool – the colouring of the pool he [A1] wanted to make it more like acrylic rather than bright blue. He even picked the colours of the paint didn't he? In the bedrooms. Yeah I didn't even know what they were going to be. They're great really I love them". There was thus a degree of compatibility in that both A1 and C3 held similar values of how they perceived the architect-client relationship should function, which ultimately contributed to the success of the relationship. A1 further emphasised the significance he placed in selecting the type of clients who are not seeking to "design their own house".

Abstract

      209: Oh…that's just…I think that's a little skill of an architect to do that.

      210: It does take a bit of experience too.

      211: You learn almost the terminology to you know, its very hard to describe

Orientation

      212: when I meet people for the first time

Complicating Action

      213: I judge that up pretty quickly, I can do it over the phone as well.

      214: If I think its gonna be a bit of trouble I'm just not interested in that

      215: I don't pick lots of money in fact they're often the really bad jobs

      216: often people who are just interested in doing something well,

      217: living in small space but doing it really nicely

Evaluation

      218: which is really good

      219: that's the sorta people I tend to work for

      220: I mean if you want to design your own house then I'm probably not the one for you.

      221:But if you're happy for me to work through

      222: but see all of my work is either for people I know or friends of people whom I've done work for.

      223: I'm not after people who're after phoning around for architects

      224: I mean I've had a few of those calls and I just say "oh I just don't do that"

      225: So there's a few families almost that I do work for

      226: and you can survive like that and that's fine

The discussion in this section demonstrated how C3 became increasingly well adjusted to the new environment throughout their habitus shock experience. Discussion of the stories also highlighted how C3 learned through their habitus shock experience which enabled them to take greater enjoyment throughout the process.

Appendix C: Case Study 4

Case study 4 involved two interviews with Architect 1, A1 and one interview with Client 4, C4. The description of case study 4 is structured as follows:

- Description of architect interview 1 and A1's relationship with C4

- Description of the client interview and C4's adjustment process during habitus shock

- Description of architect interview 2 and a summary to case study 5

Architect Interview 1

Results from the interview with A1 relating to his background and general approach to managing clients was presented in the previous *Section 5.1.1 Architect interview 1*. The final part of the architect interview which relates to Case study 4 will now be described.

A1 told the researcher that C4 contacted him when they purchased their house over a weekend and asked him to work on the renovation of their new house to which he agreed to. As outlined in *Section 5.3 Case study 3*, A1 described C4 as clients who were respectful and appreciative of the contributions that he brought to the relationship. A1 explained how this project was more complex than C4's first house project because it was quite a major renovation. He also said that C4B was more heavily involved on this project as compared to the previous one.

In particular he observed that C4 had come to take an increased interest in heritage design through their experiences with him on the project as he described in the following story:

Orientation
> 229: the house I'm doing for C4 at the moment is in a heritage area
> 230: I'm committed I suppose in a way to heritage buildings

Complicating action
> 231: so through the process they've become more aware of I suppose what a heritage house might look like in the area
> 232: and they walk the streets
> and they said to me "Oh, I've never looked at that before, you know, I've never looked at all that detail"

Evaluate meaning
> 233: So there are bits of that

Client Interview

Only one client interview was conducted across case studies 2 and 3 where C4 constantly referred to the two projects within the different stories. Therefore stories specifically related to either of the case studies were identified and discussed within each case study section.

Specifically for case study 3, stories were found in relation to:

- their relationship with the house from when first purchased, to how they embarked on the house project, to their experiences throughout the design stage of the project
- their relationship with the architect throughout the design stage

C4 indicated that they were "happy" with their experiences with A1 on the project. At the time of the interview, they were in the DA stage of the project. The house had not been completed at the time of the interview and as such the success of the project in terms of the building outcome cannot be evaluated at this stage.

Coding stories: five stages of culture shock

Five "critical moments" were identified from the interview with C4 which were introduced as meaningful throughout their habitus shock experience. Table A.3 provides an overview of the different stories coded into the three stages of culture shock.

Table A.3 Coding of C4's stories into the five stages of culture shock

Honeymoon:	Disintegration:	Reintegration:	Autonomy:	Interdependency:
The honeymoon stage is one of discovery where curiosity and interest guide one's behaviour to experience new culture as exciting or even dreamlike. People experiencing culture shock at this stage tend to be encapsulated by their own identity and often ignore the problems encountered.	The disintegration stage is one where the differences between cultures become evident which lead to feelings of confusion, isolation and loneliness. New cultural cues are misinterpreted and may lead to experiences of depression and loneliness.	The reintegration stage represents the beginning of recovery for people coming out of the disintegration stage. It is a stage where the new cues are re-integrated and one has an increased ability to function in the new culture. Although more capable to function in the new environment, one still holds feelings of resentment and hostility towards the "host" culture.	The autonomy stage is the continued process of reintegration where one is able to view the differences between cultures in an even more objective and balanced manner. One develops a new sensitivity and understanding about the "host" culture.	The final stage of the culture shock process, which is the interdependence stage is one where one accepts and enjoys the differences between cultures and is able to function in both the "old" and "new" culture. At this idealised stage, one has "moved from alienation to a new identity that is equally comfortable, settled, accepted, and fluent in both the old and new cultures"
		Title: "Son's unit"	Title: "The TV room"	Title: "Heritage design"
		Abstract C4A 111: we're hoping not to encounter a lot of the building problems that we had here C4A 112: like because of the amount of renovation up here **Complicating action** C4B 113: Yeah we sorta changed cos we thought that we wanted to have to be a lot closer to S C4B 114: because we were a bit unsure whether he was well enough C4B 115: but then we decided no we want to be more separate C4B 116: so we sort of changed the design a bit to make it more separate into a different residence C4B 117: so that was one of the changes. C4A 118: Well that was probably a major change cos at the moment he's very independent and he's got a flatmate as well. C4B 119: Oh that was another change. C4B120: We decided to have two bedrooms for him C4B121: so that he can share with somebody he wasn't there on his own C4B 122: and a bigger living area so we had him quite small and sorta really close to us C4B 123: and we thought we really shouldn't do that. **Evaluation** C4A 124: So it was a big change. C4A 125: But it was OK C4B 126: Well he probably planned the second way first C4B 127: and we'd say no, no, no S's gotta be closer C4B 128: and then went back to what he wanted	**Orientation** C4A 180: down there [second house project] I suppose with the front **Complicating action** C4A 181: cos we were wondering what to put in the front room C4A 182: and he's got a sort of like a TV area at the front C4A 183: because everything is facing the yard to get more sun C4A 184: well he said it's not gonna work watching tele C4A 185: so he sorta moved it to sorta over near the street. **Evaluation** C4B 186: Which was sorta good – we hadn't thought of that R 187: So there are things where he's come up with C4B 188: Oh lots of things C4A 189: Oh definitely C4B 190: And S's [C4's son] place too where you walk in from the back lane C4B 191: he's got a view over the yard you can look into the yard but the other part of the house cant see into his place somehow. C4B 192: Its really good.	**Abstract** C4B 242: Through this process? Yeah I've learnt a huge amount about especially Federation houses **Complicating action** C4B 243: cos I never noticed what they were made up of C4B 244: I sort of knew the look but now I know all the intricate bits on the post and the fretwork and the gable and all those things that I've never known before C4B 245: and I've been looking at houses everywhere and trying to pick bits that I like C4B 246: so yeah I've learnt heaps. C4B 247: Yeah I am enjoying it. R 248: I know C4B's now a little more interested in heritage design and those sorta stuff – does that happen with you as well or? C4A 249: yeah oh definitely yeah C4A 250: we sorta read through the magazines C4A 251: driving around and seeing what we like C4A 252: because originally I didn't like federation C4A 253: because I'm used to the modern copies of them that you see in the new suburbs C4A 254: and I thought oh no they're terrible C4A 255: but how they should be they'll probably be the only Australian I shouldn't say only but one of the only distinctively Australian style homes. C4B 256: Yeah still looking sorta at the decoration C4B 257: the gable and the post and the verandah like three in the corner and just the brackets on the verandah C4B 258: I just wanna get it all looking like it all fits together, well still looking. C4A 259: Work in progress. C4B 260: We're not in a hurry. C4B 261: We sorta are we're impatient but there's no timeframe **Evaluation** C4B 262: so we enjoy it more I think.

Table A.3 (continued) Coding C4's stories into the five stages of culture shock

Honeymoon	Disintegration	Reintegration	Autonomy	Interdependency
		Title: "The first elevation"		Title: "In council"
		Orientation		Orientation
		C4B 135: I think actually when we first saw the front of the house A1 had a bit of a very rough drawing		C4A 264: It's in the council at the moment.
		C4B 136: and it was sort of early on		C4A 265: But it's a major change this again has heritage issues
		Complicating action		Complicating action
		C4B 137: we just looked at the front of the house		C4A 267: but we want to sorta replicate the Federation style there
		C4B 138: and we thought oh no we really don't like that at all.		C4A 268: And its sorta a funny period at the moment
		C4B 139: But it was sorta a bit of a basic drawing wasn't it?		C4A 269: cos we've been in the council you know
		C4B 140: It was just a bit of a shock.		C4A 270: I think the neighbours should find it good you know what we put in there
		C4B 141: And we've moved on from that.		C4B 272: Yeah cos it all could change if they complain
		C4B 142: We sort of haven't got it finished yet out at the front but it's in the council.		C4A 273: So I'm just trying not to get too excited at the moment
		C4B 143: There's a little bit more to do – just a little decoration with edges.		C4A 274: just wait till it gets through once the DA's approved then well!
		Evaluation		C4A 275: I'll ring A1and sorta say have you heard anything
		C4A 144: But as you say it was more of the drawing.		C4A 276: and he'll say "nah nah"
		C4A 145: but we'll go back		C4A 277: I'll just keep ringing every week "whats going on?"
		C4B 146: Yeah we'll say no, no, no that's not what we need.		C4A 278: It's been 3 weeks and A1 tells me if it goes over 6 weeks you've got a problem so someone's maybe objected or something.
		C4B 147: We've done that well we've made a few changes		Evaluation
		C4A 148: Quite big changes		C4A 279: A1 is confident but he did point out that you never know
		C4A 149: We've got to the stage where we're starting to get some approvals from the mine subsidence		C4A 281: so the precedence is there
		C4A 150: and we go ah hang on		C4A 282: yeah from what he's given me it looks great you know
		C4B 151: A bit of work there…wasn't too bad		C4A 283: like it should be just sort of stamp, go through.
		C4A 152: But it was fine		C4A 284: But we had issues that we actually dealt with this heritage lady from the council on this place
				C4A 285: But A1 was really good with doing those sorta things.
				C4A 287: Yeah I'm pretty confident he's got it right.
		Title: "Getting excited"		
		Abstract		
		C4B 099: and it is a bit of a worry. I'm a little bit worried		
		Complicating action		
		C4B 100: It would be awful if we move down there		
		C4A 103: Yeah I think it's a big difference		
		C4A 104: here we sorta have the shell of the house here		
		Evaluation		
		C4A 105: I'm finding it hard to visualise the spaces		
		C4A 106: there's a lot of trust I guess at this stage		
		C4A 107: but he could walk in say you could imagine that wall going and you know and you knew the size of the rooms		
		C4B 109: And I think we wont know until its half done what it'll be		
		C4B 110: It'll be good I think.		
		C4B 111: We're looking forward to moving.		
		C4B 112: Yeah we've still got quite a lot of things to decide		
		C4B 113: like you know how to do the bathrooms and tiles		
		C4B 114: and halfway through a lot of that.		
		C4B 115: So yeah we're excited		

Linking stories: C4's adjustment process during habitus shock

This section explores C4's adjustment process throughout their habitus shock experience on the house project. The five stories previously identified and coded into the five stages of culture shock have been re-ordered and "pasted together" to form a "metastory" to demonstrate C4's adjustment process during habitus shock. The stories cover a period of approximately 6 months of the house project. A summary of the metastory was provided in Section X. A more detailed description of this metastory is now provided alongside the individual stories.

In Story 1, C4A and C4B demonstrated how through their experiences on the first house project they were able to foresee potential problems much earlier on their second project and that they were "hoping not to encounter a lot of the building problems" they experienced on the first project.

Title: "Son's unit"
STORY 1 Reintegration: So it was a big change…But it was OK
Abstract
      C4A 111: we're hoping not to encounter a lot of the building problems that we had here
      C4A 112: like because of the amount of renovation up here
Complicating action
      C4B 113: Yeah we sorta changed cos we thought that we wanted to have to be a lot closer to S
      C4B 114: because we were a bit unsure whether he was well enough
      C4B 115: but then we decided no we want to be more separate
      C4B 116: so we sort of changed the design a bit to make it more separate into a different residence
      C4B 117: so that was one of the changes.
      C4A 118: Well that was probably a major change cos at the moment he's very independent and he's got a flatmate as well.
      C4B 119: Oh that was another change.
      C4B120: We decided to have two bedrooms for him
      C4B121: so that he can share with somebody he wasn't there on his own
      C4B 122: and a bigger living area so we had him quite small and sorta really close to us
      C4B 123: and we thought we really shouldn't do that.
Evaluation
      C4A 124: So it was a big change.
      C4A 125: But it was OK
      C4B 126: Well he probably planned the second way first
      C4B 127: and we'd say no, no, no S's [C4's son] gotta be closer
      C4B 128: and then went back to what he wanted

Although perhaps a little more knowledgeable and experienced through their experiences on the first house project, this story highlights uncertainties are still inevitable on projects and that C4A and C4B were once again confronted with the iterative nature of the design process. In particular they described how they were unsure about the location and planning of their son's unit in relation to the overall layout of the house. They explained how they had changed their decision about the location of the unit from having it much closer to their unit to it being a more separate unit indicating how "it was a big change". For clients without prior exposure to the design process, major design changes and indecisiveness may be perceived as overwhelming or stressful. However, in this story, C4 did not

seem stressed as they described that "it was OK" despite making quite major changes to the design. The knowledge they acquired from their previous project about the nature of the design process provided them the ability to adjust with less difficulty to this second project. Story 2 demonstrates this further:

Title: "The first elevation"

Story 2 Reintegration: we just looked at the front of the house…and we thought oh no we really don't like that at all…But it was fine

Orientation

      C4B 135: I think actually when we first saw the front of the house A1 had a bit of a very rough drawing

      C4B 136: and it was sort of early on

Complicating action

      C4B 137: we just looked at the front of the house

      C4B 138: and we thought oh no we really don't like that at all.

      C4B 139: But it was sorta a bit of a basic drawing wasn't it?

      C4B 140: It was just a bit of a shock.

      C4B 141: And we've moved on from that.

      C4B 142: Changed it a bit.

      C4B 143: We sort of haven't got it finished yet out at the front but it's in the council.

      C4B 144: There's a little bit more to do – just a little decoration with edges and things.

Evaluation

      C4A 145: But as you say it was more of the drawing.

      C4A 146: but we'll go back

      C4A 147: We'll go back

      C4B 148: Yeah we'll say no, no, no that's not what we need.

      R 149: And you're comfortable about ringing A1 and letting him know you'd like things changed? You've got problems at all about that?

      C4A 150: Oh no no.

      C4B 151: We've done that well we've made a few changes

      C4A 152: Quite big changes

      C4A 153: We've got to the stage where we're starting to get some approvals from the mine subsidence

      C4A 154: and we go ah hang on

      C4A 155: so we were a little bit..

      C4B 156: A bit of work there…wasn't too bad

Evaluation

      C4A 157: But it was fine

In this story, C4 recalled the first time they were presented with a rough sketch of the front façade of the proposed design which they did not "really like at all" whereby they felt "it was just a bit of a shock". This story reinforces that habitus shock can still occur even though a client may have in a relationship with the architect on a previous project. It important to note that although C4 experienced habitus shock and were confronted with a design that did not suit their liking, they experienced minimal concern because of the situation as they described, "we've moved on from that" and "it was fine". They then explained how they had no hesitation in expressing to A1 any issues they had about the design of the house. It is suspected that a client with no experience in dealing with an architect on the design process would respond in the same manner as C4 did. The manner in which C4 responded to the presentation of a façade design demonstrates that they were better equipped with the ability to respond to unexpected situations. Having the knowledge and assurance

that they could keep "going back" to A1 and that whatever concerns that they had could be resolved provided them a degree of certainty in an uncertain environment.

In Story 3, C4B explained how they were looking forward to moving into the new house despite not being able to visualise the proposed design.

Title: "Getting excited"

STORY 3 Reintegration: but I'm finding it hard to sort of visualise the spaces that A1 has designed… there's a lot of trust I guess at this stage…

Abstract

      C4B 099: cos we really love it here. We love this house

      C4B 100: and it is a bit of a worry. I'm a little bit worried

Complicating action

      C4B 101: It would be awful if we move down there

      C4B 102: and then just didn't like it as much.

      R 103: Have you found any differences in terms of – I know you enjoyed the process of doing this house but have you actually found the process a bit easier with this other new house?

      C4A 104: Yeah I think it's a big difference

      C4A 105: here we sorta have the shell of the house here and so you can sort of visualise it a lot well I could anyway

Evaluation

      C4A 106: but I'm finding it hard to sort of visualise the spaces that A1 has designed

      C4A 107: there's a lot of trust I guess at this stage

      C4A 108: but he could walk in say you could imagine that wall going and you know and you knew the size of the rooms

      C4B 109: Easier to imagine this one yeah.

      C4B 110: And I think we wont know until its half done what it'll be like.

      C4B 111: It'll be good I think.

      C4B 112: We're looking forward to moving.

      C4B 113: Yeah we've still got quite a lot of things to decide quite a few just internal things

      C4B 114: like you know how to do the bathrooms and tiles and all that sorta thing

      C4B 115: and halfway through a lot of that.

      C4B 116: So yeah we're excited

In this story, C4B described how she was "a little worried" that they may not like the new house asmuch as they liked the house they were living in at the time. Her feelings at this stage could be attributed to her inability to visualise the spaces that A1 designed. Interestingly, when asked to compare between the two projects in terms of ease of visualising spaces, both C4A and C4B described how it was much easier to visualise the proposed design for the first project. C4A explained how this was due to the differences in the nature of the two projects. On the first house project, the "shell" of the house was largely retained and they were simply performing additions and alterations to the existing shell. Therefore, there was some form of reference, which assisted them to visualise the spaces better. On the other hand, the second house project involved a much more extensive renovation whereby only "one wall is being kept" from the original house. With no real "shell" acting as a form of reference, they were "finding it hard to visualise the spaces that A1 has designed" and that they "wont know until its half done". However, towards the end of the story they both indicated their level of trust in A1 in that the spaces he designed will "be good". This was again attributed to their experiences with A1 on the first project and in particular his ability to deliver an outcome they

"love". Therefore difficulties concerning their inability to completely visualise the spaces and the feelings of stress were eased at this stage through the trust and confidence they had in A1. As a result, they were able to look forward to the move and experience feelings of excitement even with the high level of uncertainty surrounding the design process.

In the following story, C4 reflected upon the design contributions that A1 has made on the project:

Title: "The TV room"
STORY 4 Autonomy: "Oh lots of things [he's come up with]… Its really good."
Orientation
     C4A 180: down there [second house project] I suppose with the front
Complicating action
     C4A 181: cos we were wondering what to put in the front room
     C4A 182: and he's got a sort of like a TV area at the front
     C4A 183: because everything is facing the yard to get more sun
     C4A 184: well he said it's not gonna work watching tele
     C4A 185: so he sorta moved it to sorta over near the street.
Evaluation
     C4B 186: Which was sorta good – we hadn't thought of that
     R 187: So there are things where he's come up with
     C4B 188: Oh lots of things
     C4A 189: Oh definitely
     C4B 190: And S's [C4's son] place too where you walk in from the back lane
     C4B 191: he's got a view over the yard you can look into the yard but the other part of the house cant see into his place somehow.
     C4B 192: Its really good.

Similar to their experiences on the first house project, C4 knew that they could rely on A1 to develop appropriate design solutions which they would have otherwise not considered. C4 continued to develop an increased appreciation of the value of A1 and the architectural habitus.

At the time of the interview which was approximately six months into the design process, C4 was able to respond to the uncertainties surrounding the design process and enjoy the process as Story 5 highlights.

Title: "Heritage design"
STORY 5 Interdependency: "so yeah I've learnt heaps … so we enjoy it more I think"
Abstract
     C4B 242: Through this process? Yeah I've learnt a huge amount about especially Federation houses
Complicating action
     C4B 243: cos I never noticed what they were made up of
     C4B 244: I sort of knew the look but now I know all the intricate bits on the post and the fretwork and the gable and all those things that I've never known before
     C4B 245: and I've been looking at houses everywhere and trying to pick bits that I like
     C4B 246: so yeah I've learnt heaps.
     C4B 247: Yeah I am enjoying it.
     R 248: I know C4B's now a little more interested in heritage design and those sorta stuff – does that happen with you as well or?
     C4A 249: yeah oh definitely yeah
     C4A 250: we sorta read through the magazines

C4A 251: driving around and seeing what we like

C4A 252: because originally I didn't like federation

C4A 253: because I'm used to the modern copies of them that you see in the new suburbs

C4A 254: and I thought oh no they're terrible

C4A 255: but how they should be they'll probably be the only Australian I shouldn't say only but one of the only distinctively Australian style homes.

C4B 256: Yeah still looking sorta at the decoration

C4B 257: the gable and the post and the verandah like three in the corner and just the brackets on the verandah

C4B 258: I just wanna get it all looking like it all fits together, well still looking.

C4A 259: Work in progress.

C4B 260: We're not in a hurry.

C4B 261: We sorta are we're impatient but there's no timeframe

Evaluation

C4B 262: so we enjoy it more I think.

In story 5, C4A and C4B described how they developed an increasing interest for heritage design and in particular the "Federation" style houses. They explained how they "leant heaps" and were enjoying the process of "driving around" and reading through magazines to observe the specific details that suited their preferences. In particular, C4B's increased involvement in this second project exposed her to the final outcome of the house and the process of arriving at the design. This provided her a sense of ownership which she enjoyed. Her desire to "get it all looking like it fits together" clearly demonstrated an increased sensitivity and understanding of the intricacies of the to enjoy the process even more.

At the time of the interview, C4 were going through the DA stage for their second house project. In the following story, C4A expressed feelings of anxiousness at this "funny period" where he's "trying not to get too excited" because the outcome was felt to be simply beyond their control.

Title: "In council"
STORY 6 Interdependence: Yeah cos it all could change if they complain or the council doesn't like it...But A1 was really good with doing those sorta things...
Orientation

C4A 264: It's in the council at the moment.

C4A 265: But it's a major change this again has heritage issues

Complicating action

C4A 266: and basically we want to knock it over

C4A 267: but we want to sorta replicate the Federation style there

C4A 268: And its sorta a funny period at the moment

C4A 269: cos we've been in the council you know

C4A 270: I think the neighbours should find it good you know what we put in there

C4A 271: but you never know

C4B 272: Yeah cos it all could change if they complain or the council doesn't like it

C4A 273: So I'm just trying not to get too excited at the moment

C4A 274: just wait till it gets through once the DA's approved then well!

C4A 275: I'll ring A1and sorta say have you heard anything

C4A 276: and he'll say "nah nah"

C4A 277: I'll just keep ringing every week "whats going on?"

C4A 278: It's been 3 weeks and A1 tells me if it goes over 6 weeks you've got a problem so someone's maybe objected or something.

Evaluation

    C4A 279: A1 is confident but he did point out that you never know the outcome

    C4A 280: but he's confident in what sort of development's being allowed around here

    C4A 281: so the precedence is there

    C4A 282: yeah from what he's given me it looks great you know

    C4A 283: like it should be just sort of stamp, go through.

    C4A 284: But we had issues that we actually dealt with this heritage lady from the council on this place

    C4A 285: But A1 was really good with doing those sorta things.

    C4B 286: Yeah he knew how to talk to them

    C4A 287: Yeah I'm pretty confident he's got it right.

As part of the DA process, it is a requirement that surrounding neighbours are notified of the proposed development and are offered the opportunity to provide their opinions of how the development in question sits within the existing streetscape. The final decision ultimately relies on a number of factors; however, complaints from the local community can often lead to a fairly lengthy and problematic DA process. C4B explained how the design of the house may have needed revisions as a result of complaints from neighbours or if "the council doesn't like it". Again, they took a degree of comfort in the assurance A1 was providing to them by drawing from their experiences on the first project. They recalled having similar issues with the DA process on the first house project where A1 "was really good with doing those sorta things". They recognised the higher level of complexity associated with this second project in terms of how it was a major change and how they were basically intending "to knock it over". At the end of the story, C4A described how he was "pretty confident he's [A1] got it right".

Architect interview 2

The second interview with A1 took place after the completion of all the interviews with his clients. Again A1 attributed the success of the project and relationship to the mutual respect that he and C4 had for each other in relation to the specific role they played in the relationship.

A1 was asked specifically how he felt C4's higher level of involvement on the project impacted on the relationship given his preference for clients to largely "leave you [him] alone". In the following story, A1 explained how even though C4 demonstrated a high level of interest or involvement on the project, they still respected his advice and suggestions where the major decisions were left to him.

Abstract

    066: Its kind of like if I go to my doctor and say you know I've got this whatever

    067: and then they say oh you should be taking these pills

    068: I might ask them why you know why they might be good or whatever

    069: but at the end of the day I wouldn't say no and so yeah I'm not gonna say no, I'm gonna take these ones

    070: so it's a little bit like that

Complicating action

    071: It comes down to the type of people –

    072: its not like they're not interested in architecture

    073: but its just what it is

    074: so you're involved, you're interested

075: but not to the point that they'll say you know I think this should be over here or we shouldn't have brick there we should have something else.

076: But that's mainly because you know they don't know enough about building

077: they're happy to – I make those decisions but if there's something like ah yeah I think we do sorta need that bathroom upstairs or something like that and that's their sorta level of involvement.

078: But just on Tuesday we had a site visit by the council and it was a chance for the neighbours to have their say sorta thing.

079: There's one particular neighbour who's right next door to us who was sorta offended I suppose by what we were doing.

080: And I afterwards spoke to them for a period of time and explained things to them and sorta calmed him down a little bit.

081: Having said that he was really good.

082: And his wife was a little bit agitated I suppose.

083: But C4A and C4B didn't play any part in it at all.

084: So I handle all those things and that's what you do.

Evaluation

085: So are they more involved in the process,

086: they're more interested perhaps

087: its you know they think its going to be a nice house they're interested in it from that level

088: and how are we going to re-use that and what should we do with this so its sort of interested

089: does it make it easier for me, maybe its I can understand better what its gonna be sorta thing you know.

090: They like how its laid out and the modern part they probably don't really understand but they're happy to go with that.

In this story, A1 emphasized his position in relation to the role of the architect and client in their relationship. Similar to the previous story where he utilised the analogy of the lawyer-client relationship, in this story A1 made comparisons to his relationship with his doctor to explain the nature of the his relationship with C4 on the project. A1 described how he is ultimately guided by his doctor's advice even though he may take interest and raise specific questions. Again A1 clearly indicated that as the expert in the relationship, he was in a better position to make informed decisions relating to the project, a position shared by both himself and C4. A1 indicated that he was ultimately the primary decision-maker and largely managed all the issues on the project.

A1 then explained how even though he was the primary decision-maker on the project, he was not "dictatorial" or obsessive" in making decisions concerning the finer project details which was largely left up to his clients.

Abstract

351: And I'm also not a dictatorial and I'm not obsessive you know.

352: I sorta like details and that

353: the ovens and the bits and pieces they all do that taps lights and whatever

354: because you know sure I can go through and do that

355: but I'm not so interested in it sorta thing.

Complicating Action

356: I sort out the plan and get the construction happening.

357: And whether its 100 dollar light or a 10 dollar light its up to them

358: and that's how their budgets going, how they're feeling, their taste.

359: I do the carcass for them they can do the rest.

360: I mean some people want me to do everything and that's fine too

361: but in the end of the day they'll just have to stomach the price and my style.

362: I think its kinda problem-solving

363: and this is what normally happens you go through a design process

364: it kinda looks good you can convince them that they get a good price the contract is signed and stuff the construction

365: and its enjoyable thing you go through the process and you get rid of the problems as they occur.

366: And in the back of your mind you think, oh it'd be really good to photograph this thing to do a drive-by later or whatever

367: but the reality of it is that once its done I rarely photograph them and I rarely drive-by them again.

R 368: : So you sorta let go in a way?

A 369: Yeah yeah.

370: Its really strange but you think that you're doing it all for the end so you can drive by it show people it and photograph it.

371: And its kinda weird but I think that's a personal thing.

372: I dont know if a lot of other people are like that.

Evaluation

373: But maybe its because you are so involved in it.

374: You know its sorta like you've got it to this point and you sorta own it

375: and then they move in and it sorta changes so its no longer yours anymore – its sorta different you know its not the conservatory you imagined you know.

376: But that's fine – now I know that will happen.

377: when I'm doing the project I think it'll be good when its finished but when its finished I dont want to have anything to do with it at all.

378: So its funny.

379: And its always like that.

380: So what you think you're getting out of it and you know what I thnk I probably get out of it is that you know yes they got their house

381: and we managed to build it and we solved these little problems as we went through

382: and that's good when it's all done

383: and that's probably what you get out of it.

In this story, A1 explained how he was mainly concerned with resolving the major project issues whereas the finer project details could be left up to the clients since it is largely driven by their budget and personal taste.

Appendix D: Ethics Application

Human Research Ethics Committee Hunter Area Research Ethics Committee The University of Newcastle Hunter Health INITIAL APPLICATION FOR **ETHICS APPROVAL FOR RESEARCH INVOLVING HUMANS**	*OFFICE USE ONLY:* Register No: Date Received:

NOTE: This form is to be used for applications to The University of Newcastle Human Research Ethics Committee (**HREC**), and/or the Hunter Area Research Ethics Committee (**HAREC**), Hunter Health.

Do not use this form to renew an existing approval or to apply for approval of additions or variations/amendments to an approved project – refer to *Renewal* and *Variation* application forms.

1   SHORT TITLE OF PROJECT *(limit 150 characters – see Guidelines)*

> The development of an *Habitus* model for architect-client relationships in house designs

2   APPROVAL FROM ANOTHER ETHICS COMMITTEE

Has this project been submitted (or will be submitted) to another

Ethics Committee for approval – this includes dual submission to   Yes [   ]   No [x]
HREC/HAREC?

If *YES*, name the committee(s), and give the status of each application?

Name of Ethics Committee and Institution	Application Reference No	Approved/Pending/ Rejected/To be submitted

3   CHIEF INVESTIGATOR _or_ PROJECT SUPERVISOR *(Note: only **one** person to be named)*

Name: Title / first name / family name	Ms Kerry London
Qualifications & position held:	B. Sc (Arch) B. Arch. (Hons) M. Building PhD (submitted) Senior Lecturer CRC-CI University of Newcastle Node Director
Organisational unit & mailing address:	School of Architecture & Built Environment Faculty of Engineering & Built Environment The University of Newcastle
Telephone and Fax:	Tel: 02 4921 5778 Fax: 02 4921 5771
Email address:	Kerry.London@newcastle.edu.au

4   CO-INVESTIGATORS *and/or* STUDENT RESEARCHER

Name: Title / first name / family name	Ms Jessica Chen Pooi Sun
Qualifications & position(s) held:	B. Sc (Arch) B. Arch. (Hons) Masters Candidate Research Assistant
Organisational unit & mailing address:	School of Architecture & Built Environment Faculty of Engineering & Built Environment The University of Newcastle
Telephone and Fax:	Tel: 02 4921 5809 Fax: 02 4921 5771
Email address:	Jessie79@bigpond.com

Name: Title / first name / family name	Professor Michael Ostwald
Qualifications & position(s) held:	B. Sc (Arch) B. Arch (Hons 1) PhD Professor of Architecture Head of School
Organisational unit & mailing address:	School of Architecture & Built Environment Faculty of Engineering & Built Environment The University of Newcastle
Telephone and Fax:	Tel: 02 4921 5776 Fax: 02 4921 6913
Email address:	Michael.Ostwald@newcastle.edu.au

Copy table and repeat for each additional co-investigator.

5   STUDENT RESEARCH

Is the research the project of a student of The University of Newcastle?   Yes [x]   No [ ]

(**Note***: coursework students applying to the Hunter Area Research Ethics Committee (HAREC) must **first** obtain approval from the respective faculty based research ethics committee.)*

If *YES:*	Name of student:	Jessica Chen Pooi Sun	Student No:	3010294
	Course of study:	Master of Architecture		
	Principal supervisor:	Kerry London		

6   ESTIMATED DURATION OF PROJECT (dd/mm/yy)

This is the period during which you anticipate contact with participants, their personal records, or human tissue samples.

From: 28 Feb 2004   To: 28 Feb 2007

7   FUNDING

Is the project the subject of an application for funding to an internal or external grants body, drug company, etc?   Yes [ ]   No [x]

If *YES*:   (a)   List the funding sources and give the status of each application.

Funding Body	Approved/Pending/Rejected/To be submitted

    (b)   What is the exact project title on the funding application(s)?

8   PRIVACY LEGISLATION

Does the project involve access to personal information held by a Commonwealth department or agency, or a private sector organisation?

Yes [ ]   No [**x**]

If *YES*, will the access to personal information be **without** the consent of the individual(s) to whom the information relates?

Yes [ ]   No [ ]

If *YES to both of the above*, specify the type of data to be accessed/collected, the departments/agencies holding the information, and the number of records involved.

9   AIMS AND VALUE OF PROJECT

Using plain English, provide a concise and simple description of your proposed research, which sets out the background, precise aims/hypotheses/research questions, why you consider the research is worth doing, and what its potential merit and significance might be. Include references from your literature review to support the description.

Background

The quality of life and sustainability of a community is highly dependent upon the performance of the structures, buildings and streetscapes that shape its built environment. Therefore the condition of houses that make up a majority of the built environment is relevant to the enhancement of communities' quality of life (RAIA, 2004). The domination of the residential market by multi-national housing developers has given rise to deteriorating living conditions globally (RAIA, 2000; Loeffler, 2003; Driggs, 2004). In Australia, despite encouragement from governments for improved housing standards most recent residential developments although complying with required council building codes have left much to be desired (RAIA, 2004). Although previous studies have identified the significance of various concepts to the quality of housing such as affordability, flexibility, security, homelessness and sustainability (Berry, 2001; Croce, 2001; Hall et al, 2001; Maclennan, 2001; Gurran, 2002; McNelis et al, 2002; Armstrong and Head, 2004; Dale, 2004), little research explores the importance of architects' involvement in the residential market to the overall quality of the built environment. This is somewhat surprising given the potentially significant role that architects can play in lifting the quality of houses and in the transformation of the way people live.

Notwithstanding support from governments and the Royal Institute of Architects (RAIA) to strengthen architects' position in the housing domain, anecdotal evidence suggests that architects are still disinclined to undertake work in the residential market. Despite efforts such as the establishment of the State Environmental Planning Policy (SEPP), which makes compulsory all residential building developments above three-storeys to be carried out under the supervision of a registered architect, the level of involvement of architects in the residential market has remained largely minimal. Many factors may impact upon an architect's inclination towards designing houses. However, a key factor has been identified as the architect's reluctance to commit to potentially complex and problematic situations involved in the design of houses (Cowdroy, 1992; Wakely, 2003). It is generally acknowledged that architects and clients develop differing perceptions of architecture (references). As a result, conflicting interests between the architect and client in house designs often present numerous challenges such as difficulties in achieving integration of shared understanding (Sebastian, 2003).

The house environment has been well established within the research literature. A research gap exists, however, through emphasis having been given to the oversimplified and straightforward thinking of the design process of houses from a theoretical perspective. Consequently there is little known regarding the complexities involved in the design process of houses in realistic practices, particularly in regard to the problematic architect-client

relationship. There is no doubt that the systematic processes present in the theoretical models may lead to highly successful designs. However there is a lack of consideration in the research literature that in practice, the diverse backgrounds of architects and clients can often lead to gaps between expectations and realizations thereby resulting in potential loss of fees, time delay and unsatisfactory parties (Emmit, 1999; Brown, 2001).

The most significant work which relates to the house environment can be classified into three broad categories:

      1. Comparative analysis between theory (assumptions) & practice (outcomes)

      2. Design, development and evaluation models, guidelines and checklists

      3. Analyses of differences in perceptions between architect and client

The three categories are now explained in further detail. Firstly, there has been one major comparative study (Cooper & Hackett, 1968), which was aimed at uncovering the 'real' events of the design process of two moderate-income housing developments. The study was a response to the focus given in past research to the theoretical understanding of the design process of houses. It identified the involvement of numerous actors who each played active and influential roles at varying stages of the design process of the two developments. It simply matched the original intentions of all actors against the final physical outcome of the project to identify the extent to which the assumptions of the architect matched the actual needs of the users. The study did not identify why the events took place or why and how certain actors or groups formed such expectations. However, it served to highlight the importance of making explicit the different requirements, perceptions, and shared meanings that are embedded in the various cultural backgrounds, practices and experiences of the individual actors in a project.

The second category of studies is aimed towards the development of models, guidelines and checklists that seek to capture the design, development and evaluation of houses. These studies adopt social, cultural and psychological perspectives (Lawrence, 1987) to the design, meaning and use of houses. These studies have been typically limited to:

1. exploratory case studies (Cooper Marcus, 1995; Nylander, 2002; Jacobson et al, 2002) that describe the measurable and non-measurable attributes of houses,

2. post occupancy evaluations (Sanoff, 1979, Zeisel, 1981; Canter and Rees, 1982) that determine user satisfaction in terms of preferences for house types and styles, and

3. empirical, theoretical and methodological studies from environment-behaviour, architectural psychology and socio-cultural research (Canter, 1974; Michelson, 1980; Rapoport, 1982, Stokols and Shumaker, 1982; Marsh, 1990;) that explore user attitudes towards various cultural and environmental situations of houses

The third category of studies consists of analyses of differences in perception between architects and non-architects or clients of architecture (Lipman, 1969; Berkeley, 1973; Dogan & Zimring, 2002) and houses (Rapoport, 1982; Cowdroy, 1992; Wakely, 2003). Most of the studies point to the fact that there is an inevitable mismatch (Jencks, 1969; Mitchell, 1974; Hertzberger, 1977; Rapoport, 1982) in the perception of architecture between architects and clients but what the studies also indicate is that the situation need not suffer from mutual ignorance of values and attitudes (Illingworth, 1980). A recent study (Dogan & Zimring, 2002) performed to examine the relationship between the briefing process and design of the First Unitarian Congregation of Rochester by internationally acclaimed architect Louis Khan demonstrated how divergent requirements, shared meanings and perceptions of the architect and client were continuously shaped and changed throughout the design process.

The present study builds upon existing literature by exploring how and why conflicting requirements, shared meanings and perceptions are shaped and changed, with a view towards developing theory on how to achieve positive architect-client relationships within the design of houses. The concept of *Habitus* as developed by French sociologist Pierre Bourdieu is most useful for gaining a deeper understanding of differing perceptions in architecture. *Habitus* is not a new concept and has been heavily researched and applied to research areas such as sociology but to date no studies have been uncovered in relation to its applicability in architectural research.

Habitus, 'systems of durable, transposable dispositions' entails that the nature of architecture as a specialized activity places architects within an *'architectural habitus'* comprised of unique dispositions, possessing specialist knowledge, skills and education, socially acquired through experiences and practice thereby distinguishing themselves from their clients who are not trained in the field of architecture (Bourdieu, 1977). The concept of *Habitus* may help to explain why some buildings in the environment are deeply rejected by the public whilst others are

widely accepted in that the acceptance of buildings is largely dependent upon the compatibility of the dispositions inscribed within the different habitus at play. A high occurrence of mismatch of habitus between architects and the public has resulted in an increasing distancing of the architectural community from the general public (Winter, 2003).

Consistent with the observations raised by the previous study (Dogan & Zimring, 2002), Scahill (2004) suggests that despite the unique dispositions that are inscribed within a *Habitus*, a person's perceptions can undergo transformations through fundamental environmental changes and/or 'pedagogic action'. In a similar vein, the client's improvisation of the architecturally designed house is in itself a representation of a shift in the client's dispositions. Through their lived experiences, clients continuously re-interpret the house by insinuating into the architect's design personal desires and goals thereby indicating the possibility for transformations in the meaning and use of the house.

Whilst there have been subtle implications within the work of Bourdieu indicating that there is potential for change in the structuring processes and organizing principles of the *Habitus*, more research is needed on how such social conditions change (Schwartz, 1997). Specifically there is the need to explore the extent to which the meaning and use of the house can change when there is a collision of *Habitus* between the architect and client. A detailed understanding of how the architect and client's meanings and use of the house can change and an examination of the inter-relationships of the overlapping dispositions between *Habitus'* will contribute to the successful design of houses.

Therefore, the present study develops a model for architect-client relationships in house designs based upon the notion of overlapping *Habitus*. The design of houses necessitates a collision of Habitus whereby dispositions within the architect and client *Habitus'* overlap and can potentially undergo transformations. Such transformations demonstrate an increase in the understanding of the meaning and use of the house by the architect and client. It is proposed that an increased understanding of the client's perspective of the house by the architect is highly relevant to the achievement of successful project outcomes within the house environment. Likewise, an enhanced knowledge and appreciation of the house by the client through interactions and experiences with the architect is a reflection of a positive architect-client relationship and the achievement of increased enjoyment and satisfaction within the house.

Project Aims

The purpose of this research is to explore the complex nature of the architect-client relationship in the design of houses and the differing meanings and use that the architect and client attach to the house. This study explores new territory in architectural research by developing a model for architect-client relationships specifically in house designs based upon the notion of overlapping *Habitus*. The development of the model relies upon the re-interpretation (improvisation/adaptation) of the architecturally designed house by the client to adapt to personal goals and desires.

The general research question that will be addressed is "To what extent can the meanings and use that are attached to the house by both the client and architect change?"

The research objectives are:

1. To identify and map design processes that architects undertake when designing houses
2. To identify the architect and client's dispositions (perceptions, appreciations and ways of operating or rules of conduct) and thus the definition of the architect and client's habitus
3. To identify the meanings and use that the architect and client attach to the house
4. To identify transformations in the meaning and use of the house through experiences from the design of the house (if any)
5. To describe the inter-relationships of the overlapping dispositions inscribed within the client and architects Habitus when there is a collision of Habitus

Project Significance

Architectural profession: The study seeks to understand motivations for the utilisation of architectural services in house projects and provides the opportunity to address the individual needs of architectural practitioners and the architectural profession as a whole. In keeping with the Royal Australian Institute of Architect (RAIA)'s aims to maintain the integrity and standing of the profession by raising design standards of the built environment architects play a major role in addressing the serious issue of unmet housing needs in Australia (RAIA, 2004).

Architects reluctance to participate in house designs means a loss of contact with the wider community, on whom the profession relies upon for societal consensus as the basis for independence and self-regulation (Cowdroy, 1992).

This study provides the opportunity to enhance the public perception of the architectural profession, as information collected through this study will be used to contribute to a better understanding of how to achieve constructive architect-client relationships within the house environment. The study is also significant for architects individually in that the design of houses is characterised by close personal relationships and the involvement in the solution of family and neighbourhood problems. Many architects identify these characteristics as desirable and as such may find the housing domain attractive (Cowdroy, 1992).

National growth and sustainability: A nation's growth and sustainability is reflected by the design and building quality of its built environment (RAIA, 2001). Thus the last decade has seen Australian governments actively seeking to improve the quality of life and sustainability of communities by promoting the improvement of its built environment through various programs and initiatives such as the declaration of year 2004 as the Year of the Built Environment (YBE 2004). The endorsement of the YBE 2004 by a myriad of diverse organizational bodies indicates the growing recognition for the significance of the built environment to communities at all levels. As pointed out by Federal Minister for Environment and Heritage, "The built environment is relevant to us all – from the houses we live in to the way we plan our cities and the way our buildings impact on the natural environment" (RAIA, 2004).

Central to the objectives of the YBE 2004 were major initiatives to encounter key issues in the housing industry in response to the escalating concern over the detrimental effects of the deteriorating living conditions in the built environment. Housing needs that are not met may lead to many social and economical issues for the country and may contribute negatively to health, education, crime, employment prospects and family and community relationships (Phibbs, 1999).

As highlighted previously, expected outcomes of the study would help form a deeper understanding of the architect-client relationship in the design of houses. Increased knowledge and understanding of the architect-client relationship could potentially contribute to an increased participation of architects in the house environment who play major roles in lifting the quality of houses and in the transformation of the way people live. Therefore this study would in the longer term contribute to the growth and sustainability of Australia by improving the quality of housing conditions.

Research:

This study contributes the current body of literature in the house environment by exploring the design process involved in house projects. The study also contributes to architectural research in that it provides the opportunity for further avenues or paths for research as the study explores the applicability of concepts from sociology research.

References

Armstrong, R. and Head, G. (2004) Liveable Neighbourhoods: Guiding New Developments for a more Sustainable Urban Future, Case Study, Sustainability Policy Unit, Department of the Premier and Cabinet, Govt. of Western Australia

Australian Broadcasting Television (ABC) (2000), In the Mind of the Architect, A co-production between ABCTV and The Space, ABC Arts and Culture Online, http://www.abc.net.au/arts/architecture/

Berry, M. (2001) New Approaches to Expanding the Supply of Affordable Housing in Australia: An Increasing Role for the Private Sector, Positioning Paper, Australian Housing and Urban Research Institute (AHURI) RMIT Research Centre

Berkeley, E. (1973) More than what you want to know about the Boston City Hall, Architecture Plus, Feb, 72-77

Brown, S. (2001) Communication in the Design Process, London: Spon Press

Bourdieu, P. (1977) Outline of a theory of practice, Cambridge: Cambridge University Press (English translation by R. Nice of Esquisse d'une theorie de la pratique, Librarie Droz, Geneve)

Canter, D. (1974) Psychology for Architects, London: Applied Science Publishers Ltd.

Canter, D. and Rees, K. (1982) A multivariate model of housing satisfaction, International Reveiew of Applied Psychology, 31 (2) (special issue)

Cooper Marcus, C. (1995) House as a Mirror of Self: Exploring the deeper meaning of home, Berkeley: Conari Press

Cooper, C. and Hackett, P. (1968) An analysis of the design process at two moderate-income housing developments, Working Paper No. 80, Center for Planning and development Research, University of

California, Berkeley

Croce, C. and Zakharov, R. (2003) A Future Role for Community - Delivering Affordable Housing, National Housing Conference, Adelaide, 2003

Cowdroy, R. (1992) Relationships between outcomes of proposals for house alterations and life issues affecting the houseowners, PhD thesis, The University of Newcastle

Dale, H. (2004) Housing Finance Confirms Modest Easing Ahead, Housing Industry of Australia

Dogan F. and Zimring, C. (2002) Interaction of programming & design: The First Unitarian Congregation of Rochester & Louis I. Kahn, Journal of Architectural Education, 56 (1), 47-56

Driggs, E. (2004) Deteriorating Living Conditions in Cuba, An Information Service of the Cuba Transition Project, Institute for Cuban and Cuban-American Studies, University of Miami, Issue 59, http://ctp.iccas.miami.edu/FOCUS_Web/Issue59.htm

Emmitt, S. (1999) Architectural Management – an evolving field, Engineering, Construction and Architectural Management, 6(2):188-196

Gurran, N. (2002) Housing policy and sustainable urban development: Evaluating the use of local housing strategies in Queensland, New South Wales, and Victoria, Positioning Paper, Australian Housing and Urban Research Institute (AHURI), University of Sydney Research Centre

Hall, J., Berry, M. and Carter, G. (2001) Policy Options for Stimulating Private Sector Investment in Affordable Housing Across Australia, Stage 2 Report: Identifying and Evaluating the Policy Options, Affordable Housing National Research Consortium, Sydney

Hertzberger, H. (1977) Architecture for People, Architecture and Urbanism, 75, 124-152

Illingworth, D. (1980) What is important in a house? A comparative study of architects and home owners, in People and the Man Made Environment: Building, Urban & Landscape design related to Human Behaviour, Department of Architecture, University of Sydney

Jacobson, M., Silverstein, M. and Winslow, B. (2002) Patterns of Home: The Ten Essentials of Enduring Design, Newtown: The Taunton Press.

Jencks, C. and Baird, G. (1969) Meaning in Architecture, London: Barrie & Rockliff: The Cresset Press

Lawrence, R. (1987) Housing, Dwellings and Homes: Design Theory, research and practice, Great Britain: John Wiley and Sons Ltd

Lipman, A. (1969) The Architectural Belief System and Social Behavior, The British Journal of Sociology, June (20), 190-204

Loeffler, J. (2003) The Benefits of a Shrinking World Population, ENVS 002, http://fubini.swarthmore.edu/~ENVS2/jloeffl1/envs-paper4.htm

Maclennan, D. (2001) Putting Housing in its Place: A Vision for the future, National Housing Conference, Brisbane, 2001Marsh, P. (1990) Human Behavior: At Home, New York: Marshall Cavendish Corporation

McNelis, S., Hayward, D. and Bisset, H. (2002) A private retail investment vehicle for the community housing sector, Australian Housing and Urban Research Institute (AHURI)

Michelson, W. (1980) Long and short range criteria for housing choice and environmental behaviour, Journal of Social Issues, 36 (3), 135-149

Mitchell, H. (1974) Professional and Client: An Emerging Collaborative Relationship in Lang, J. and Burnette, C., Designing for Human Behaviour, Canada: John Wiley & Sons

Nylander, O. (2002) Architecture of the Home, England: Wiley-Academy

Perin, C. (1974) The Social Order of Environmental Design in Lang, J. and Burnette, C. Designing for Human Behaviour, Canada: John Wiley & Sons

Phibbs, P. (1999) The Social and Economic Impacts of Unmet Housing Needs, Occasional Paper 4, Housing Policy and Research, Queensland Government Department of Housing

Rapoport, A. (1982) The Meaning of the Built Environment: a nonverbal communication approach, Beverly Hills, CA: Sage

Royal Australian Institute of Architects (RAIA) Media Release (2004) Six Barriers and 39 Steps to Sustainable Cities, http://www.architecture.com.au/i-cms?page=4668

Royal Australian Institute of Architects (RAIA) Media Release (2000) NSW Architects support Carr's commitment to good design – SEPP 65, http://www.architecture.com.au/i-cms?page=2293

Royal Australian Institute of Architects (RAIA) Media Release (2004) Architects Call for Design Review, http://www.architecture.com.au/i-cms?page=4554

Royal Australian Institute of Architects (RAIA) Media Release (2001) There is no future in the budget, http://www.architecture.com.au/i-cms?page=2282

Royal Australian Institute of Architects (RAIA) About the RAIA, Mission Statement, http://www.architecture.com.au/i-cms?page=27

Royal Australian Institute of Architects (RAIA) Joint Media Release (2004) Celebrating excellence in the Year of the Built Environment, http://www.deh.gov.au/minister/env/2004/mr25may04.html

Royal Australian Institute of Architects (RAIA) YBE 2004 News (2004) $168.5 million for Built Environment

in 2004, http://www.deh.gov.au/minister/env/2003/mr13may1203.html

Sanoff, H. (1979) Design Games: playing for keeps with personal and environmental design, Los Altos: William Kaufman

Scahill, J. (2004) Meaning-Construction and Habitus, http://www.ed.uiuc.edu/EPS/PES-Yearbook/93_docs/SCAHILL.HTM

Schwartz, D. (1997) Culture & Power: The Sociology of Pierre Bourdieu, USA: The University of Chicago Press

Sebastian, R. (2003) 'Reflective Design Management: Social-Psychological Approach to Design Collaboration', Design and Research AASA 2003

Stokols, D. and Sumaker, S. (1982) The psychological context of residential mobility and well-being, Journal of Social Issues, 38 (3), 149-171

Wakely, M. (2003) Dream Home: Our houses and us, Crows Nest, NSW: Allen & Unwin

Winters, E. (2002) 'Art, architecture and their public', The Journal of Architecture, Winter (7), 383-390

Zeisel, J. (1981) Inquiry by design: Tools for Environment-Behaviour Research, Monterey, CA: Brooks/Cole

10 REPLICATION STUDIES

Has the same or a similar study been conducted in Australia or overseas?   Yes [ ]   No [x]

If *YES*, provide a brief statement giving your reasons and justification for wishing to replicate the work, with a brief but representative, literature review.

[ ]

11 SPECIFIC TYPES OF RESEARCH

Does the proposed research involve any of the following?

If *YES*, refer to the relevant section of the *National Statement on Ethical Conduct in Research Involving Humans* (given as NS ….) and provide a statement detailing how your research protocol conforms to the requirements of the Statement.

Children or young people under 18 years of age? (NS 4)   Yes [ ]   No [x]

People with an intellectual or mental impairment, temporary or permanent? (NS 5)   Yes [ ]   No [x]

People highly dependent on medical care, eg emergency care, intensive care, neonatal intensive care, terminally ill, or unconscious? (NS 6)   Yes [ ]   No [x]

Aboriginal and Torres Strait Islander individuals, communities, or groups? (Guidelines and NS 9)   Yes [ ]   No [x]

Other specific cultural, ethnic or indigenous groups? (NS 8 –'Collectivities')   Yes [ ]   No [x]

Assisted reproductive technology? (NS 11)   Yes [ ]   No [x]

Epidemiology research? (NS 14)   Yes [ ]   No [x]

Use of human tissue samples? (NS 15)   Yes [ ]   No [x]

Human genetic research? (NS 16)   Yes [ ]   No [**x**]

Deception of participants, concealment or covert observation? (NS 17)   Yes [ ]   No [**x**]

[   ]

12   CLINICAL TRIALS

Does the project involve the use of drugs, alternative or complementary therapies, therapeutic devices, or departure from standard treatment/care?   Yes [ ]   No [**x**]

If *YES*, complete and attach **APPENDIX A.**

13   SAFETY IMPLICATIONS

Does the proposed research involve work on, use of, or exposure to any of the following?

Genetically modified organisms	Yes [ ]	No	**x**
Biologically hazardous materials	Yes [ ]	No	**x**
Chemically hazardous materials	Yes [ ]	No	**x**
Carcinogens	Yes [ ]	No	**x**
Teratogens	Yes [ ]	No	**x**
Radioisotopes	Yes [ ]	No	**x**
Ionising radiation	Yes [ ]	No	**x**
Non-ionising radiation	Yes [ ]	No	**x**
Any other potential safety hazard for either participants or researchers?	Yes **x**	No [ ]	

If *YES* to any of the above, provide details **and** contact the Occupational Health and Safety Unit at The University of Newcastle.

A Safety Plan will be negotiated with the University of Newcastle's Occupational Health and Safety Unit (refer to Q.16 – Duty of Care to participants and researchers: Welfare of researcher)

14   RESEARCH PLAN AND PROCEDURES

Provide a plain English description of the proposed research plan and procedures, **using the following headings** (*for more information refer to Guidelines)*:

What is the research design/method?

Research Characteristics & Methodology Justification

The characteristics of this research can be summarised as follows:

1. This is exploratory and inductive research because although there have been numerous architectural empirical studies surrounding the house environment there have been few studies that specifically explore the complex architect-client relationship in the design and construction of houses and the differing meanings and use that they attach to the house

2. There is little theory related specifically to practical ('real') aspects involved in the design of architecturally designed houses therefore it aims to investigate in-depth architect-client relationships in house designs and seeks to describe and explain how architects and client achieve successful house designs

3. The empirical work in the house environment has either implicitly or explicitly indicated that the client itself provides the real measure of success of the house, which is impacted by the architect-client relationship; however it has not been investigated to the extent where it can explicitly provide rich descriptions of such situations

4. This research aims to investigate specific examples that are representative of the phenomenon where the architect and client have been successful in achieving a

constructive relationship through the design of the house; it is suspected that there are only a limited number of examples that reflect this and can provide descriptions of the phenomenon to explain 'how' and 'why' the architect and client managed to achieve successful house designs

The case study methodology is considered an appropriate choice for this research because it is generally acknowledged that case study research:

1. is focused on studying a setting or phenomenon embedded in its real-life context and it encourages in-depth investigation;

2. investigates a research problem which is based on interpretation; 'how' and 'why' questions (Yin, 1994).

3. allows for the selection of cases which are exemplars of the phenomenon which is under exploration

Research Design

A case study methodology will be used for this research project through the investigation of two case studies. Two private houses designed by the same architect will be investigated in-depth with the aim of developing a *Habitus* model for architect-client relationships that examine the architect and client's increased understanding of the meanings and use of the house. To date there has been no study that specifically explores the architect-client relationship based on the notion of overlapping *Habitus* in house designs and therefore the present study has an exploratory nature with an emphasis on development of further theories. Each house designed by the architect will make up one case study.

There are two main phases to the study:

1. Phase 1: Architect Study
2. Phase 2: Client Study

Phase 1

In this phase, there are three main stages to developing an understanding of the nature of the architect's design philosophy and the context in which he/she undertakes work in the house environment in relation to his/her habitus and his/her understanding of the meaning and use of the house

1. Stage 1: Analysis of documents relating to the architect, client and/or house (interview transcript, published statements in relation to architects motivations for the design of houses in general and the specific case study houses, articles/text in books, professional reports/reviews in the media)

2. Stage 2: An interview with the architect who designed the two houses for approximately 60-90 minutes. Prior to this, the architect will complete a questionnaire and return the completed questionnaire to the Research Team

Phase 2

In this phase, there is one main stage to developing an understanding of the nature of the client's habitus and his/her understanding of the meaning and use of the house. Interviews with clients (1-2 for each case study house) for approximately 60-90 minutes. Prior to this, clients will complete a questionnaire each and return the completed questionnaires to the Research Team

The process of triangulation will be carried out from the data collected in relation to changes in the architect and client's understanding of the meaning and use of the house.

Where will the project be conducted?

(Identify any schools, hospitals, organisations, etc, that are to be involved.)

It is anticipated that interviews with clients and family/friends/neighbours will be conducted at the participant's house to provide the opportunity to enhance the quality of the interview, as they will be in an environment that is central to the discussion of the study. However, participants are informed on the Information Packages that interviews can be conducted at their homes or a place of their preference/convenience and therefore the final decision is left up to the individual participants. The interviews with the architect and colleagues are expected to be conducted at the participant's workplace. Again, participants are provided the opportunity to decide on their preferred place for the interviews to be conducted.

What is the participant group(s) and why has it been selected?

The participant groups for the study are as follows:

1. Group 1: Those who are registered architects and designs houses for clients who will

live in the houses (Architect)

2. Group 2: Those who have utilised the services of a registered architect in the design of a house and have experiences of living in the house (Clients)

The selection of the participant groups are due to the following reasons:

Group 1: Architect

1. to clarify why the participant is working in the house environment and the context with which the participant undertakes the work

2. to gain insight into the participant's dispositions (perceptions, appreciations, tastes and ways or rules of conduct) and thus the definition of the architect's habitus

3. to gain insight into the meanings and use that the participant attaches to the house and identify the changes and the reasons for change (if any)

4. to explain design processes and difficulties encountered in the design process of houses and successful strategies or processes used for particular houses

5. to map design development processes, client interactions and experiences specifically on the two case study houses

6. to allow triangulation of the data collected in relation to the clients perceptions and understanding of the meaning and use of the house

Group 2: Clients

1. to map the design processes and identify difficulties experienced by participants in the design of their house

2. to gain insight into participants experiences and interactions (with the architect) related to the house

3. to gain insight into the participants dispositions (perceptions, appreciations, tastes and ways or rules of conduct) in relation to the house and thus the definition of the client's habitus

4. to identify participant's understanding of the meaning and use of the house from the start of the design of the house till present and thus reveal changes or transformations in the meanings and use that the client attaches to the house (if any)

5. to identify methods and techniques participants utilised to make the house 'habitable' and adapted to their personal desires and goals

How many participants will be recruited and what is the rationale for that number?

1 architect who has designed two houses for private clients will be interviewed to enhance the potential for consistent comparison hence generalisation of resultant theory.

It is anticipated that there will be 1-2 clients interviewed from each case study house.

As this is an exploratory investigation, it is expected that 1 architect, and 1-2 clients (each case study) should provide sufficient information on processes, experiences and interactions in the design of houses to achieve the study's aims to identify potential changes/transformations that take place in the architect and client's understanding of the meaning and use of the house. Furthermore, the widest accepted range to the number of cases and participants in qualitative research falls between two to four as a minimum and ten to fifteen as a maximum (Lincoln and Guba, 1985; Romano, 1989; Eisenhart, 1989; Patton, 1990).

References

Eisenhardt, K. M. (1989) 'Building theories from case study research', Academy of Management, 14 (4), 532-550

Lincoln, Y. S. & Guba, E. G. (1985) 'Naturalistic Inquiry', London: Sage Publications

Patton, M. Q. (1990) 'Qualitative Evaluation and Research Methods', Newbury Park, CA.

Romano, C. (1989) 'Research strategies for small business: a case study', International Small Business Journal, 7 (4): 35-43

Yin, R. K. (1994) Case Study Research – Design and Methods, Applied Social Research Method Series 5, 2nd ed., Newbury Park, CA: Sage

How, by whom, and where, will potential participants be selected and approached to receive the invitation to participate?

(Attach the full number of copies of letters, advertisements, posters or other recruitment material to be used.)

To obtain the consent of the four participant groups to participate, the suggested method will be an approach via written correspondence (email) from the Principal Researcher to the Architect (Participant Group 1). Email address of the architect will be obtained through the internet on the architectural firm's website. The architect will be provided an Information Package which will outline in detail the study aims and invite him/her to participate in an interview and to act as the Research Study Coordinator. The Information Statement will also state clearly what is required of him/her as the Research Study Coordinator.

Upon receiving consent from the Research Study Coordinator, he/she will subsequently identify and approach potential participants and distribute Information Packages to Clients (Participant Group 2), which will outline in detail their rights and what is required of them. Access to participants will be determined through discussions with the Research Study Coordinator. If the participants agreed to participate, they will inform the researcher through mail (self-addressed postage paid), email or telephone.

How much time will potential participants have to consider the invitation to participate?

Participants will be given a timeframe of 2 weeks to decide if they wish to participate in the interviews. After this time, if there is a lack of response a reminder mail or email will be forwarded to the participants. If participants wish to participate they will be asked to read the Information Statement and be sure that they understood its contents before they consented to participate. They will be provided with the opportunity to contact the researcher to ask further questions. If they agreed to participate, they will inform the researcher through mail, email or telephone. The researcher will then contact them to arrange a time convenient for the interview to be held at their house (or wherever most convenient for the participant).

What is required of participants?

(Attach 4 copies of any surveys, interview schedules, data sheets, etc to be used.)

Participants who agree to participate will be asked to be involved in an individual interview which will run for approximately 60 to 90 minutes. The interviews will be conducted at the participants' house or workplace (or wherever most convenient to them), depending upon participant group. All interviews will be taped and transcribed by the researcher so that it can be analysed for recurring themes.

Participants would generally be asked of their experiences and observations in relation to the meaning and use of the two case study houses. Interview guidelines will also be attached with the Information Packages that is distributed to the participants prior to their consent for participation. The interview guidelines that are provided to the participants in the Information Packages outline the broad topics of discussion and are composed of open-ended questions Interview questions have been designed to be broad and open to provide participants the opportunity to express themselves in their own words without being influenced by suggestions from the researcher (Foddy, 1993). However, if the response provided by the participant fails to answer the questions, answers a different question or lacks clarity, the researcher will utilise probes to further clarify and elaborate responses.

References

Foddy, W. (1993) Constructing Questions for Interviews and Questionnaires: Theory and Practice in Social Research, Melbourne: Cambridge University Press

Relevant experience of researchers

Ms Kerry London is the Principal Supervisor of the project. She has 11 years of broad experience in the research field and has conducted 6 major empirical studies in this industry; two of which were postgraduate study and one was an international study. Prior to this she liaised and consulted extensively with industry in her role as Senior Construction Industry Policy Manager in a government department. She has published in the leading international journals, including Construction Management & Economics journal and is a reviewer on the topic of international business and supply chain management for this journal. She was the sole author of the chapter Supply Chain Management in the co-authored book, Construction Management: Future Directions (2nd Ed).

Professor Michael Ostwald is the Co-Supervisor for the project. He is Professor and Dean of Architecture and Head of the School of Architecture and Built Environment at the University of Newcastle. He has been a Chief Investigator on teams awarded more than $1,000,000 (AUS) in competitive research funding from the ARC in Australia and from the Graham and Jetty foundations in the USA. His more than 200 publications include papers and chapters in the international journals and prestigious books. He is Reviews Editor of the international journal Nexus: Architecture and Mathematics, is on the editorial board of the Architectural Theory

Review and is a Contributing Editor to Architecturre Australia and a Contributing Writer to Monument and the Architectural Review: Australia.

Ms Jessica Chen is the Principal Researcher for the project. She completed a Bachelor of Architecture (Hons) in 2003 in which enabled her to gain basic research skills of scholarly writing, critical and analytical thinking and understanding research methodologies. She has been involved in one major empirical study funded by the CRC-CI whereby she was the co-author for two conference papers and one journal paper. Jessica has undergone training in interviewing techniques and has had experiences conducting interviews.

15   ANALYSIS

Explain how the information you receive will be analysed/interpreted and reported.   What specific approaches or techniques (statistical or qualitative) will be employed?

Qualitative data analysis techniques will be primarily used for the study (Miles & Huberman, 1994). Cross case and within case analysis will be conducted. Both within-case and cross-case analysis will allow the researcher to examine similarities and differences of relationships within the data that facilitates the search for patterns in the data and to emphasise why differences occur (Eisenhardt, 1989).

Coding will be developed for data analysis. The analytical methodology will be drawn primarily from the research perspective of grounded theory (Strauss and Corbin 1990, 1994; Glaser, 1992). Grounded theory is a research methodology of particular use in generating theory from data. As the study is exploratory and seeks to describe in-depth the architect-client relationship in house designs grounded theory is employed as a means of data organisation and theory generation due to its capacity for providing structured guidelines for conceptual relationships and explanatory frameworks (Charmaz, 2000). In keeping with the methodological framework of case studies, grounded theory assumes the individual case to be an autonomous unit of action and therefore an independent unit of investigation. Each case study will be analysed as an independent unit and subjected to two stages of coding and analysis. Prior to this is the process of raw data collection, which involves the collecting of documents and conducting of interviews. All interviews will be taped and transcribed by the Principal Researcher.

The process for data analysis will involve the following two stages:

1. Stage 1: Data Reduction (coding documents/transcripts for common themes)

2. Stage 2: Data Analysis and Displays (organization of dominant themes, interpreting and comparing coded data and producing graphics/tables etc which summarise the key concepts)

Stage 1: Data Reduction ('open coding')

1. Involves the loose association of common themes and concepts as revealed by the individual transcripts and documents.

2. At this stage, theory is considered only as a general outline that serves to organise the indicators that emerge from the data.

3. Preconceptions as to what the data will reveal will be minimised in order to allow the themes present in the data to emerge naturally and unbiased rather than be projected onto the data by the researcher.

Stage 2: Data Analysis and Displays ('axial coding')

1. Involves the arrangement of data according to dominant themes that have emerged.

2. At this stage a comparative analysis will also be conducted to compare and contrast the perceptions and meanings derived from the architects transcripts against those developed out of the client's data.

3. Eventually this mode of analysis will be extended to comparative analysis between case studies in order to ascertain common themes and irregularities and to enhance the potential for generalisation of the resultant theory.

4. Matrix displays, tables and graphical representation will be developed to organise and illustrate the findings of the research as a means of facilitating an understanding of data and provide for conclusions to be drawn and verified.

References

Charmaz, K. (2000) 'Grounded Theory: Objectivist and Constructivist Methods', in N. K. Denzin and Y. S. Lincoln (eds) Handbook of Qualitative Research, 2nd edition, Thousand Oaks: Sage

Publications

Eisenhardt, K. M. (1989) 'Building theories from case study research', Academy of Management, 14 (4), 532-550

Glaser, B. G. (1992) Emergence vs. Forcing: Advances in the Methodology of Grounded Theory, California: Sociology Press

Miles, B. and Huberman, M. (1994) Qualitative Data Analysis, California: Sage Publications

Strauss, A. and Corbin, J. (1990) Basics of Qualitative Research: Grounded Theory Procedures and Techniques, California: Sage Publications

Strauss, A. and Corbin, J. (1994) Grounded Theory Methodology: An Overview, Thousand Oaks: Sage Publications

16   PROPOSED REVIEW OF PROGRESS, PARTICIPANT CARE, WINDING UP PROCEDURES

Describe the mechanisms that will be put in place to deal with the following.

Review of progress of the project.

Progress of the project will be reviewed at regular face-to-face meetings between the Principal Supervisor (Kerry London) and the Principal Researcher (Jessica Chen) every four weeks. These meetings will continually review and analyse information collected. The Principal Supervisor, Co-Supervisor and the Principal Researcher meet every six months to discuss progress.

As requirements of the Master of Architecture program of the Faculty and Research Training Division, the University of Newcastle, the following activities will be carried out to ensure review of progress of the project:

Report/Research outputs

1.   Submission of draft chapters to Principal Supervisor (refer to Appendix 4 for the researcher's plan of work for year 2005)
2.   Presentation to Faculty Postgraduate Research
3.   Principal Researcher and Principal Supervisor will aim to publish one refereed journal paper

Administrative reports

1.   Annual report, every year.

Duty of care to participants and research staff.

Response to harm

Researcher conducting the interviews will be observant and sensitive to the conditions of the participants throughout the interviews. A likely discomfort situation would arise if the participant was asked questions about architect or the client. However, interview questions have been designed to focus on the participant's descriptions of their observations of the client's or architect's experiences, and not their personal opinions. Should the participants exhibit discomfort at any time during the course of the discussion, they will be offered the opportunity to withdraw from the interview without any reason.

Personal property

Should any personal information be addressed, the participant will be offered the opportunity to review, edit or erase the recordings or transcripts.

Welfare of researcher

An interview timetable allocating specific time, dates and locations of interviews will ensure that the whereabouts of the researcher is known at all times. The researcher will also carry a mobile phone at all times. Furthermore, there will also be log in telephone calls from the Principal Researcher (Jessica Chen) to the Principal Supervisor (Kerry London) just prior to and post interviews.

Procedures for reporting adverse events.

Any adverse events that may incur throughout the project will be recorded in writing by the Principal Supervisor and reported to the University Human Ethics Committee as soon as possible.

Premature cessation of project.

It is envisaged that there will be no foreseen circumstances that will result in the cessation of the project. However, should there be a premature cessation of the project; the participants will be

notified verbally by telephone and formally by a letter.

Feedback of results to participants.

Participants will be asked on the consent form if they would like to be informed when the research project is concluded and if so, how they would like to be contacted. Participants also will be provided the opportunity to request for a summary of findings after the conclusion of the project (refer to Appendix 1).

Post trial follow-up.

None

17   **SUMMARY OF ETHICAL CONSIDERATIONS**

Address the ethical considerations of your research to satisfy the Committee that the research protocol gives adequate consideration to participants' welfare, rights, beliefs, perceptions, customs and that cultural heritage, both individual and collective, will be respected in the course of your research. Your response should address the following issues *(for more detail, refer to NS 1 and the Application Guidelines)*.

How will voluntary participation be ensured?

Participants will be informed that their participation in this research is entirely voluntary at the initial contact and each participant who chooses to participate will be given an Information Statement and Consent Form regarding the study. The Information Statements and Consent Forms will outline the type of questions they will be asked and what would be required of them. Only those people who give their informed consent will be included in the project. They will be told that whether or not they decide to participate, the decision will not disadvantage them in any way and will not affect their relationship with any of the participants involved.

Is active consent being sought from all participants for all aspects of the research involving them? If No, why not?

Yes

How will participants' privacy be protected during the recruitment process, or access to tissue samples, or access to records?

All information participants given as part of the research will be treated in the strictest confidence and all identifiable features of the discussions (ie names and houses) will be de-identified in the transcripts. Participants will not be identified by name in the interviews and will be offered the use of a pseudonym. Steps will be taken to honour participants' privacy and autonomy throughout the research. In addition participants will be given the opportunity to review, edit, or erase the recordings or transcripts.

Only the research team will have access to the data collected. All information will be transcribed from tape and will be stored in password protected computer files. The information will be stored for five years in the Principal Supervisor's office in a locked cabinet and then destroyed according to University of Newcastle procedures.

What are the benefits and risks to participants and how will risks be minimised?

No immediate and direct benefit can be guaranteed to the participants participating in this research; however the longer term benefits to the architect and their firm could ultimately enhance their capacity and knowledge towards increased success in future projects in the residential market. There is also the potential for clients to maximise their capacity to gain enjoyment and satisfaction through an increased understanding of the meaning and use of the house.

As mentioned in previous section (Q.9), this study also provides the opportunity to enhance the public perception of the architectural profession, as information collected through this study will be used to contribute to a better understanding of how to achieve constructive architect-client relationships within the house environment.

It is envisaged that there will be no physical risks to the participants. However, participants will be told that they will be given the opportunity to withdraw from the interviews should they feel uncomfortable at any time during the course of the interviews without the need to provide any reason.

Are there any potential conflicts of interest for the researchers?

There is potential for a conflict of interest to arise and affect the project. The main concern is that the architect and/or colleagues may consider some information provided to be sensitive or expose their firm in an unfavourable manner. All efforts will be made to ensure confidentiality. At

the same time if they wish to have parts of the information to be excluded the research team must respect that. The case studies will specifically be chosen to reflect successful house projects and constructive architect-client relationships and it is suspected that generally findings will not be negative. It is anticipated that due to the variety of indicators and data this will not unduly affect the results of the project.

Will the research involve payments/rewards/inducements to participants?

No

How will confidentiality/anonymity of information received be ensured?

As mentioned previously, all identifiable features of the discussions (ie names and projects) will be de-identified in the transcripts. As such, the anonymity/confidentiality of participants is ensured.

Any other ethical issues specific to your research?

No

18   STORAGE, ACCESS AND DISPOSAL OF DATA

Describe what research data will be stored, where, for what period of time, the measures that will be put in place to ensure security of the data, who will have access to the data, and the method and timing of disposal of the data.

Only the research team will have access to the data collected. All information will be transcribed from tape and will be stored in password protected computer files. The tapes and computer transcripts will be stored for five years in the Principal Supervisor's office in a locked cabinet and then destroyed according to University of Newcastle procedures.

19   DECLARATION BY APPLICANTS

1.   In signing this application, I declare that the research protocol conforms to the *National Statement on Ethical Conduct in Research Involving Humans, 1999*, which I have read.

2.   Where I am the project supervisor for the research described herein which will be conducted by a student of The University of Newcastle, I declare that I have provided guidance to the student in the design, methodology and consideration of ethical issues of the proposed research.

3.   I make this application on the basis that the information it contains is confidential and will be used by The University of Newcastle and/or Hunter Health for the purposes of ethical review and monitoring of the research project described herein, and to satisfy reporting requirements to regulatory bodies. The information will not be used for any other purpose without my prior consent.

All investigators named at Q3 and Q4 are to sign this declaration.

	Name	*Signature*	*Date*
Chief investigator/ project supervisor	Kerry London		28/02/05
Investigator 2	Jessica Chen		28/02/05
Investigator 3	Michael Ostwald		28/02/05
Investigator 4			
Investigator 5			
Investigator 6			

Q20 and Q21 ARE TO BE COMPLETED ONLY FOR APPLICATIONS TO THE UNIVERSITY OF NEWCASTLE

20   UNIVERSITY INSURANCE

For cover under the University's insurance, the Insurer requires the following information.

Does the proposed research involve physically invasive procedures?   Yes [ ]   No [x]

If *YES*, briefly describe the invasive nature of the research and why it is necessary?

---

21   DECLARATION BY FACULTY NOMINEE

At the direction of the Research Portfolio Committee, all applications submitted to the Human Research Ethics Committee from 1 July 2002, must have the following declaration completed by the respective Pro Vice-Chancellor, Head of School or other faculty nominee.

1. I declare that the research protocol described herein has been peer reviewed:

      by: Thayaparan Gajendran

      on: 24/02/05

      by: Marcus Jefferies

      on: 25/02/05

2.   This application is submitted to the Human Research Ethics Committee on the basis that it is methodologically sound and if the research is conducted according to this protocol it is expected to yield valid and useful data.

Faculty Nominee

Name	
Position	
Signature	
Date	

Appendix E: Interview Schedules

Architect Interview

Part 1: Background/context

Can you describe the type of work that you do and also any specific design approach you may have?

Part 2: Architect-client relationships

Can you describe you general approach to managing clients on house projects?

Part 2: Case studies

Can you identify some potential clients whom you have achieved successful relationships with on house projects?

For each of these case studies, can you tell me the story of the design of the house, from when you first got involved with the project, to project completion?

Can you also describe the story of your relationship with the client, from the beginning of how you got to know them (or know *of* them), to your interactions with them throughout the project, to your current relationship with them?

- Did you experience any difficulties throughout the project?

- Can you provide examples of when this happened? Can you tell me what happened after that?

Client Interview

Part 1: Confirmation

Can you tell me what you think about the overall outcome of the project and your relationship with the architect?

Part 2: Adjustment process during habitus shock

Can you tell me the story of your house from how or why you decided to buy or renovate it, to your current experiences, to any future intentions you have in relation to the house?

Note: this question is guided by the architect's interview

Part 3: Architect-client relationship

Can you describe your relationship with the architect, from the beginning of how you got to know them (or know *of* them), to your interactions with them throughout the project, to your current relationship with them?

Extension or trigger questions: for use to extend discussion for any of above questions

Tell me what happened?

Tell me more?

Can you provide an example of when this happened?

Appendix F: Information Sheets

Architect Information Sheet

Research Project: The development of an *Habitus* model for architect-client relationships in house designs

We would like to invite you to participate in a research project, which is part of a Master in Architecture at the University of Newcastle and the principal researcher is Jessica Chen, Masters candidate. The study is being supervised by Kerry London (Principal Supervisor) and Michael Ostwald (Co-Supervisor), School of Architecture, the University of Newcastle. This Information Sheet outlines the second stage of the study, which will involve your participation.

The purpose of the project is to explore the perceptions and experiences of architects and clients in relation to the meaning and use of the house. This is an opportunity for architects involved in the residential market to speak out about values and principles in regard to their perception of the house, experiences in the design process and the significance of the house to communities. There is also an opportunity for clients to improve their experiences of the house by exploring the changes that lead to an increased understanding of the meaning and use of the house.

Overall, the study seeks to understand motivations for the utilisation of architectural services in house designs and provides the opportunity to address the individual needs of architectural practitioners and the architectural profession as a whole. It provides the opportunity to enhance the public perception of the architectural profession as information collected through this study will be used to help form a better understanding of how to achieve constructive architect-client relationships within the house environment.

Who can participate in the research?

There are two main phases to the study: the architect study and the client study. Each phase has different participant requirements as outlined below:

Phase 1: Those architects who design houses for clients who live in the houses. Architects will be asked to explain their ideas and approaches with regards to housing design. They will be asked to describe the design development processes, client interactions and experiences directly related to case study houses. They will also be asked to describe their perceptions and identify any changes in their perceptions through their experiences of the case study houses. They can also identify from their perspectives the difficulties encountered on house designs as well as successful strategies or methods used for particular houses.

Phase 2: Those who have utilised the services of an architect in the design and construction of their house and have had experiences of living in the house. Clients will be asked to explain their perceptions in relation to the meaning and use of the house. They will be asked to describe their experiences and interactions with the architect throughout the process. They will also be asked to describe their lived experiences in the house and identify any transformations that they have made to the house.

What choice do research participants have?

Participation in this research is entirely voluntary. Each participant who chooses to participate is provided with this Information Statement and Consent Form which outlines the type of questions they will be asked and what will be required of them. Only those people who give their informed consent will be included in the project. Whether or not someone decides to participate, the decision will not disadvantage them in any way and will not affect their relationship with the other participants. We expect that the architect will coordinate the distribution of the Information Statements and Consent Forms to likely participants. After this occurs it would then be left up to the individual client to consent to participate by contacting the researchers. If participants agreed to participate, they may withdraw from the project at any time without giving a reason.

What would participants be asked to do?

Those participants who agree to participate will be asked to be involved in an interview, which will run for approximately 60 to 90 minutes. The interviews will be conducted at the participant's homes or workplace (or wherever most convenient to the participants) by the principal researcher, Jessica Chen. A list of the team members has been included at the end of this letter. All interviews will be taped and transcribed by the research team so that it can be analysed for recurring themes. For this study, as the Research Study Coordinator, we would like you to:

1. Participate in an interview
2. Coordinate the distribution of Information Statements and Consent Forms to your clients through mail or email (the research team will provide both physical and electronic versions of related documents)

Please find attached a guideline to the interview which outlines the topic areas that will be asked of participants.

How will privacy be protected?

All information participants give as part of the research will be treated in the strictest confidence and all identifiable features of the discussion (ie names and house projects) will be de-identified in the transcripts. Participants will not be identified by name in the interviews and will be offered the use of a pseudonym. Steps will be taken to honour their privacy and autonomy throughout the research. In addition, upon request, a copy of the transcript of the interview will be provided to the participants where they will be given the opportunity to review, edit, or erase the recordings or transcripts. Only the research team listed in this Information Statement will have access to the data collected. All

information will be transcribed from tape and will be stored in password protected computer files. The information will be stored for five years in the Principle Supervisor's office in a locked cabinet and then destroyed according to University of Newcastle procedures.

How will the information collected be used?

The data will be reported in a Masters thesis and will be housed at the University of Newcastle. Data may also be used in the production of papers in academic and professional journals. Individual participants will not be identified in any papers arising from the project and all efforts will be made to ensure confidentiality.

What would participants need to do to participate?

If participants wished to participate they will be asked to read the Information Statement and be sure that they understood its contents before they consented to participate. They will be provided with the opportunity to contact the research team (Kerry London or Jessica Chen) to ask further questions. If they agreed to participate, they will then inform the Principal Researcher (Jessica Chen) through email or telephone. Signed consent forms will be returned by mail through a self-addressed envelope (postage-paid) attached. One of our research team members will then contact them to arrange a time and place convenient for the interview.

Further information

If you would like to obtain further information please contact Ms Jessica Chen on (02) 4921 5809 or at Jessie79@bigpond.com. Thank you for considering this invitation.

Yours sincerely,

Kerry London

Principal Supervisor

Senior Lecturer

CRC-CI Node Director

University of Newcastle

Research team members:

Ms Jessica Chen, University of Newcastle, Tel: (02) 49215809, Email: Jessie79@bigpond.com

Professor Michael Ostwald, University of Newcastle, Tel: (02) 4921 5776, Email: Michael.Ostwald@newcastle.edu.au

This project has been approved by the University's Human Research Ethics Committee, Approval No. [insert].

Should you have concerns about your rights as a participant in this research, or you have a complaint about the manner in which the research is conducted, it may be given to the researcher, or, if an independent person is preferred, to the Human Research Ethics Officer, Research Office, The Chancellery, The University of Newcastle, University Drive, Callaghan NSW 2308, telephone (02 49216333, email Human-Ethics@newcastle.edu.au.

Client Information Sheet

Research Project: The development of an *Habitus* model for architect-client relationships in house designs

We would like to invite you to participate in a research project, which is part of a Master in Architecture at the University of Newcastle and the principal researcher is Jessica Chen, Masters candidate. The study is being supervised by Kerry London (Principal Supervisor) and Michael Ostwald (Co-Supervisor), School of Architecture, the University of Newcastle. This Information Sheet outlines the second stage of the study, which will involve your participation.

The purpose of the project is to explore the perceptions and experiences of architects and clients in relation to the meaning and use of the house. This is an opportunity for architects involved in the residential market to speak out about values and principles in regard to their perception of the house, experiences in the design process and the significance of the house to communities. There is also an opportunity for clients to improve their experiences of the house by exploring the changes that lead to an increased understanding of the meaning and use of the house.

Overall, the study seeks to understand motivations for the utilisation of architectural services in house designs and provides the opportunity to address the individual needs of architectural practitioners and the architectural profession as a whole. It provides the opportunity to enhance the public perception of the architectural profession as information collected through this study will be used to help form a better understanding of how to achieve constructive architect-client relationships within the house environment.

Who can participate in the research?

There are two main phases to the study: the architect study and the client study. Each phase has different participant requirements as outlined below:

Phase 1: Those architects who design houses for clients who live in the houses. Architects will be asked to explain their ideas and approaches with regards to housing design. They will be asked to describe the design development processes, client interactions and experiences directly related to case study houses. They will also be asked to describe their perceptions and identify any changes in their perceptions through their experiences of the case study houses. They can also identify from their perspectives the difficulties encountered on house designs as well as successful strategies or methods used for particular houses.

Phase 2: Those who have utilised the services of an architect in the design and construction of their house and have had experiences of living in the house. Clients will be asked to explain their perceptions in relation to the meaning and use of the house. They will be asked to describe their experiences and interactions with the architect throughout the process. They will also be asked to

describe their lived experiences in the house and identify any transformations that they have made to the house.

What choice do research participants have?

Participation in this research is entirely voluntary. Each participant who chooses to participate is provided with this Information Statement and Consent Form which outlines the type of questions they will be asked and what will be required of them. Only those people who give their informed consent will be included in the project. Whether or not someone decides to participate, the decision will not disadvantage them in any way and will not affect their relationship with the other participants. We expect that the architect will coordinate the distribution of the Information Statements and Consent Forms to likely participants. After this occurs it would then be left up to the individual client to consent to participate by contacting the researchers. If participants agreed to participate, they may withdraw from the project at any time without giving a reason.

What would participants be asked to do?

Those participants who agree to participate will be asked to be involved in an interview, which will run for approximately 60 to 90 minutes. The interviews will be conducted at the participant's homes or workplace (or wherever most convenient to the participants) by the principal researcher, Jessica Chen. A list of the team members has been included at the end of this letter. All interviews will be taped and transcribed by the research team so that it can be analysed for recurring themes.

Please find attached a guideline to the interview which outlines the topic areas that will be asked of participants.

How will privacy be protected?

All information participants give as part of the research will be treated in the strictest confidence and all identifiable features of the discussion (ie names and house projects) will be de-identified in the transcripts. Participants will not be identified by name in the interviews and will be offered the use of a pseudonym. Steps will be taken to honour their privacy and autonomy throughout the research. In addition, upon request, a copy of the transcript of the interview will be provided to the participants where they will be given the opportunity to review, edit, or erase the recordings or transcripts. Only the research team listed in this Information Statement will have access to the data collected. All information will be transcribed from tape and will be stored in password protected computer files. The information will be stored for five years in the Principle Supervisor's office in a locked cabinet and then destroyed according to University of Newcastle procedures.

How will the information collected be used?

The data will be reported in a Masters thesis and will be housed at the University of Newcastle. Data may also be used in the production of papers in academic and professional journals. Individual participants will not be identified in any papers arising from the project and all efforts will be made to ensure confidentiality.

What would participants need to do to participate?

If participants wished to participate they will be asked to read the Information Statement and be sure that they understood its contents before they consented to participate. They will be provided with the opportunity to contact the research team (Kerry London or Jessica Chen) to ask further questions. If they agreed to participate, they will then inform the Principal Researcher (Jessica Chen) through email or telephone. Signed consent forms will be returned by mail through a self-addressed envelope (postage-paid) attached. One of our research team members will then contact them to arrange a time and place convenient for the interview.

Further information

If you would like to obtain further information please contact Ms Jessica Chen on (02) 4921 5809 or at Jessie79@bigpond.com. Thank you for considering this invitation.

Yours sincerely,

Kerry London

Principal Supervisor

Senior Lecturer

CRC-CI Node Director

University of Newcastle

Research team members:

Ms Jessica Chen, University of Newcastle, Tel: (02) 49215809, Email: Jessie79@bigpond.com

Professor Michael Ostwald, University of Newcastle, Tel: (02) 4921 5776, Email: Michael.Ostwald@newcastle.edu.au

This project has been approved by the University's Human Research Ethics Committee, Approval No. [insert].

Should you have concerns about your rights as a participant in this research, or you have a complaint about the manner in which the research is conducted, it may be given to the researcher, or, if an independent person is preferred, to the Human Research Ethics Officer, Research Office, The Chancellery, The University of Newcastle, University Drive, Callaghan NSW 2308, telephone (02 49216333, email Human-Ethics@newcastle.edu.au.

Appendix G: Interview Transcripts

Architect 1 Interview 1

Speaker	Content of speech
R:	You know as I said to you previously this is really quite casual. I have a few questions here to get through and they're really quite broad questions. I guess to start off if you can tell me a bit about your design approach and just a bit of background I suppose and then um your relationships with your clients. And like I said before, I'd just like you to identify a number of successful relationships you've developed with your clients and then we can discuss a little bit about each of those projects. And when we get to that we can talk about one client in particular or you know you might want to compare and talk about the different clients together so whatever suits…
A1:	OK sure. Yeah when we started we were little and then we became larger and I'm talking 6-7 years ago. AA [partner] who was a partner of mine and then it became just me. It became easier I mean its difficult running a practice and then doing this. Its much easier just doing work that you do everyday. And I gave up my office space in town. It would've been when I came here when I started as a lecturer here in 2002. Design is all the way through – so it's easier to do it yourself. I've employed people before, I think we had seven people I think at one stage but you don't earn any more money by having more people and then what you do then changes you end up organising other people rather than sitting down and doing it.
R:	Yeah it's a bit like that isn't it?
A1:	I think from my point of view I don't advertise at all or anything like that and I'm very small so all of my work comes through word of mouth. When someone phones up and I probably get one or two calls a week its always about… "I was given your name from somewhere" and that tells you immediately where they're coming from. So you make a judgment at that point. The interesting thing with the way architecture works is that if you're looking for an architect you're more likely to go to a friend or someone who's used an architect and simply use their architect. So I never charge for my first meeting with people cos I don't like that. I prefer to meet you and it's strange. Some people don't realise that when you invite them out they often think that they're selecting you but it's often not like that. It's the other way around so all my work is through that. Between about three or four contacts my work has come out of that and er…yeah I'm working on projects at the moment designing houses, three houses at the moment, they're all for people I've designed houses for before…for extensions for houses and things…so there's a lot of that kinda work as well…Its rather strange…the three people who I've done work for are all selling their houses and they're all building new house
R:	Just a new phase of their life or…
A1:	Yeah, I suppose so. I mean, one um was I did a few years ago. It was a pretty major renovation to a house up in Newcastle in Wolfe Street. Highroid Hall its called um and I did um I did some work there and they're now moving into a smaller house. So its all a bit of that adjustment I suppose in time and

yeah all very similar I suppose just moving about getting different houses. Probably another client I mean I haven't talked to the clients but I'm just sorta thinking that the ones who'd probably be OK would be the one in Janet Street which is the addition I've just finished off. So they'd be good people to talk to. You could talk to C6. So there's right up the top of the hill that's 77 Wolfe Street I think is C6's design for a big renovation through that house. So we've got two houses which are basically next to each other, pretty big houses. Pretty major renovations so they might be two. C6 is reasonably private but I could ask him and see what he says. C6 owns Lotus the café in the Junction so there might be a time you just go down there and you could talk to him but I'll contact him about that. But look…you know I've always wondered about drawing a tree from my first job outwards and its rather strange how some things work I think. The weirdest one was someone ringing up wanting me to look for an airlock for a kitchen out at HMAS Menora, which is out at Stockton. And that was through someone I knew and I went out there and had a look and realised that they didn't need to change their kitchen at all…all they needed to do was put some streamers on the door. And from that point I then worked for that person, I did the house for that person and from that person to another person and then all my residential work has spread outwards. So from a very almost insignificant point you get to know someone and then from that point that leads to another job and then that work then leads to another job and outwards you go…um…you know that's how business sorta works I suppose…

R: Yeah yeah…

A1:   OK to talk about Highroid Hall…C3 - was I did a few years ago. It was a pretty major renovation to a house up in Newcastle in Wolfe Street and they're now moving down the hill if you like into a smaller house. And I did some work for C3's brother. I did work for him and then through that I started working for C3…that's where it started. It was quite a large house. It was actually built as four flats. We renovated it into well kinda three flats but within the one family. The two sons were living upstairs and mum and dad were living downstairs so they have their own discrete unit. It was a really large house and that's what you do with it because its not very economical or even desirable to make it a large house, which this could've been. It made more sense to probably from a financial point of view as well. They now have three units so it becomes a more sellable point than to have one large house. So its set up like that so its designed like that. So we built all of that in even though we knew that one family would actually be living in it while they owned it

R: So who were the people you were talking to on that project?

A1:   er really just the owners…C3A. He was the owner, pretty relaxed. C3's background is the C3's they're financial people. In that case I'm the one who knows about building and they know their business and I know my business and when I talk about it and stuff there's always a healthy respect for where people are coming from. Er…look when I meet people for the first time I, I judge that up pretty quickly, and if I think its gonna be a bit of trouble I just um, I'm just not interested in that but you know that's the luxury of being small and and er you know I'm a lecturer obviously yeah so that's the luxury of that is, is being able to pick that. See I don't pick lots of money in fact they're often the really bad jobs, they're the people who seemingly have quite a lot of cash um to do something. They can be a real struggle…like often people who are just interested in doing something well, living in sorta small space but doing it really nicely which is really good…so that's the sorta people I tend to work for even though you're always scrounging to try and make the project work financially

R: You know you were saying before about how you pick good clients and not so good clients…how do

317

you actually pick...

A1:   You'd want someone who's in my case committed to space, committed to making something work better and actually appreciates nice space. So its almost like a friend. I might be able to talk to these people. Painful clients and you hear stories. it's very hard to teach that sorta thing but it does reinforce the personal skills that's really really important. You might be a great designer but if you cant see through and get the right project and the right person then you go through a lot of pain there. In terms of the projects I'm building at the moment there's almost zero conflict. In fact there is no conflict. But again its because there is a respect there

R: Yeah it probably doesn't take too many bad experiences to remind you to not get into another one!

A1:   Yeah look, I did a huge huge house up in Brisbane. A multimillion dollar house and very beautiful design, it was never built. In fact it hasn't been built yet and probably will never be built but having gone through that process I thought oh I'm not gonna do that anymore, I'm not gonna design something so beautifully and to some way to not have it built. So you always make sure you before you really get involved with a house and I'm talking things like construction drawings that before you put that in you're pretty confident that its gonna be built. And look it extends right through the building process so where I am at the moment I have a builder who does or I have probably two or three builders who do all of my work um and theres one builder who probably who at the moment is building at least two thirds of my work and I think that's all he does and in that system you then have the kitchen guy, the plumber and you know all these people and they know how you work you know so its very easy so you have relationships so its not just the relationship with the client it filters right down through the process. So where I am now ten years after having set up the practice I'm now very cosy because I know enough people to have a client base. I know enough builders and labourers and people to make it work.

R: Yeah...I know you're good with picking clients and all that allow you the flexibility and all....just wondering if you have had any problems at all with the clients, say C3 or anyone at all in terms of them not understanding your design or....

A1:   No...look there really is... I certainly have clients that I have problems with and probably some of them have had problems with me but its sort of you know an extremely rare thing. I mean I remember one actually. I had a situation cos my wife's a doctor as well so this particular doctor sort of a friend of hers and I started doing some work. And I had a box gutter in addition to the house. And that was a while ago. And she didn't really like that so she went to ABC [architectural firm] to tell her whether or not there was another option apart from a box gutter. And then next time I met her she said, "Oh someone told me that you know they don't have to have a box gutter" and I said yeah well that's OK but then she expected me to give her what the other person had said. And I said "come on you know you're a doctor". I said "if I came to you as a doctor and said I've just seen another doctor and they've given me basically they've given me this prescription" and I say, "well I want you to give me this prescription what would you do you know". That's the only one where I've said you know that's it I'm gonna walk away from this but that's the only one really that's sort of a bit like that. But that's where the person in that case is not really understanding. See the one to avoid are the people who have money but no appreciation, they don't really care about, personally they don't really care about the house that they live in in some way. It's a bit like I mean accountants are a classic you know, I'd never do any work for accountants because they are a classic. They cannot understand

anything spatial. And when they're working or using their house they don't really care if its good or not in a way but they're more interested in the fact that maybe their neighbour thinks it's a good house. Look and the other thing too is I do a lot of work for Newcastle City Council so that's another stream of client base as well. So I think its all pretty happy stories. Most projects you always feel like you're wanting to do your best for them and I think that they appreciate that. But that doesn't mean that you just do exactly what you want. You're always trying to do what you think that they want so you tend to try and hone in on what you think the issues are and get to the point quite quickly. Explain it well enough in the beginning that we're all heading down the right track. So I'm very committed to that and then you do your work. And this is where your design skills come in and it's not a matter of every little change they get because they don't know cos if they knew what they wanted then they wont need me you know. So at some point very quickly it becomes oh well this is the way you know.And then you go through and you get some drawings. They [clients] gotta be fairly reasonable people too. They gotta realise that sometimes it doesn't work out exactly like it is or it's going to take a bit of time. There's a bit of a give and take and that's just personality-driven. There's some people who just don't react well in those situations and some people who just are. That's [having good clients] the best thing. And like I said I'd take a good client and really low budget and a difficult job over lots of money. And they're [Client 1] a really good example of people who'd just let you go and just understand that it just occurs you see

R: Well yeah, I suppose your clients would tend to be of similar or somewhat similar background or culture or…

A1:   Yeah that's right, that's right. So they're the friend of someone or someone has recommended you to them. And the other people is C1A and C1B and they're the people in Janet Street. And I would think they'd talk to you. I think so just because they haven't used an architect before I suppose in a way or…in fact they [C1] did have some plans drawn up by ABC [other architect]. They've [C1] gone through this process with ABC designing something for them and not really being happy with it. And then a few years later you know I ended up getting involved with them. Well what ABC was wanting to do was to add a complete storey on the top of their house whereas I've gone the other way I pushed it down to the ground and the back. But it's a classic where these people have fishponds everywhere, they're very outdoorsy. They live in an old bungalow sorta house. To simply put a storey on top of the house destroyed the house and thus remove them from the ground even further. So it's a totally wrong understanding of the person or the people. But they were lucky enough in a way that they kinda recognised that adding the addition on the top of their house was not the way to go. But they're very happy with what we have now because it reflects them more.

R: Did you talk to the both of them on the project or was it mainly..

A1:   Er yeah both….er…C1B works longer hours you know I had less contact there but look its really just again its not its not er…its probably meeting for the three or four times you know we're not talking about…

R: Um….would you have seen any differences in like the way your clients, say C1 or C3's view of architecture or if anything has changed through your experiences with them?

A1:   The house I'm doing for C4 at the moment is in a heritage area. I'm committed I suppose in a way to heritage buildings so through the process they've become more aware of I suppose what a heritage house might look like in the area and they walk the streets and they said to me "Oh, I've never looked

at that before, you know, I've never looked at all that detail". So there are bits of that. Oh you know maybe I should give you these guys who I'm about to start work for in Kitchener Parade we're doing an addition. Look the classic is that they're not typical architecture people. They're quite ordinary sorta people I suppose in a way. We've only just started contracts [construction contract] but they're the absolutely never used an architect and probably never would even think about using an architect who is only because again come through someone else who I've done work for that I ended up on their doorstep. And we went through this process really and I got paid by the hour and I still get paid by the hour...which is fine I mean I don't mind but it's not like giving a lump sum fee proposal that they've got from a series of architects and weighing all that up. This is simply doing 5 hours work here, 10 hours work there, 20 hours work here, and they've grown accustomed to me and liked the process cos they're an unusual type for an architect sort of in a way

R: What sort of background are they?

A1:   You know people not necessarily with a lot of money and they're not happy with just anything. They want their house to be nice you know not big but they do appreciate having a house that makes them feel good you know and that tends to be your typical client. So they're [C2] not your typical architecture type people and they're doing this really amazing thing you know. That will be such a valuable thing for them because they're gonna get this kinda interesting house and that was never in their personalities that they're gong have this house. The thing is as I've done the work for council I've got quite a good reputation in the council and so when the asset manager wants to do some work on his house he rings me and so I've done work for the council workers based on the work that I've done for the council. And those people aren't typical architect people cos they're not doctors or lawyers...and so I've done really nice house for some of these people" and I went through the process of providing what they wanted in plan and I never showed them an elevation. ... and that's what I'm always nervous about, about that point. But once they've seen it, they've looked at it and you know, they like it or whatever it is then that's the hurdle. So the hurdle is really from my point of view is really solve the planning, solve the planning issues which is solving their brief in some ways and well they might sorta say oh does it look like that or you know what would it look like. Look I don't know what it looks like and I'm not even interested in what it looks like and that's kinda true. And then em once we sort out the plan well then, I've got a vision in my head what it might be but….

R: You know with those hurdles you mentioned – are there any examples of when this happened?

A1:   Yeah, I mean its literally when you show them the elevations and that's often towards the DA and um…and you know when you show them the drawings you know, this is what I'm thinking, what do you reckon? And this is when tactics come into play and part of my work is sort of yeah this could be interesting and I can help these guys out. This is really one of these ones I sorted out all their planning cos they're very practical based – and I went through the process of providing what they wanted in plan and we got all the plan sorted out. "Yep, like that very accurate plan, dimensions" and then OK lets progress to the DA and I never showed them an elevation. and it never occurred to them that it'd look like it did. That's when if you show them the image up without working it out in plan they'll have a problem. Cos they want it all worked out in the measurements and rooms sizes, rooms and relationships as you should do and that's how I do my work anyway. See I give them a plan and they're happy with that I can say this is what it looks like. And then the hurdle was showing them the elevation and that's often the thing because there's a distinctive look to it

R: And what have been their reactions to that?

A1:   They really liked it. But my tactic in resolving the planning issues is that they get very confident that they're the right sizes and the right relationship between rooms and of course I'm thinking about where the sun is coming from you know, privacy and all that kinda stuff. So that's all been sort of absorbed and then the next thing is really just to give the rooms shape and the shape pops out and so they're more accepting the shape. But if you just show them the shape first without the plan well you've got a bigger battle. But then again like I was saying to you before I've sort of developed these methods based on experiences and it's the way that I can limit my time and make sure every design I do works.

R: And so with more and more projects that you do I suppose the process has become a little easier – or a little more manageable?

A1:   Yeah I suppose so. And you know your own manner changes as well. You become more confident in the way that you believe what you do and I think probably become more skilled too you know I think I'm a more skilled architect now than I was a year ago or two years ago or five years ago. So its one of those things where you just keep learning abit more. Somebody else might look at it and go oh no its going downhill but I feel more do you know what I mean internally I feel more confident...you know but also I'm not preoccupied with commissioning stuff. I've done some jobs where I've just done the sketch designs which is not so much anymore but you know I don't have a problem with that either. Sometimes its good to provide them sort of with an idea knowing that they perhaps really cant afford to go through the whole process with you and maybe you know cos the cost of house and everything... it's quite expensive to have an architect all the way through so you know that if you give them just the basic drawings then maybe they can go to a project builder and then it changes no doubt but then structure of the house might be better than it was previously. I go through phases with that. You know cos sometimes designing houses for people is kinda nice but it also em it becomes very personal stuff which is all fine but you know you sort of sometimes you just don't want to have anymore of that you want to have something else.

R: Do you find yourself getting into any of their personal issues?

A1:   I've had one of those. But again you know that's I think if people are doing that in front of you you know they've got a problem. And look you know alarm bells should start ringing at that point you know you don't wanna get involved with this you know and I said to you before and I've got builders and people like that I don't wanna throw them into that situation. The reason why these guys like working with me is because the clients they're good clients, they're good people. You know, they pay when its appropriate, they carry on so yeah that's just where you are. That's the filtering kinda thing.

R: Yeah I guess we're nearly there...and like I said I'll come back and talk to you more hopefully when I have a voice! I guess I'll be interested to see if they think they have changed.

A1:   Yeah look I'd say that that's definitely the case and I'd be interested to know what they say you know and its not sort of a question I can ask you know. But I'm sure it does because you know its an enjoyable process to go through to you know that's the other thing cos you're actually in contact with building and I think people enjoy that.

R: and you now I've asked you previously about Mark and if you think he's changed...what about the others?

A1:   Er...I don't know I think C6 is probably because of this personality I think he...you now he's used architects before and stuff so I think that and he's in that business in some ways you know he's done restaurants and stuff I think that yeah I mean he probably has changed a little bit but its more that maybe what he wanted to his vision was certainly... so we both just went away and did that. And look sometimes C6 for instance would have made a few decisions through the process there too you know cos he's got abit more experience.

R: Would you say that there are any differences between those clients like say C6 who's a little more experienced as compared to others?

A1:   Well...the C1's, the one C1A, C1B erm, even though they've gone through a process with ABC this is the first time they've actually built something. I think they're probably more ground up. The C3s they've done bigger things you know running businesses and all that kinda stuff so there was all of that so they're probably a little more experienced and C6 is more sort of...

R: Does it make any difference in terms of the client's experiences of whether or not they've worked with architects before – does it make things easier?

A1:   Er...its hard to know actually... Yeah I think it does come down to as I said before, just having a basic respect for people and I suppose what I'm doing with clients – I always have a very high respect for them and kind of hope that they have the same for you. And if you get to that relationship and when you got professional people you know like lawyers and doctors, erm, they're used to behaving professionally and so it tends to make it easier you know like when I talk to a lawyer or whatever I'm not telling them what to write or what to do – I'm expecting that they come back and so they can treat you like that too.

A1: Architect 1

R: Researcher

Architect 1 Interview 2

Speaker	Content of speech

R: So I'm just gonna go through some of the things they told me…and just you know just to get your thoughts on those things as well…yeah, like um, if they told me something about something they experienced maybe and I'll probably just wanna get your perspective on it as well…

A1:   Yeah sure.

R: Yeah OK…So I mean I talked to them all I think quite a few months back now…and yeah they're all really nice people…

A1:   Yeah I told you, they're nice people.

R: Yeah and they all seemed quite happy – I mean with C2 – they haven't really got the house ready but they seemed happy with the plans anyway… And then C3 seemed excited about moving to the new place and um C1 was quite keen on showing me around the house when I was there.

A1:   Oh C1…It suits them so much that house you know. But that's the great thing about architecture. It's there for them to recognise and appreciate. And some people really appreciate architecture and not in the obvious kinda way you know. They just like things and that's great if you just recognise that in people and that's quite good and they live through it. I don't know if you educate a client through talking about it. I certainly think that buildings educate people. The clients may have, they sort of know that it might be OK but they don't really understand. It's only once they walk through it that they start to understand it and the education occurs at that point.

R: So did you spend a lot of time you know just trying to establish what sort of people they are?

A1:   No, you can do that quite quickly. I mean you can talk to someone for just a few minutes and get some impression about them. And look, that doesn't mean you get it right all the time, but no, I don't spend a lot of time doing that. Its just conversation. And a good question is you know, "why're you doing this?" And those sorta things. And they let you in about where they're heading as well. They reach a point and they say, "I'm just gonna let you go. You're the guy who knows what you're doing and it seems to work for us". But they've [C1] just kinda gone along and if you do that, it's quite a pleasant ride you see, Trust is a real commodity and it's really hard to define obviously when it occurs. But there's no doubt there when you know when they trust you, the process is a lot easier, and it takes the load of you and a load of them too, that yes, this is going to happen. Sure, its not gonna happen perfectly but you know, you've gotta pick people who're sorta engaged with that, reasonably intelligent. You've gotta pick people who're prepared that things don't always go right. And those things always happen when you're experimenting. Its something new. You need people personalities who can cope with that. You need that personality that enjoys that process. And that's all like that because if they're not like that you don't do that. But if you do take it on and you go through the process, part of making it a success – the project a success, is that you become their friend. And that's actually a critical thing. I mean I'm not consciously thinking of it like that but that's actually how you behave. Because its gonna be much easier for me to, if its all gone pear-shaped, its much easier to talk to you about that, And you're look, we're in this together – these things happen all the time.

R: Yeah…OK…I guess with C4 – they seem to be a little more involved – probably a lot more actually… a lot more involved with the project. I mean they said that they were keen to get into the details of the

heritage stuff and you know they've been looking at all these magazines and looking around houses and stuff and telling you what they like and don't like sorta thing. I guess I just wanted to get your thoughts on that...as in you know, yeah its good that they're interested and stuff but I just wonder if that sorta maybe invades or maybe not that word but does that sorta interrupt in any way with what you have planned or

A1:   Its kind of like if I go to my doctor and say you know, "I've got this whatever" and then they say, "oh, you should be taking these pills". I might ask them why you know, why they might be good or whatever, but at the end of the day I wouldn't say no. And so yeah, I'm not gonna say "no, I'm gonna take these ones"...so it's a little bit like that. So you're involved, you're interested but not to the point that they'll say you know, "I think this should be over here" or "we shouldn't have brick there, we should have something else". But that's mainly because you know, they don't know enough about building, they're happy to – I make those decisions. But if there's something like, "ah yeah, I think we do sorta need that bathroom upstairs" or something like that and that's their sorta level of involvement. But just on Tuesday we had public voice for their new house – public voice is where, well we didn't have public voice actually. It was a site visit by the council and it was a chance for the neighbours to have their say sorta thing. There's one particular neighbour who's right next door to us who was sorta offended I suppose by what we were doing. And I afterwards spoke to them for a period of time and explained things to them and sorta calmed him down a little bit. Having said that he was really good. And his wife was a little bit agitated I suppose. But C4A and C4B didn't play any part in it at all. So I handle all those things and that's what you do. So are they more involved in the process, they're more interested perhaps, or nah, I don't think they're more interested. Its you know, they think its going to be a nice house, they're interested in it from that level and how are we going to re-use that and what should we do with this so its sort of interested but its not. Does it make it easier for me, maybe its I can understand better what its gonna be sorta thing you know. They like how its laid out and the modern part they probably don't really understand but they're happy to go with that. But I think naturally they're not modern people. They would sorta much prefer to live in an old house but they know that in an old house they're just not going to get what they want so I think it's a bit of that.

R: I know that they mentioned having more difficulties visualising the spaces on this second project as compared to the first one given the conditions or scale of the renovations, that this is a fairly big renovation as compared to the previous one. But have you found them say a little calmer or you know just a little easier to work with on this project based on what they've gone through with you on the first project?

A1:   Oh yes definitely

R: I mean did you find that you didn't have to re-assure them as much?

A1:   Well no, I don't think I had to reassure them too much on the first project either....I think its to do with the way I work you see. I mean, I saw some new people today and I said to them, and it's a simple sorta renovation going on. But I just explained to them what this is and what we're heading and whatever. And what actually happens is that the people that you're actually involved with are like that because the people that you're talking to think, "oh he seems to know what he's talking about and that's Ok. Well we can afford him to do this for us" and so its just sorta like this a little bit you know and you know. This is where the first time you meet someone and its not like you're clicking but you

can see what they want.

R: It sorta is clicking then isn't it? I mean it probably wouldn't be the same if it was another person they were talking to?

A1: Yeah maybe. See, I've met people, they say come along and do this. Or they phone up and you just feel, oh no it doesn't sound quite right. So you say, "well I cant do it for the next 3 months at least". So you can give it back to them but you might be throwing away a really good job. But you know what can I say – that's what you do... And there's a couple of my clients who keep going. I'm doing a café for C6 again now. And so there are a few clients who I regularly meet again. You know the C3's, and we're going through a lot of battles at the moment with the council. And so that's feeling like as though that's gonna be a goal, that'll be the big thing if we can get that. But that's not something that's made with the client you know what I mean, it's something exterior to us all. The client and me are waiting for this thing, landmark thing that we can get over the line. Cos I know what you might be searching for there is, "oh, I know there was a time when I did this" and they said "oh yes". i just don't think its like that. I mean there are, I suppose, and that's your conceptual thinking its like you know, what's the most important thing about the project? And maybe that comes out in talking to someone and you think, oh yes, where's this heading you know. And maybe that's just what you do you know. You know first time you meet them, what's it gonna be like in a year's time when we're talking about this, that and the other. And you sorta maybe make a decision on that. Yeah you're maybe just plotting a pathway. I mean you know, I think the difference between a good architect and a bad architect in some way is being able to pick a pathway. Like, so you can be given any job, this is what I want you to do. But a good architect tends to cut to the chase really, really quickly. Look, my moment of that was when I was in 3rd year. When Michael Wilford came and you know, in the morning he'd said, "OK, lets just all go back to our desk and have a go at the design". And we were to go and get back together in say half hour. So we all did that, we all did our little designs and spent time talking about them and then he came back and he said, "well this is what I have". And so we all sorta looked at it and went, "oh wow! Yeah of cos". But he, of all of the issues that were around all of the budget and linking with this, doing that, and doing architecture, and dah dah dah he just solved it. It was simple. He just went, "yup that's what it was". So that's when I say wow he's a really good architect because he just cuts to the chase. He didn't have to sit there and talk poetics to us. He didn't have to carry on about this, that and the other or whatever. He just did it and we all thought yeah, that's it. Why didn't we think of that? So I think good architects are those sorta people who can plot a pathway. So what you're sorta looking for is maybe the aha moment, but good architects is thinking how do I solve this? If this is what the problem is, how do I narrow it down? And what you often find with these sort of clients that you're talking to, a lot of it is budget dominated. Sure you want to make it look good and everything, but a lot of it is the pragmatics, cost and you know, how do I make this thing kinda do all these stuff and if you could plot the path and give it to your client, they will react to it and say, "ah yeah, that's what we're looking for you know". And they might think ah yeah, this guy is really on the ball. And I think somewhere you've understood them well enough...the project well enough to say this is what it is.

R: With cutting to the chase and all you know how you read your clients accurately...I mean how do you know you're reading them accurately and do you think its to do wioth your similar backgrounds in

some way?

A1:   Yeah maybe. I think though, that it's something that you get better at as you do more of it. I think that when I started I was probably you know, I was different you know, not really picking the clients. And you know my background, I've been tutoring for ages. It's a very similar process there where people will show you something and its sorta where are they coming from. And what do I think is going on in their mind so you actually you know, I'm interested in that and that's what I do sorta thing. So when I meet people I just feel more confident I suppose that while they're talking and I was talking to my sister just a while back. And we were talking about mystical things and I said, "well its nothing mystical". And she's talking about some sorta aura sorta thing so yeah, really mystical…and I said, "well you don't need any of that". For instance, you go to someone's house. If they weren't there and I walk through the house, I would feel as though I knew them and I'm sure you'd do the same. That you look at how they've done things and whatever, and somehow you can sorta understand their personality a little bit. That's not mystical, that's just sorta me looking and because its my profession, its how I look and understand that the way people arrange their space says something about them. So yeah, I think I probably got better at that and people sorta say architects get better and better. And I think what it is, is that they get better at reading space, reading not necessarily the person's expressions on their face, reading how they're sqying it and how they live and you quickly get to the point. So my first meetings with them is always in their house, that's always the case. Depending on the phone call I wont charge them for that either. I always say the best is probably I come over and we see what happens. And that also sorta releases them too, that they're not sorta trying to make more of my time and whatever. Its just, come over, lets talk and see where that goes and so it's a bit more relaxed. And they feel like they're getting something for free which sometimes they do.

R: Has it ever happened where you've gone to someone's house and just gone – oh no….

A1:   Oh yes, and you can sometimes tell from the phone about what they're wanting to do and where they live often because I mean, its difficult to get, if someone said, "look, we wanna do a big renovation. Um we live at Glendale. You know, it'd probably be a project but you know I'm probably not gonna work there, there's no point. So you can tell yeah, you can walk into people's places and whatever. But having said that, I'm working on one job at the moment, which is a new house in Darby Street, for people I wouldn't typically work for either. But we're doing a new house and they seem quite nice too. But spatially they're not. But we've drawn the plans for them, they like it, they seem OK. It was through the builder and that's the other one, you never ever get any job through the you know, how people go through the phone book, you see I'm not even on the phone book, its just not worth it. You see, the people I saw this morning down at Warners Bay, work with some people I did work for in Stockton, seven or eight years ago, and people remember that. And so when people say they wanna do something they say, "oh you should give this guy a call". And that's the thing, everyone sorta struggles to find me you know. But I'm comfortable with that and I'm sure I'm losing people because they can't find me but that's OK. Its much easier when people say, "oh I was talking to so and so" and so you know a little bit where they're coming from and right there it gives you something yeah.

R: I mean how do you actually know if the client's going to be OK or not? Its really a little bit of a hit and miss isnt it?

A1:   Oh…that's just…I think that's a little skill of an architect to do that. It does take a bit of experience too. You learn almost the terminology to you know, its very hard to describe. When I meet people for the first time, I judge that up pretty quickly. I can do it over the phone as well. If I think its gonna be a bit of trouble, I'm just not interested in that. I don't pick lots of money. In fact they're often the really bad jobs. Often people who are just interested in doing something well, living in small space but doing it really nicely, which is really good. That's the sorta people I tend to work for. I mean, if you want to design your own house then I'm probably not the one for you. But if you're happy for me to work through, but see all of my work is either for people I know or friends of people whom I've done work for. I'm not after people who're after phoning around for architects I mean I've had a few of those calls and I just say "oh I just don't do that". So there's a few families almost that I do work for and you can survive like that and that's fine…Did you mean C1B? He's a bit eccentric. You know he's a psychiatrist and sort of weird. See, I feel comfortable with that sorta personalities and there's another guy who I do a lot of work for in Brookes St. He's got a nice big house and everything. He's known for being notoriously difficult to work with but he's intelligent and so I don't mind that. I can be quite competitive in a friendly sorta way. So he sorta likes me for that sorta thing. Its hard to explain and he'd be 15 years older than me but its not necessarily an age thing. I think it's more a type thing that, see, I like C2A and C2B because they're just normal people sorta thing. The people that I have difficulty with are people who want to be something you know like developer-type thing, who just sorta, yeah mate, yeah mate, we'll just do this and it will be alright. And you know I don't need to be involved and you don't need me to be involved so its sorta genuine people I'm attracted to I think. And there's sorta that and if you met Ian, he might strike you as yeah, just kinda weird. Like he would say something and you'd be like weren't too sure what it meant. And I know I do that sometimes but he is …yeah, so we get along quite well on that level. But it's certainly a relationship thing but I don't think its anything to do with age. And that you're paying them respect. And I guess it's a bit like that with the C2's. The success of that project was, could we get the budget, could the builder build it for a reasonable amount? That was always a concern of mine. I think we were heading for 300, and we probably got to 350. But that was a critical moment because if it had come in at 450, then we wouldn't have gone ahead with it. And I think that is a problem with architecture. And I know I've got better over the years but I know what I was like and what people are like when they start. See, I have no agendas, I don't care if my work is published. I want it to be good. I want to walk through it and be good and I want them to appreciate it as being good. And I have no other agenda and that's what makes it work I think. And that you're paying them respect. And I suppose I'm not, I like nice architecture but I'm not doing it to photograph it sorta thing. I'm not doing it to climb anywhere sorta thing and I think that's probably where at the heart of it is too is that they know I'm in it for them and that I'm not trying to get something out of it. You know, I'm not doing this job so I can rub shoulders with someone else kinda thing. They'll end up with a really nice space you know, and that will change them you know, not magnificently, but it will give them a little bit of respect that they've got this rather special thing, whereas they could've just had an ordinary room you know. So I mean yeah, its good….The whole thing is you have a first meeting, you're summing them up a little bit, cos you come around and you try and understand. And I probably thought look, these guys, maybe they're very conservative and they had a picture in their mind its going to be a gable roof or something. The second meeting is a lot about convincing kinda thing. And you have a few options for the way it might go but in the process of talking with them often it becomes very apparent that this is the way

we should go. And I think people are convinced if they think you know them. But you don't say I think you are like this. What you do is, you say this is the house, and this is where you park the car, and you have internal acces, that kinda thing. So you're actually describing the house in ways that they actually understand and reflecting them and so it's a psychological thing. So at some point very quickly it becomes, oh well, this is the way you know. Cos you look at it and you think, this is how its going to look, so you do a bit of a plan do it leave it for a little while. I might only spend 3-4 hours on it, something like that and I don't want to waste those 3-4 hours and then I spend a good hour explaining it in good fashion and so a lot of it is just about explaining it and just making them feel comfortable about it. As soon as I'm confident enough that they're on my side, I'll then start emailing drawings. But up to that point I wont email, I'll only show them my drawings in person so that I can explain it to them. As soon as they get over the hurdle, which is usually the submission of the DA, the dye has been cast and now you're going to resolve all the technical requirements and I'll just email drawings and phone call conversations. We wont actually have to sit down and [talk]. I think that psychology is really important in architecture and I know we don't do it here but all of that is an unwritten thing in architecture, that the difference between the front of the office and the back of the office is often to have an ability to kinda read the situation and think, this is what I need to do in that situation and then do it. And know how to draw it or something you know. Ah you know someone might say you know you look at the medical building and someone might say, oh its rubbish you know, and they might poo-poo it and stuff but the thing that you cant take away from that is that he's been able to convince someone to build it. And if you can get something that's half interesting, doesn't matter what it looks like, half interesting, you've got some pretty good skills. Because its difficult getting over all of the people who just want to squash you down into something which is ordinary or not well built. So that's why I hand it to people like Peter Stutchbury and whatever, whether I like his architecture or not is a different story but you know, I hand it to him that he's actually been able to do that and that's the difference. Anyone can have a good idea but to actually get it built is a different thing. And this is what you're looking at is the kind of thing, I think it's the most critical thing. Well look if they lose confidence in you then you're on thin ice cos its difficult and I've probably had one job that was not that they lost confidence in me they just thought they could do a better job and its fine. And its Lime Café which I mean, I don't go back inside and I'm still going really well with the owner but you reach a point there where you're trying to bring it closer so you can you know, do this thing but someone else then who is actually paying for it who happened to be his wife is sort of saying, "well hows this colour and we'll do this and whatever" and you think "oh well I've lost it". So it sorta goes ahead and it sorta looks OK but you've lost control. They're now, they don't need you anymore. So yeah that can happen. And you learn from that.

R: I mean these clients of yours they seem to have a lot of trust in you, you know like they seem to just pass on all the decisions to you. I mean C3 for example mentioned not knowing the colours of her paint you know and that she didn't know what they were going to be – along with lots of other things but that they simply trusted your decisions and that they love them now. I mean I just wondered if there's a bit of pressure there you know in terms of being able to read them properly and know that your decisions will be right…

A1:   I think that's the biggest skill of an architect, is to make a decision. And you realise that there are different variables and that, but in the end you make a decision and people want you to do that too.

They want you to have an opinion it solves them for it. Its like when I go to a lawyer, I'm not going to tell them to do it like this. And I have clients who want to do that and I just let go at that point. And I've had clients who are sort of like that, they wanna be engaged and all that and I sorta just let go at that point. And I'm also not a dictatorial and I'm not obsessive you know. I sorta like details and that. The ovens and the bits and pieces, they all do that. Taps, lights and whatever, because you know, sure I can go through and do that but I'm not so interested in it sorta thing. I sort out the plan and get the construction happening. And whether its 100 dollar light or a 10 dollar light its up to them and that's how their budgets going, how they're feeling, their taste. I do the carcus for them they can do the rest. I mean some people want me to do everything and that's fine too but in the end of the day they'll just have to stomach the price and my style. I think its kinda problem-solving and this is what normally happens you go through a design process it kinda looks good you can convince them that they get a good price the contract is signed and stuff the construction and its enjoyable thing you go through the process and you get rid of the problems as they occur. And in the back of your mind you think, oh it'd be really good to photograph this thing to do a drive-by later or whatever but the reality of it is that once its done I rarely photograph them and I rarely drive-by them again.

R: So you sorta let go in a way?

A1:   Yeah, yeah. It's really strange, but you think that you're doing it all for the end so you can drive by it show people it and photograph it. And its kinda weird, but I think that's a personal thing. I don't know if a lot of other people are like that. But maybe its because you are so involved in it. You know its sorta like you've got it to this point and you sorta own it, and then they move in and it sorta changes so its no longer yours anymore. It's sorta different you know, its not the conservatory you imagined you know. But that's fine, now I know that will happen. 377:when I'm doing the project I think it'll be good when its finished but when its finished I dont want to have anything to do with it at all. So its funny. And its always like that. So what you think you're getting out of it and you know what I thnk I probably get out of it is that you know yes they got their house and we managed to build it and we solved these little problems as we went through and that's good when it's all done and that's probably what you get out of it.

A1: Architect 1

R: Researcher

Architect 2 Interview 1

Speaker	Content of speech

R:	Thanks for taking the time out to do this. I know you're really busy. And also for thinking about C5 and sending me her contact details. Like we discussed on the phone the other day, I'd just like to talk to you about your work and your relationship with C5. You know just your experiences with her on the project and any particular stories you remember.

A2:	Yes, yes. Would you like a coffee?

R:	I'd love a coffee.

A2 makes R a coffee while A2 and R casually chat about R's background.

R:	I guess we should get started…

A2:	Yeah [laughs] You sure you don't want a biccie?

R:	Yea no thanks, I'm fine. Just to start off, if you can start talking a bit about yourself and you know the type of work you do and just your design approach in general?

A2:	Focus on the client, the needs of the site. I always go back to basic. So each site have its own particular site impacts or whatever. Everything's ESD whether the clients want it or not, they will get a sustainable house. I mean they don't realise they've got it until they've moved in and they say, "Oh!" And its all cool and there's lots of light and breeze into it I think. So that's the basic thing I do just to improve people's quality of life and make them happy. That's what I found out architecture can do so that's what I enjoy doing. I have done a lot of big, big retail work and corporate work and big buildings, shopping centres and shop fitouts but since I've left XYZ I'm enjoying the residential work even though it's a lot more involved. Because its a lot more rewarding because you can see the immediate effect and the appreciation so that's really nice. I still do commercial work but I decided not to do fit-out work a few years ago because it's such a waste of resources. I think its cos I've gotten a lot older. Cos when you do a fit-out, you do it really well to last a long time and then they pull it down in five years. It's wasteful. It's just wrong. So I decided not to do anymore fit-outs for that reason. So then I also did some design work for LendLease for lots of years I was one of their designers and lots of shopping centres and in Queensland.

R:	So have you been back recently or?

A2:	No, sort of always been working for Newcastle. Doing a lot of work in Sydney. And then I spent a while in Malaysia because of my shopping centre experience. I was working for XYZ. I was an associate with XYZ, so with Brian's association with Esa, Esa who is the head of architecture at 123, he was a graduate of Newcastle. So when we went to his house in um….whats that place which starts with a Der…up on a hill, where he lives, not Denpasar cos that's Bali…er…where all the ministers are

R:	Yeah I know where you're talking about…Damansara Heights.

A2:	Yes! So when we went to his house, we could see his sketches that he did when he was at uni of Nobby's and the beach at Newcastle. Really lovely. So he looked after us when we were there. He used to take the kids to concerts and pick them up in a big black Mercedes and I'll be working long days. Oh that was nice. I think I gave up when um when I was working on Harry Seidler's building…in Queensland…it was addition and alteration…so I was doing the fit out downstairs…they were going

to cut out come of Harry's work which I didn't agree with cos he did it beautifully and there was one project manager and he was tall and he couldn't see the south side of the river bank…the panel that came down, it was blocking his view. I could see it….but it was really for sunshade so he had it cut out. I just couldn't believe that someone can come and do that to a building. So when I was doing the fit-out for the eatery and the shops overlooking the riverside all the rubbish were being put into these bins…they're very green, so they got their recycling bin, their waste, their other…glass and paper and…so the rubbish bin had three shoots. And the waste shoot went into the waste bin and so on and so forth. And do you know to save money in the last week everything went into one hole. Rather than cut three holes and have three bins and they were cost cutting, they had one hole at the back…so I lost interest…and just trying to get energy efficiency into big buildings in fit-outs and in Sydney Harbour foreshore in the Rocks in Sydney it was a four storey building. We designed the fit-out for energy efficient lighting it was more expensive to buy the lights because they diffuse the light and gave you good ambient lighting and they were energy efficient and we worked out the payback for the energy saving because there were so many they putting in and for 18 months. And because it was a political decision to do the fit-out and relocate to the Sydney Harbour foreshore they took out our lights and put in floros and I found out two years later they took out the floros and they put in, they replaced them with the lights we originally specified. Can you imagine the waste? I was totally disgusted. And that was all our money, taxpayers money that's being wasted for political reasons and I just got tired and I think its changing. I think tenants are more aware of the cost of living in a building and the beneficial effects of having healthy people so they're demanding, they're sorta leading the developer to say this is what we want – buildings that really do function well and are energy efficient are being sought after. But they just weren't happening quick enough for me. I've been trying all along…with LendLease just trying to get it in…Lendlease is doing great things now – energy efficiency wise so that's good because I used to hound David and say you can do this, you can do this and…now they are, which is great. So that is fantastic so I feel happy. 077: A: So I guess I got tired of being controlled by the developers. When you do big work, you don't have the control over the outcome of the building. It's all dollar-driven and driven by the developers. The interest is always on saving money, that's all they're interested in. So I got very tired of that. So now I can do my own thing

R: So when did this start, as in when did you set up your own practice?

A2:   2000

The phone rings and A2 speaks on the phone for 10 minutes

A2:   I'm doing – the commercial development at Morrisett…but I'm actually able to get bulky goods warehouse so they have natural lighting and theres no air-conditioning and just like orientate all the buildings so that they have solar control, just a nice little fit-out that I'm doing. There's a KFC and a Subway. So it'd be really nice cos you'd get the winter sun streaming into Subway where you sit and eat. And KFC, you can even sit in the sun in KFC in the middle of winter. And in summer you can sit out on the cooler side and they can have external blinds that come down and shade the sun…but you can still do it…doesn't matter what you do….so that's a commercial development that's underway now. So KFC's flipped the kitchen over last week. You have it all documented and they flip over the kitchen (laughs) so it changes a few things. So I mainly do residential and a bit of commercial. That's alterations and additions, new homes

R: Do you have help at all?

A2:   I do. I have people that come in but there's no one in today so that's why I'm answering the phones! [laughs] I have three. What's happened is I got to this stage where I had too much on and I couldn't control it because um I don't know, probably because I work in Archicad and everything is modeled. The model has to be right because as you're going along you verify each design you make, each decision you make each time you go. So when you get to site, you know precisely the issues and it works out beautifully. But if I'm not doing the model there's sometimes things that are done and I don't realise they're being done and I don't find out till later. And some things can get moved without me knowing and people think they're doing the right thing but they don't understand the impacts. So I just gotta be careful. I've gotta have more control over the model to make sure its right. I mean I've just got people helping to do the documentation and then they tidy things up and they do things. But its very careful for me to have control but just enough cos you cant do it all yourself. I found out, its impossible to do everything yourself but at the same time you cant let everyone do everything. So I'm trying to pull back and see how it goes. Cos I did have three people working full-time so it just was a bit, I just found I wasn't doing anything. I was running around all the time. So you do need that balance of having someone to do things but it's tricky. So I wanna get back to how I was when I first started which was really good. I thought that I was doing the whole thing but then that takes longer and I cant do as much. So I don't know how to do that. [laughs] That's a tricky one. And its really hard finding students, ex-graduates and its getting worse from Newcastle. Just a different type of philosophy because they don't seem to care or they don't understand and I think its because they don't go on building sites. They have no idea what happens on a building site. I mean when we went through we actually did building trades and that was the best year. We used to do welding and building and plumbing and all those things. It was great fun. Glazing and something so you learn the skills. You know how to do it and you know you can do it cos you've done it yourself. And when they're doing it on site, they're not doing it properly you'd understand how to do it. When you see a painter who cant cut in properly. Otherwise they'll just tell you you cant do it and you know you can cos you've done it. You know you can do this and weld things and do whatever. So they're just the basic skills. I reckon that should be brought back I reckon that was my best course in first year. I loved it I really did just going over there and getting my overalls on and welding it was good fun.

R: Yeah…It is a different sorta culture I suppose and it's been changing a little more in recent years. I mean we've been seeing a little bit of a difference in the students who come in each year. There just seems to be a bit of a change in attitude to learning and you know certain things are just not that important as they used to.

A2:   Yes, it's sad…

R: Hhmmm….OK I suppose If we can talk about the story of your relationship with Jenny you know like from when you got to know her till your meetings with her?

A2:   Hhhmmm…I remember now. Archicentre – David Lawrence, I've known David Lawrence from Archicentre a long time ago and he asked me years ago. Since the time I left XYZ, he said, "A2, can you be on standby in case we get stuck up here for an architect just for little reports and things? He said please, so if they get stuck and they need an architect, you know Archicentre? Yea, so if they're really stuck, sometimes they have clients that they to go an architect and they're not happy with what the architect has done, they'll get me in to do something. So I've had a few of those. It's sort of like a patch up. So they give it to me and I didn't really have the time to do them but they wanted

me to do um they needed something in the paper one year. You know Archicentre advertises just a little report in the paper. So they just didn't have anything in Newcastle and they wanted to make Newcastle part of their national advertising for the Archicentre. So David went "A2, A2, can you please, please" [laughs] just do a little thing for the paper. So I rang, just when we bought here actually, my real estate agent I just said to them, "Have you got a place you're really having trouble selling?" Cos that's what architects can do. They can show you the potential of a property. I just asked her the worst possible place she's got, "something you've had on the books for ages and you cant sell". And she went "Oh I've got just the place for you". And that was in Young St at Cooks Hill and it was, it was dreadful. It faced west and it was um Spanish arches and it was dingy and there was I mean there was no solar aspect. So it was great from my point of view cos I had no client. I just had this house that was dreadful so I just spent half an hour on it and I just went "shkshukshuks". It was really great fun. Well I thought it'd be fun to do that house and it went into this little plan and as it turned out. I didn't know who owned the place, so the fellow who owned it came and knocked on my door and said "I have a sister-in-law who just lives down at Cram Street. She wants to do something at the back of her house. I really liked what you did to my place so will it be OK if I gave her your name?" [laughs] So that's where it started. So C5 had used to walk past with her dogs and I didn't know her until we actually started chatting. So that's how I met C5 through her brother in-law, B.

R: So she looked at the design you did for her brother-in-law?

A2:   I don't know whether she did or not. You can ask her whether she did or not. It was just B who suggested that we should meet because she wanted to do something to the house because he liked what I'd done to his house. So that's how that started. As it turned out they're quite fun to design these things, so if you ever get a chance to do that, they're really good cos you've got no client, no brief, nothing and you can do just what you think. I had fun, I had courtyards, let light come in through, upstairs rooms, decks and spas, and then a really big tree out in the front, it was really good fun. So that's how I met C5.

R: So what did she want to do? Did she have that house already?

A2:   Yes she bought the house, she bought it about oh…that'd be tricky…no, she's been there a while I think. And two old aunties had had it and they'd done nothing to it so its an original house. So it was an original house with um, two bedrooms, living and dining and tiny little kitchen, little laundry, a bit of bedroom. So nothing opened out to the backyard and the sun. So it was all very dark and dingy. So she just couldn't stand it any longer and she wanted to do something, she didn't know what. So we met and I came up with a, took a brief, came up with a concept. She's got chooks, she had a chook farm. That's right. So the laundry was on the way to the chook farm, that was fun. And then she realised she wanted the laundry to be attached to the house because she's got two beautiful dogs. Something and Archie. So they needed to be close to the house so the laundry had to be attached to the house so that the dogs could come in during the day. So they could come and go so that was OK. But because there was an existing brick garage in the middle of the space so it was little squashed but we sorta just changed where things were and it seemed to work OK. She's lovely. She was able to say what she wanted. But it was a good. She was a great client cos she, you could tell her what you're thinking and she'd understand why. You give her the options, she'll think about it. She's a winemaker so she'll be out in the middle of the paddocks in Cessnock and I'd ring her up and go, "C5, blah blah blah blah" and she'd go, "hhhmmm…do it that way." Straightaway and then you

can go forward which is fantastic. So there's not many clients that can do that. But she could visualise the options so we could move forward in positive steps. And you knew exactly where you're going all the way. And you know "what about, we could do this or this or this". And then you know "what do you think and then she'd say "ah...". And that was heaven from my point of view. Just having someone who knew and she'd visualise and because when she'd come around for dinner on Wednesday nights Spicks and Specks cos she was working all the week and it worked out really well that C5 and I worked. And then she'd turn up for steak and it turned out to be really great fun. And she was bringing in a nice bottle of wine so it was good fun. We were working each time. We were just refining the design and getting it right and erm lots of little things. We just had time to think about things and discuss things. Cos the worst thing you can have is a client... I remember having one at Salamander Bay, it was hopeless. Um they wanted their main bedroom to be wow! [Laughs] So people walked in they went wow! And I thought, it's your private space its for you. They didn't care, they just wanted people to wow...I mean how can you work to that? No idea. Ahhh....I just I tried to extract what they would like and it was the hardest thing and you finally got it but it was just so laboured and then I never really knew whether its what they wanted or whether its what they thought they wanted because they thought someone might think that was wow. So they're the hardest people to work for I just...and they're usually people that have a lot of money. And they've got no sensibility, no taste, dreadful. So I try not to do those jobs. I'd much rather do it for people that just want to improve what they've got. And I'd nearly do it for nothing just so they're happier. I'd much rather do those little jobs they're much more satisfying for me. And its great and you bump into them and they go "Oh, its fantastic" [laughs] "lifestyle's great and we use the deck all the time, barbeque there...". And to me that's better than any money. I mean making families happy because I find that houses can create tension you know how they're climbing over each other when they don't have to cos if its happy space then people feel more relaxed [laughs]. I mean I haven't been on holidays for ten years so I'm not doing the right thing. Maybe I need to be a builder! Get more money!

R: Well yeah but like you said I suppose the satisfaction that you get out of your relationships with your clients....and do you still keep in touch with C5?

A2:   Well yeah we do. And er...no its good fun she was very good

R: So how would you have worked with her as in she'd come here on Wednesday nights and for meetings and would you show her drawings or?

A2:   Well the way I work with CAD when I first did the concept I take the laptop to their place and they can flythrough 3D. So I can sit them where we're looking and I used to do it in their dining room which then became the loungeroom. So we're sitting there and when you looked through all you can see was the kitchen cupboards and the tiny little window and the backyard was beyond. So I'd say this is where we're sitting here and that'd be the deck, "Oh that's beautiful" and straight away they can see it. And I'd say there's your lemon tree, so anywhere around the house I'd be, if you turn around you'd walk through this space, that'd be your bedroom with your doors open. And if we sit at your desk, I can just zoom in on my computer, sit at your desk, pan around so this is what you'll see from your desk. And she could look through that to the backyard. "Oh wow!". So that's how I do it. So just going to show them that on a 3D so they get a good understanding of the design and we sort of keep finetuning that. And mostly I go to their place first with a laptop because they can better understand if they're standing in their kitchen. They can see what it's like now and then what it'd be like when its um...it's changed.

R: So what was your first meeting with C5 like? Did you guys just meet and she told you what she wanted?

A2: Yeah I get a brief from her. Write down a brief of everything she wants. I usually try and ask them to write a wish list.

R: Can you remember any standout moments when Jenny probably got excited or did she get confused at all? Or anything that you can remember?

A2: Um, no I don't think she ever did get confused no, no because she was one of those clients who you could explain things she'd understand the issue and then know what she wanted. Yeah I don't think she got confused no. The thing I think that's really lovely was the first time she turned the lights on. Cos we had a big debate about the lighting. So in the kitchen we have this beautiful light that shone light up and diffused it and she didn't want to spend the money cos it was quite an expensive fitting. Well it was only two hundred dollars, which is not a lot but it is a lot when you can buy one for thirty dollars down at the local store. But she just went "its so pretty when you turn on the lights" [laughs] Cos it was like this candle light and she could dim it right down and the hall just stays lighted with the soft light and she rang me at six o'clock one night "I just turned the lights on, I just turned the lights on and its beautiful, come and have a look, come and have a look". So I had to run down and have a look at the lights. That's the thing I remembered. She was just so excited cos it looked so pretty. And other times she rang me, it was pouring rain but then the roof was shedding water off the deck so she was sitting and sort of it was a sun shower so the sun was coming through the trees into the kitchen and the rain was pouring down. She said it was very pretty. A bit like in Malaysia cos I've had that experience that you've got that downpour so the water gets shed and you can still the water and be cool and under cover. And she liked that and I think she had a nice time.

     A2's colleague enters the room and the interview ends.

A2: Architect 2

R: Researcher

Client 1 Interview

Speaker	Content of speech

R: So here's the sheet I sent to you previously

C1: Oh I haven't really read it. I mean, I read it and got the gist of it but you know

R: No problems. I can just quickly talk you through it before we start if you like.

C1: Yeah.

R: So this is a Masters study and I've been doing it over the past few years and we're just up to the data collection stage. It's about architect-client relationships on house projects so you know what actually happens on projects. And the idea was to talk to an architect and then talk to their clients to get just get different perspectives on things you know.

C1: Sure

R: So I've had an interview with A1 and he then identified a number of clients for me to talk to and we've just sorta started to talk a little about this project and you know the broad things like the key ideas and that. But I'd just like to listen to your stories about your experiences on the project. And after this interview I'll then go away then transcribe this and analyse this and report on the findings in a dissertation. And you'll be provided the opportunity to read through the transcript to see if it's accurate or you know if you wish to have certain things excluded or whatever you know. So you know that's pretty much what's on this sheet. It outlines your rights and that you can choose to answer or not answer whatever questions and the interview is entirely voluntary. If you have any questions before we start – or if you do a little later on you can always send me an email.

C1: Yeah.

R: So I've just got a few questions and they're really quite broad and open-ended type of questions you know. And often what happens is we might start off with the one question and then keep going with whatever you know. So there's no real structure to it, you know so just feel free to tell me whatever comes to mind sorta thing.

C1: Yeah sure.

R: So if we can start of with a bit of a background and you know the story of your house. So just take us back to when you first moved in here

C1: Oh OK

R: Yeah and to you know to how you actually got to know A1…

C1: We um we bought the house about 12 years ago. And it was bought from the daughter of the man who built it. And it was built in I think about 1929. So its very typical of the Californian bungalow of that period and the family had lived in this house until 1950. Then they built next door, that was actually the tennis court for this house was next door. And they built that house and the family moved in to there and this house was divided into two and was rented out as two flats till 1980s. Then the daughter of the guy who built it took it back over in the 1980s and removed all the flat-type thing and then she lived in it as a family home and had ideas of renovating but hadn't done anything apart from renew the bathroom and put a temporary kitchen in the old dining room and that sorta thing. So the house was basically as it was built when we bought it in 95. So we then moved in and did basically nothing

for that period of time because we, every temporary thing we thought about doing involved too many other steps. And we had some plans done by another firm probably two years after we bought it but that relationship wasn't a very good relationship. And we felt like the plans didn't reflect what we'd asked for. And it was about four times the budget so we sorta left that feeling a bit burnt over the whole process. So we sat with the house and lived in it for that time and what brought on doing it now. It'd been something we'd always planned to do, C1B and I sat down over the years looked at the old plans that we had and we nutted out our ideas. So I think we got to a point where we thought we know sorta what we want and I guess financially we were at a point where we thought well we can do this properly now the way we want it to be done. So the next step was we had met A1 about six years ago on another project that he's done down the road and we really like what he'd done on that property. And even at the time we met him we said "right when we're ready to do this that's the man that we want to do it". We knew the people and so we were familiar with the house before it was renovated. And then we saw it afterwards and we've spoken to the owners who're our friends and they introduced us to A1 at that time. So then I searched him out now and asked him if he'd be interested in looking at our place. That'd be probably two years ago now cos there was probably almost a year of design and then its been just on a year of construction so much longer than we'd plan it would be. The design part we weren't I guess we didn't have an agenda about when things should be finished by and we're really keen in not to rush it because we didn't want the people who were either designing it, A1 or the builders to feel that they were working to our timetable and we wanted them to do their work as they needed to.

R: So did you sorta give A1 a list of what you had wanted at the start?

C1:   Interestingly I expected that that would be how it'd start but it's not how it started and it probably threw me a bit first cos I can remember the first time that A1 came here and we were downstairs in the garden and he said "what do you want from this renovation?" and I immediately went "well the girls both want a room each and I guess we need a new kitchen but I don't really know". And he said "no, what do you want this renovation to be?" and I said "well what I really want and what C1B and I had talked about was that we wanna be able to easily live in our garden but have the convenience of a house". So that turned the whole thing around and he said "right, that's where we'll start". So we moved it away from listing the rooms and the requirements to what do you want the house to be like, what do you want the feel like" and its probably at that moment we went "right this is the person, this is it" and coming back to what you really like about being here and it is being downstairs. But there was this real sense of we should go up so we get this view but then we thought but we didn't buy this house for the view. So it really was trying to clarify our relationship with this block of land and what we wanted from that. So once we sorta thought that was sorta locked in we found it really easy to sorta go its over to you, use your whiz-bang magic, use your creative artistry to then enhance that. But it was good for us cos it allowed us to be much clearer. That we were able to be clear about what was important for us as well, this was something we wanted to stay and live in. So when A1 first came back with his little model I think we were just really pleasantly amazed that he'd really listened or picked up on things that we liked. He had this idea that this pond that the house sorta then became designed around inside outside fishpond. And we just sorta we "ah! That's wonderful you know". You can change anything but we'll keep the pond! because we just love the space so much. The exciting thing with this is that A1 picked up on the stuff that we'd been doing in the backyard we had. Our son was living at home at the time and he is very much into reptiles and things like that and H's into fish

and so we had fishponds and that led into sorta part of the fishpond we had sorta a biofilter that had crayfish and we had water dragons that lived in there in the yard and we've got a frog colony so there was all of these nature stuff in this sort a suburban backyard that we were really excited by and wanted to maintain. I mean it's been a really positive experience and the design process, that year of designing and working with A1 was really quite a wonderful time. I think it was his approach to things because although we sorta knew what we wanted I don't think we really knew what we wanted.

And we had gone out to the housing estate places because we felt we kept getting into difficulties with some of the levels with this place cos it was a sloping block and it was an old house and we thought well do we just knock the whole place down and level it and put one of these you know and we went round these houses going what do I like about this one what do I like about this design and all of that sorta thing and at that point I was really sorta just looking out rooms of houses the rumpus room and you know all that sorta garbage and when I did that after that one day excursion- I went with a girlfriend and we took two teenage girls with us and they see things quite differently too so we all got together and go what did you like about that place? Well I like this and I like this and I came back with a house plan that was basically the plan of the house that we had in terms of the room configuration and I thought this is really stupid this is what we've got. But we need this house to be more integrated with the garden yeah it just wasn't working flow through wise.

R: So what do you think you've gotten out of this project?

C1:   The end result for us and living here we got to see the house change and grow and take shape but then you just found that oh these things that A1 talked about wanting these feel or wanting this look and we walked into these spaces and just go this is great this is more than just a room this becomes a space that actually has a nice feel about it so its not just four walls. And I think that's been a really exciting thing. That its ended up not being just putting up rooms together in a configuration that works but actually creating a space and a feeling that goes along with that space. It sounds really flighty doesn't it?! It sounds like I'm a real convert now with that but you know if anyone sorta says well why do you use an architect but its that sort of thing that we could've gone to a draftsperson with a plan. We sorta said yeah we know the house can do this and this and this and we could put a room here and a room here and a room here but we wouldn't have got this feeling and we wouldn't have got the different things that have been added that have just made this place just a really nice place to be.

R: Were there any sorta standout moments – and this can be positive or negative things you experienced throughout the project…

C1:   Oh there were points where we went "oh we're so over this now. Too much." Like this time last year they were sorta starting out and I do most of my work from home and we had about two weeks of jackhammering which is really loud and it was awful and the dogs got really upset and so they started scratching and we started having all these skin irritation, just sorta this snowballing happening. And we had to go well that's all solvable and its all time-limited that's the other thing that you know that that's gonna stop as well. And then there was another part where we were basically in the two front bedrooms and the kitchen for about a month because we had construction all around us. And then someone spat the dummy – just one of the kids just went "I've just totally had enough with this". So we made some intervention or something. Or even just went oh this is real shit at the moment lets go out for dinner or something or lets go out for a walk. So trying not to get into the "oh not the builder

coming in again" but sorta thinking "oh whats happening today" and moving forward. But you know you try and plan it so that there are no other major stresses happening at that time. This is gonna be that sorta downtime". But what helped that also was that we didn't have to face a lot of the hassles that I'm aware must go on with suppliers and things. So A1 and the builder both dealt with that. So a lot of those things I think were settled before we even knew about them so that helped out. I don't think it would've been the same experience had we been the owner builder or the manager of the thing.

R: Were there any times when you would feel a little confused or just not know what was happening with A1 managing most of the things?

C1:   I can remember walking into our bedroom early on and there were different levels of ceiling and going "wooo…whats gonna happen here?" And it'd become part of our routine that when H would come home from work and we'd go and walk around and look at what was happening throughout and we were very much into you know how its changed from yesterday sorta thing. So some of it was just sorta 'oh…not quite sure" and then yeah "oh that works really well". So it was more of the uncertainty of – cos there were bits in the design that really were sorta hazy like sorta the ceiling levels and things but then when you get a sense of the flow and then it made sense and we could sorta look at it and go ah I can see why that's happening now. So it's been really fun. Just seeing the house differently and experiencing the house. Had there been weeks where nothing was going to happen or we'd hit a dead end that would've been really bad but because we knew that something was gonna move so as long as I could see that there was something going it kept me going. But again if there wasn't anything happening the communication was important "this is what we're planning over the next couple of weeks. This is what's happening. The reason there's a delay at the moment is that we're waiting on blah blah blah blah" and I'd go "ah, thats great I know where we are"

R: So you probably had a lot of trust or faith that things would work out – eventually? I mean its not always easy to imagine what the spaces will look like and so its

C1   Its interesting this thing about trust 321: you can see two dimensionally the plan we have but to imagine that in a 3-dimensional setting yeah that is sometimes hard. I have to say that original model even though it changed a lot from that first model that was really helpful. But again it all goes back to the trust thing- I didn't really mind not knowing. but then I was happy to open to suggestions I think because there is very much a trusting relationship. And we used to joke I think the painters came to us and said what colours would you like and I'd say "oh ring A1, oh I don't know". That sorta thing but we were really happy. And I think early on because we probably clicked with that process because I really felt like he was doing something that would feel good for us. So in the design we were very much yeah go, go play, you're enjoying this creative process you know you play because you're gonna be at your best if we let you have the freedom to do what you want within the boundaries of you know we had budget bounds and you know I must say I think A1 is really mindful of that but then there was other compromise because we'd always said oh no we want this whole back opened up and A1 was saying no I think you also need some privacy wall and we really love this now. So I think there was a lot of listening as well as very much trusting that he knows what he's doing but he's also very respectful of our wishes. He never made a decision without talking to us. So there was communication and consultation but I guess each time I sorta didn't go oh gosh how could he choose that. So there had to be some sorta compatibility

And then when we got to the point of construction it really helped that the builder has worked with the architect before and they had a relationship and it's a good working relationship. At the time A1 was saying "well I've used this builder before and blah blah blah blah" and we went yup OK. And again we weren't sorta saying no we wanna use this builder that we've heard. You're the boss here you're the expert but I believe what helped that was we made a decision early on that we wanted A1 to carry through the work through the construction phase and I think that was really beneficial too because some of these things just sort of evolved as the house was sort of being built you know so that was really important that that creative process continued through the construction stage. That's been really important. There's been a couple of times where things have happened very early in the morning like at 7.30 someone's arrived with a question that we just cant answer and A1 fortunately I can ring him and just go here can you talk to this person. So I always thought he was available and that. but smaller things I think I had to go and choose the taps which was a huge thing I've never chosen taps before. It was actually a daunting task and time-consuming in that but I probably didn't spend as much time as other people on it we spoke to A1 abit about where do you start in the market so what do we rule out yeah a short-cut. It sounds really silly but before this we hadn't renovated anything so we hadn't sorta purchased any of those sorta items so there was sort of this dilemma. With the tiles for example cos I went to this tile shop and I couldn't believe that there were so many tiles and I just had no idea and he just sorta said well I was just thinking about the really simple plain white that we break them up and have the tiles cut differently. Yeah that's really good I like that, one it's a cheaper option, two it's more interesting and three after five years I'm not gonna go I really hate that lobster that we've chosen. So we're able to sort say that's OK he's dealing with that and we're really pleased with that too.

R: I mean you sound very pleased with the outcome of the house and with A1….

C1:   Well it's the biggest thing we've ever done. And it's been a really good thing and it might not have been because we are fairly private but I think there had to be a preparedness for someone to actually do that but it had to be the right person. But it happened and we knew that A1 was the person for us from when we first met him. cos that relationship that was built with him was as important as the building. But that's to me what a professional person is about. They are using their craft and they are doing it in a way that makes this job something that they're proud of. And he enjoys it and you get caught up in that you know that enthusiasm. Its been fun. So you find that this building process touches on all these people and their craft. I just think that's really great. And I think that happens a bit with the builder too and in the things that he hasn't thought about doing before. Oh it certainly happens with us. Well we don't actually refer to them as windows and doors anymore. We refer to them as architectural features. I mean they're really great, they're fabulous! And I guess that would be the difference with our initial experience with the other architect we had many years back

R: So how would you compare your experiences with A1 and that other architect?

C1:   I think in retrospect the design was here's your budget here's what we can build you for that budget. That even didn't work cos it went well over and I don't feel that there was any respect for the house in relation to the land. It was really just configuring rooms and that was to go up. That when we started to question where it was going. And that was more sorta financially focussed because they kept giving us these wonderful plans and we kept sorta going is this within the budget this seems so outside of it and they kept going ah yeah that'll be right and so we kept getting seduced and then when we

started to really question them there was sorta this lock down where they didn't wanna communicate. Then we got a quantity surveyor to look at it and I think then it was like a budget of 200K and we were realistic to know that it would cost more than that but it came in at 350 or 400 at the minimum and we went you've gone well outside the brief. So then it was like well for what you want we could do this. And so the trust was gone totally and we'd started with one of the partners that we knew and had associations with and we ended up with one of the junior architects and the relationship broke down more than anything. The designs were probably very good but because the relationship wasn't there it couldn't work so it was a communication thing but I think it was also that they were just producing housing plans rather than looking at the house and the people and the relationship with the people and the land. It really was like template style and not creative. So very different.

C1's daughter interrupts

R: Oh we've probably covered most things and can wrap up I think. Thanks so much for you time and I'm sorry it's taken a little longer than I said!

C1:   Oh, let me just quickly show you around the house before you go.

R: Great!

C1 shows R around the house.

C1: Client 1

R: Researcher

Client 2 Interview

Speaker	Content of speech

R: OK. Thanks for taking the time out to do this. It'll just probably take about an hour or so and I'd just like to get your thoughts and your stories about your house, about your relationship with A1 on the project and you know just your perspective on things.

C2A: Sure.

R: And just before we start, do you have any questions about the study or about anything at all?

C2A: No, no, just get stuck into it!

R: OK great. Just to start off I guess if you could just to give us a bit of a background in terms of you know um a little about yourself and then you know the story of this house…

C2A: Yup, yup.

And then also I guess how did you get A1 involved on the project.

C2A: Sure. Do you want me to go C2B?

C2B: Yeah go

C2A: We have, we bought the house in 1999 I think it was and um we've been living here and contemplating I guess what we could do to it and had a wish list. Um basically focused firstly on trying to get the backyard sorted out because we needed more living space and we did that in 2002. So we actually lived here for quite a while before we actually did anything to the place at all. Um, we sort of every now and again thought that it would be good to look at extensions and talk to an architect but could never really psyche ourselves up to do it [laughs]

R: Why is that?

C2A   Because of the cost and the implication and we've been trying to pay off a slab of the house beforehand. And actually finding an architect too both C2B and I work in local government. I'm in planning whereas C2B is in the environmental side so both of us deal with DAs and have had exposure to relatively big architecture firms and really didn't wanna go down that path necessarily, the cost involved. And it was largely word of mouth that we got onto A1. C2B in particular knew some people who had used him and when we started getting serious about trying to find someone we were asking around and his name cropped up a number of times.

R: OK, so was it through your friends?

C2B: Er it was through people at my work and er I, I think the first recommendation came from someone who A1 had done some housework for but then when I started speaking to him he had A1 working for council as well so those sorta commercial projects. It then turned out he'd had work done to his house as well. I discovered there was another two people there also who A1 had had associations with, one who's had housework done and another who's had some professional dealings with him and um everyone said good things about him, that he was good to deal with and er on that basis it was just a phone call that I made to A1 and just explained to him our situation and said, "we're only just starting the process and getting serious, but er here's where we live, we've got vague plans for getting it bigger, would you be interested in talking to us?". And er, he er on the strength of that just said yes and then er we made a time and he around here for some preliminary discussions, just

concept sorta stuff and get to meet us and us him and er then went away and er came back with his first very rough draft so we had something to work on and we've taken it from there.

C2A: Well, we sat down and said you know we've got this basic list in our mind about what we want for the extensions and how we want it to work and on that basis he went around and did some measurements and took some photographs and then came back to us a couple of weeks later with some rough sketches and you know playing around with is, this is what I can do. It worked really well. Its been a very positive experience as far as we're concerned like its, its been cost effective, it has been easy in terms of like the relationship with A1 and I think that's largely because of his personality and his approach more than anything. Found it really good in terms of being basically a small sort of you know not a large firm and you know the cost overheads and all the rest of it that come with that um and him being basically one-man-band and being able to just you know respond to when we needed things done. Oh it's been good.

R: So what have been some of your reactions to some of his sketches?

C2A: Initially…the first draft of it…we had some questions about it and some not some concerns but some issues with it. It had picked up some of the things we had wanted……[long pause and then interrupted by daughter]

R: So what stage are you at at the moment?

C2A   We're ready to start construction. So we've got the builder, through A1's contacts. Um yeah so the same builder that he's using for his own place and things like that and he has used previously so he's used to working with architectural plans and has no drama with that. From what we can tell he seems like as if he knows A1 very well and we've had both of them here to sign contracts and stuff like that so literally its been supposed to start this week but there's been a few last minute glitches with trees and things out the front. Um its pretty much underway which is good.

R: So what happened with the tree?

C2A: Oh we've got this massive date palm that is here [shows tree in photo] and part of our plan because Roland and I are quite attached to the tree and its architectural merit in itself and the value we're actually moving it down the slope a little bit to accommodate the extension for the coming out and er it was a bit of a last minute thing but the builder got involved and decided we needed a quote for proper relocation of it and the quote came back extraordinarily expensive so we've been in the last week C2B and I have just been trying to come up with alternatives for moving it but we're on top of it now pretty much that we're just gonna do it and we can manage that ourselves with the builder and we'll talk to him further about that. But it got us into a bit of confusion at the beginning of the week but er I think that's pretty much sorted out now.

C2B: Its been part of the plan from day one this tree but I think when it came close to starting and B [the builder] gave a bit more advice he er its outside his normal scope. We're still happy with B too from what we've seen but er I think this is certainly something he hasn't dealt with before and he started making some enquiries and the reactions to those enquiries has just given us a bit of work to do to sort out how to handle this whole tree business. So er we've gotta work through it but we're not desperately concerned by it its just a complication and its been a bit of a stress for the last few days and we'll sort that out and I'm still happy but once we understand what we're doing with that the house will be right and we'll be able to step back and let B and A1 sort it all out because from then everything's standard, well not standard, everything's will be building territory which they're familiar

and we'll be able to just progress through.

C2A: Like we bought the place knowing that it had a lot of constraints on it that it was you know with this major slope on it and the relationship to the street and all the rest of it and we deliberately made a decision to get into town and buying a place that was affordable at that time was one of the key considerations and this one because of the constraints on it obviously was more affordable than a lot of the others. But its such a good location as far as we're concerned and it has such a lot of potential because we had this area at the front which now we're going to turn into this A1 called it a very spectacular extension and it will be a great space to live in but in addition to that we have that much space at the back and I'll show you that in a little while but we've got our beautiful fig tree out the back and this outdoor area that you know is pretty amazing for an inner city location like this that we have that and so we can afford to just get rid of the front in terms of any sort of um outdoor space and use it totally out in the back and have these beautiful decks and all that and we don't take advantage of the views and things like that the way we can so its all quite exciting really like I cant still completely picture what its gonna be like and what its gonna be like to live in but A1 keeps assuring us that its gonna be great so [laughs] we keep taking his word for it!

R: Its really hard isn't it...

C2B   Yeah...this is the first time we've done something like this. We've lived in a couple of places before this but nothing other than superficial work so

C2A: Yeah our first renovation

C2B: so this is the first so er we are putting a fair bit of trust in him and we haven't had any issues with him right from the start so..

C2A: And its gonna be very awkward because like our extension it literally includes removing the whole front whole and huge excavations in the front so its gonna be awkward for about six months very awkward and we're gonna have to do a bit of moving from room to room and complete upheaval but in the end it'll be worth it lets hope! I'm sure it will. its been a long time coming through our own timing more than anything and its taken us a long while to work us up to this and now that we're here I'm just very excited for it all to happen and its probably gonna be another long probably six months or so to get the construction done and all the rest of it and get it finished and all that sort of thing but its good.

R: You know when you said before when he came back with some sketches after the first meeting you know as it progressed – was it always through plans – the discussions or did it move to like 3D drawings or

C2A: Basically we didn't do the 3D until we were at DA stage so um we kept scribbling around floor plans and stuff like that and you know he would do a very basic one very early on that showed a couple of roof elevations or something like that but it was more that that detail didn't come till we were ready to lodge the DA. Because that was partly driven by us too cos we were prepared to accept his advice and his design in terms of what it was gonna look like.

R: You know you described discussing through plans at the early stages and not looking at 3D drawings and elevations right till the DA stage...when you see the elevations and stuff is that quite surprising to you at all when that happens?

C2A: It was different to what I had imagined that we would ever do on here but I don't know what I had

really had in my mind. But having said that when I looked at it I thought it was pretty good. I had no real difficulty with it or anything like that. We had you know in terms of the bulk and scale of it and the 3D issues we had one issue with the roof coming over here and that was really the only alteration we suggested in terms of when it got to that stage. like we just said we were a little bit worried about that and he said "yeah" look I think after he's seen it "yeah I think it works better like this anyway" so its fine.

C2B: so its, its still abit hard to imagine but to see it 3D wasn't completely startling it was oh yeah I understand that's what its gonna be but then we could it see from different angles which was fine. And of course we didn't have any of the actual materials in it at first so A1 started making it look with battens and brick or whatever you know just his standards his patterns there so that made it a bit more realistic the sort of the shape we could we've had enough experience to sort of get that but it was sorta another good step to sorta say "ah yeah that's how its gonna be like"

R: So I suppose you're happy with the way things are going? And with A1 and how he's been working with you?

C2A: Yes and I think we could tell very early on from the first meeting he left and we looked at each other and said "he's great" you know you can just pick up that he was getting what we wanted he was getting you know what our budget and cost were and all the rest of it he was very casual and laid back about it but obviously took a lot in and responded appropriately it was good.

R: So you haven't really had too many surprise moments at all through the relationship…

C2A   No, no the biggest surprise has been the tree in the last week and that's no one's fault its nothing to do with A1 really because he allocated a budget for it that we thought was reasonable the builders thought it was reasonable that you know that everyone that was normal that we talked to thinks its reasonable and its simply when we get a quote from Sydney they say oh no its four times that and we go ah OK [laughs] well the initial quote we got was $12,000 to move the tree and that simply is nonsense, we were budgeting on $3000. But every sensible person that we talk to and you know it's a crane hire for a day is what's involved with that that's all and you know $3000 that was in the budget was fine. I think that's fine and we'll just go with that. We'll talk to the builder and that that's nothing to do with A1 that's just one of those things [laughs] yeah that's why we were panicking…

C2B   We've found A1 to very realistic in terms of money for us I mean you sort of can get a picture of architects coming up with some weird design and then stepping away and be left with someone you know how do you build it and how much does it cost.

C2A   and we had an open discussion about making what the value of this will be and economical ways of getting it through so Yeah we've approached everything very much in terms of how much its gonna cost so it's all been driven by that really practical sort of approach.

R: Do you think that's through your own openness in telling him what you want etc?

C2A   but I think its largely driven by A1 himself and his approach to architecture and I think he's very much about this works on this site and this gives you what you want and it gives you a cost effective way and taking into account all those considerations about what its gonna look like and make it look good and also you know energy efficiency and other bits and pieces like that so he's factoring in all that into it in a very practical way and its been very good on that front our brief to A1was very broad and we said, "we want contemporary, we want something that you know meets our basic living

needs but you basically got free reign in terms of design" and that worked well in terms of what he came back to us we were very happy with you know just in terms of that structural sorta stuff too. because we didn't have a fixed idea in our mind, no. Very flexible and very much looking for an architect who could come up with something that would suit the site and we you know it looked good in terms of design but gave him free reign.

C2B: "This is the problems that we've got with the house at the moment and this is what we need to achieve" and we actually had a dot point list that we gave to A1 when we started and said "we want off street parking, we want a bigger bedroom we want more storage space and yeah its basically the function and you put it together and make it work".

R: How many sorta meetings have you had with Chris?

C2B: there's been a lot of conversations and he lives nearby so we've dropped things in to his house, he's just come pass to drop things by, we've had there's probably been four or five meetings where three of us have sat down together and talked at length: but there's been a lot of other just short conversations you know like a quick phone call or whatevers you know, delivering some papers to him or whatever it might be so there's been a lot of small brief contact Easy to talk to. Whatever you wanted you can just catch him on the phone and he's flexible and coming around visiting us, he's come on a Saturday arvo when that suited us or whatever. I mean he's sorta about the same age as us and we can just talk to him just in a casual fashion but then he goes away and produces a professional result

C2A: I think that's what from our perspective as a client that's what architects should be about that you're not there to design the building yourself that's what you pay the architect to do and that's what they should come back with.

C2B: We wanted to achieve things for us....And we've sort of its been quite a while since we've started with A1 but we haven't really pushed it we've been happy enough with the progress and because we've just been ready for it to go along we're keen for more space but I guess we're also apprehensive about the long run well we've got to save up some money so [laughs] we've decided that it will happen but well a month here or there or whatever so yeah we've been just content with the way its been progressing.

C2A: Yeah because it was actually just before Christmas last year that the DA was approved so we were gearing up for the whole tender documentation and you know and taking A1's advice about that and then the terrible storms hit just when we were out for basically trying to get quotes form the builders and he'd lined up three builders but in the end we really only got B to quote on it because you know they were stretched to the limit and at that time it was not good just by outside circumstances more than anything so it was unfortunate that that storm happened [laughs] but it did. That was one of the things we were worried about you know right from the outset we talked to A1 about builders and we were I guess assured by the fact that he had used builders and had some contact in the building industry and that was part of the process I guess for us to think that you know we can follow it through which is good. A1 is so laid back it's I mean [laughs] its good. When we sat here and signed the contracts with the builder he was you know like project managing it and we have never entered a formal contract with A1 it has always been just hourly rates and right from the outset we thought that was probably the most cost-effective way that we were going to do it and it has been, it's been good. It's been really good.

C2B: I suppose we've progressed in a couple of blocks where he'd say oh the next stage would be drawings for DA or whatever it might be and that'll take oh 10 hours and it'll cost about this much and we'd say yeah that's fine lets carry on. And then we've got from that to OK specifications for the building and that'll cost about this much and we'd say yeah carry on and its just been like that all along.

C2A: and it's a bit like that with the next stage he'll sign off on the builders work and the you know the invoices that the builders give us. We've just got faith in him [laughs] just the way…and you wouldn't have that with a lot of other architects its very personal with him um

C2B: Well since meeting him I mean because we're in the same sorta neighbourhood you'd walk down the street and I met him at the swimming and stuff like that so we just see him around to a degree a couple of times and he's someone we know and he happens to be doing the work for us and that's the main reason we know him but he's someone we know and now if when we see him around we say G'day and a phone call and just say G'day A1 its C2B over here how're you going and he's just sorta like a friend to us.

C2A: We had no hesitation in recommending his name to other people and you know we often tell them A1 who we're using because we got a number of friends who're going through the same sort of thing

R: OK Would there have been any special standout moments where you know you got a little more excited or

C2B: Probably I guess when we first saw Chris' first draft

C2A: Initially…the first draft of it we had some questions about it and some not some concerns but some issues with it. It had picked up some of the things we had wanted.

C2B: it didn't make us uneasy but we were sort of looking at each other going oh its not quite what we were expecting and I guess because it didn't quite fit what we imagined we were abit unsure about it but then when he came back after that a couple of weeks later and produced his next version that was a standout moment

C2A: Yes because it had everything

C2B: and then as soon as he left we looked at each other and said

C2A: That's perfect

C2B: That's what we want! Beauty! So yeah that was a standout moment for sure.

C2A: Yeah and they were floor plans at that stage largely you know we really didn't have a concept of what this was gonna look like but we just looked at it and went that's what we need functionally and that was perfect

R: So what was lacking with the first one as in the first draft?

C2A: Um…it was just the layout was sort of it was awkward the internal layout of the existing house but after we had talked to him it made much more sense the second time that he had put you know he was trying to use bathrooms in existing locations and it just wasn't working and gone away and put a bathroom in the middle where D's bedroom is he'd reconfigured her bedroom he'd reconfigured the awkward third bedroom that we've got into a proper study with access through here and it was just you know perfect. It was good.

C2B: So at that stage I wouldn't be too critical I mean…well it was more of we were more just

understanding what we wanted at that time and as I said before and he explained to us this is a case of getting something on paper so that we've got something to work from and I guess just sitting around we'd go yeah, I don't know about that but like I said that's not too much of a criticism because we were only understanding each other at that point and cant blame him for having got 75% of what we were talking about and not take in a couple of the others I think and us having different relative importance to some things compared to others but when we first saw that we thought oh maybe he didn't really give us what we wanted and then we gave him some quite specific feedback on that we wrote out a fairly lengthy email and then had another talk to him and then from that it was just he took all that on and then we were so happy when he went away because he had listened to what we said and came back with something that worked on that sort of second draft

C2A: I think from our perspective he obviously listened very well and was very responsive to the things that we were saying to him. And it was funny cos he'd sit here with his red pen and make a few scrolls and all the rest of it. And it was very low key and then go away and that was perfect.

R: I guess the last thing I wanted to ask is I guess when you walk down the street these days you know, do you find yourselves looking at the buildings or houses and probably noticing things a little more? And actually talking about them and thinking about them a bit more that you used to?

C2A: Well probably at the moment more so than ever because there are a couple of things happening around here and we're waiting for ours to happen so people can start talking about ours [laughs]

C2B: I think I do. Even seeing TV shows around we're a little bit more interested.

C2A: Yeah we watch that show on SBS or ABC about architecture every Wednesday or Thursday. Great show. Oh they do fabulous things they spend lots of money yeah but we're very keen on that show well it was just sort of coincidence that it was on and we've always had interest in it sort of stuff anyway I guess. Um I spent a couple of years as a DA planner for Maitland Council and you know had to look at this sort of stuff but no its interesting. Its interesting in the context of what's happening around here for me. And what ours is going to look like and like um what other people are gonna think about it sort of thing. So yeah it's opened our eyes I guess a bit more so than it would've if we, like we contemplated all sorts of options for here. Whether we'd stay, whether we'd go. Whether we can afford to do what we want to do here and then in the end made the decision that you know its really worth doing something like this. It's gonna be much better for our own quality of life. Um and its where we wanna be. I'm driving to Maitland everyday but D's school is just gonna be up the road. C2B works just down the road in Newcastle City Council so it makes a lot of sense to stay here and spend money on it and try and make it work. So this will be good. You'll have to come back when its all finished we'll have a big party wont be C2B?

C2B: Yeah so you'll be welcome to come pass R, if you wanna keep tabs on things!

C2A: and don't hesitate to come knock on the door to come and have a look

R: Thanks so much. I will I'll make sure to drop by each time I come in to town you know. Thanks again.

C2A: Client 2A

C2B: Client 2B

R: Researcher

Clients 3 & 4 Interview

Speaker	Content of speech

R: OK I guess while we wait for C3B, we can just quickly run through some of the ethics stuff.

C3A: Sure.

R: Um, it's all in this sheet I sent you previously you know and it pretty much outlines your rights and sorta what this study's about and just what type of questions I'll ask you.

C3A: So is this a Masters or a PhD?

R: It's a Masters in Architecture which started a couple of years back. Its about architect-client relationships and just what happens on house projects. You know through the design process and then construction and all that.

C3A: Yeah yeah.

R: SO I've talked to A1 and then got him to identify some clients for me to talk to and so I've got his perspective on some general things about the project and now I'd just like to get your thoughts and your stories I suppose about your house.

C3B joins C3A and R

C3B: Sorry about that.

R: No problems. I was just telling C3A about this study and what it's about and about this sheet and what's in it.

C3B: Oh I've read it.

R: Oh that's good then. So if you have any questions before we start or if you'd just like me to run through anything or if there's anything you're unsure about?

C3B: No, no.

C3A: No, go ahead.

R: OK good. Can you tell me the story of this house and also how you got A1 involved…and I've heard from A1 that you're in the middle of another house project at the moment – can you also tell me the story of this other new house? And there's no real format or structure to how we can do this – we can talk about this house and then a bit about the new one – or we can talk about both – or whatever you know.

C3A: Sure. So we bought this er or the project started here in about 2000 it was about 2000 wasn't it? We were actually looking at the house next door which was XYZ's house, we were thinking about buying that. This was totally derelict, this place. It was originally four flats and then it turned into before or after that it was sort of like a boarding house and then it became a bit of a squad and then they all moved out and it was all sort of totally derelict [laughs]. So when C3B saw it she said, "oh I like this one" so that started us going so we ended up buying this and er A1 had done er some work for my brother and someone else or his firm had done other work for someone else I knew so um that's when I got A1 involved. And away we went.

R: So you saw what he did for your brother and felt quite comfortable with what you saw

C3A: Yeah although my brother's a property developer - they weren't actually houses that we wanted but

they were very well done and sort of very modern and having got to know A1 he was sorta like into a lot of heritage stuff as well And he was sort of renovating his place at the same time.

C3B: It was good so he was talking about his house too. It was happening pretty much the same time. It's an older house as well.

R: So why the move now?

C3A: Er well one of our sons has moved out. We've made two flats upstairs for our sons and one on this side got married and moved on so we got one son up there so we just wanted to and we're really sick of the pool

C3A & [laugh]
C3B:

C3A: Looking after it, looking after it. I'm a mad golfer now so I've got no time for looking after pools.

C3B: Well we were hoping to sort of get a smaller place so we got a place where there's a land at the back so our son can have his is at the back and ours is at the front so two separate entrances but we're still together.

R   I suppose if we talk a bit about your relationship with A1, What have your meetings with A1 been like?

C3B: On this place? C3A loved them. Every week every Friday they'd meet for hours.

C3A: He was quite meticulous A1 and we sorta roughly figured out what we wanted but we were sorta toing and froing a bit I suppose we had sorta particular requirements. One of our sons is blind and so we wanted to give him sort of his own independent flat but still with contact with us. yeah A1 was he was a very good listener I guess so I think he succeeded in getting everything we wanted.

C3B: mmm [agrees] And you worked well with the builder too.

C3A: Yeah

C3B: Well S was quite sick at the time so I didn't come to most of the meetings and C3A did nearly all of it

C3A: I suppose for a year and a half this project went this house here so throughout that period of time A1 and I and the builder met every Friday and we'd meet for at least 2 or 3 hours and we'd go through everything

C3B: But you sort of kept designing as you went too.

C3A: We changed along the way with a few things. I never felt any hesitation talking to him about it and he'd you know because it was us changing our minds a few times he didn't get agitated or cranky So he was very accommodating A1 and he was so so such as well you know what he's like such a good personality. He's easy to talk to

R: So when you first started did you provide A1 with some form of a brief as in a wishlist?

C3A: Yeah yeah it was and there was a lot of yeah the design development side of it cos that took some time with A1, C3B and I because this was originally two flats, this downstairs level and so we sorta roughly figured out what we wanted and we were sorta toing and froing abit till we got to the design and A1 would come up with ideas and we'd look at it and he'd take into account basically what we wanted and he had the creative side of things so we took a lot of matters to him but also some even little small things we wanted And S was sort of difficult to accommodate...

C3A: Yeah we had to – things that we did – he did really well too.

R: Were there anything in particular that you were excited by?

C3B: I think all of the design I was excited by everything in this house – the kitchen the laundry I love that. And the pool and the window that looks down the pool looks fantastic.

C3A: like to walk down the hallway and you look straight out you see the yard and the pool when the fountain's working it looks really nice. That was all A1's ideas

C3B: Yeah good size – everything's really nice size

C3A: And like in one of the rooms it was sorta like a bedroom and its sorta cut into half and half of its like a changeroom and the ensuite so we sorta stuff like that we were surprised with

R: So you're quite happy with this house then?

C3B: We really love it here. We love this house and it is a bit of a worry. I'm a little bit worried. It would be awful if we move down there and then just didn't like it as much.

R   Have you found any differences in terms of – I know you enjoyed the process of doing this house but have you actually found the process a bit easier with this other new house?

C3A: Yeah I think it's a big difference…here we sorta have the shell of the house here and so you can sort of visualise it a lot well I could anyway but I'm finding it hard to sort of visualise the spaces that A1 has designed. There's a lot of trust I guess at this stage but he could walk in say you could imagine that wall going and you know and you knew the size of the rooms

C3B: Easier to imagine this one yeah. And I think we wont know until its half done what it'll be like. It'll be good I think. We're looking forward to moving. Yeah we've still got quite a lot of things to decide quite a few just internal things like you know how to do the bathrooms and tiles and all that sorta thing and halfway through a lot of that. So yeah we're excited

C3A: We're hoping not to encounter a lot of the building problems that we had here like because of the amount of renovation up here

C3B: Yeah we sorta changed cos we thought that we wanted to have to be a lot closer to S because we were a bit unsure whether he was well enoughbut then we decided no we want to be more separate so we sort of changed the design a bit to make it more separate into a different residence so that was one of the changes.

C3A: Well that was probably a major change cos at the moment he's very independent and he's got a flatmate as well.

C3B: Oh that was another change. We decided to have two bedrooms for him so that he can share with somebody he wasn't there on his own and a bigger living area so we had him quite small and sorta really close to us and we thought we really shouldn't do that.

C3A: So it was a big change. But it was OK

C3B: Well he probably planned the second way first and we'd say no, no, no S's gotta be closer and then went back to what he wanted

R: I guess if we go back to the process of actually coming up with the design and all that along the way did you have any standout moments where you might've got a bit confused or the other way around where you might've been a little bit excited or any surprises whether negative or positive you know anything that you can remember?

C3B: I think actually when we first saw the front of the house A1 had a bit of a very rough drawing and it was sort of early on. We just looked at the front of the house and we thought oh no we really don't like that at all. But it was sorta a bit of a basic drawing wasn't it? It was just a bit of a shock. And we've moved on from that. Changed it a bit. We sort of haven't got it finished yet out at the front but it's in the council. There's a little bit more to do – just a little decoration with edges and things.

C3A: But as you say it was more of the drawing. but we'll go back We'll go back

C3B: C4B 275: Yeah we'll say no, no, no that's not what we need.

R: And you're comfortable about ringing A1 and letting him know you'd like things changed? You've got problems at all about that?

C3A: Oh no no.

C3B: We've done that well we've made a few changes. Quite big changes. We've got to the stage where we're starting to get some approvals from the mine subsidence and we go ah hang on so we were a little bit

C3B: A bit of work there…wasn't too bad

C3A: But it was fine

R: So do you think you've enjoyed this process of working on your house design with A1?

C3B: Oh C3A particularly enjoyed it. He loved it.

C3A: Yeah I really enjoyed it.

C3B: I think he was sad when it finished.

C3A: Yeah but he was at pains to show us everything. It sorta changed too with A1cos he was sorta had his own office at one stage and then we'd go to his place and we'd sit in the kitchen going through it. So just that sorta relationship I don't know almost family with him. With A1 he was so good. I mean even with the furnishing of the place he got involved as well find people whatever. He was sorta so accommodating A1. And the pool the colouring of the pool he wanted to make it more like acrylic rather than bright blue

C3B: He even picked the colours of the paint didn't he? In the bedrooms. Yeah I didn't even know what they were going to be. They're great really I love them.

C3A: He's a pretty unusual guy that one I guess

C3B: Yeah we always felt like it really mattered to him what this place was like when it finished. It wasn't just a job. He actually really liked doing it. That's how we felt so that made us feel good.

C3A: No he's very – he's a great guy. Down there [second house project] I suppose with the front cos we were wondering what to put in the front room and he's got a sort of like a TV area at the front. Because everything is facing the yard to get more sun. Well he said it's not gonna work watching tele so he sorta moved it to sorta over near the street.

C3B: Which was sorta good – we hadn't thought of that

R: So there are things where he's come up with

C3B: Oh lots of things

C3A: Oh definitely

C3B: And S's [C4's son] place too where you walk in from the back lane. He's got a view over the yard you can look into the yard but the other part of the house cant see into his place somehow. Its really good.

R: We've talked a lot about the good things I suppose....i mean were there any times when you might've felt a little confused or experienced any difficulties in terms of understanding the design or anything like that?

C3B: it's a bit like that I guess…halfway through it gets a bit ordinary…well over here it did. About half way through it looked terrible. I came up here and thought ohhhh it didn't look any good at all. I was really worried you know. The rooms looked because they weren't finished I thought they were small or long-shaped or something I think I thought this room was a bit small but yeah its not. It was [in the middle of construction] dirty and noisy and bits of you know rubbish everywhere. Not that I came up here a lot but you got used to it. I don't even know what I was uneasy about though

C3A: Oh there was a range of things. I mean when we were doing this there were so many unknowns like every brick tile had to be replaced and so it was just it went on and on and on you know. We were happy obviously with what we got like even the stairs in this house. Because S1 is sort of like blind he's got some vision but he's essentially blind the stairs were important.I mean that was sort of well into the design process. So the stairs that A1 had originally designed we thought weren't right, they were still a bit too steep but it just would've been too difficult for S. So no, he was great you know, you just express that to him and he'd go away and work it all out and that was quite a drama for him. Yeah I never sorta got downhearted about it

R: I suppose all this design and construction stuff – they're all a little foreign – do you think you might've found them a little overwhelming?

C3B: When you see it on Grand Design you can see what happens when people try and do it themselves. Really scary. He was good in like he'd approve every sort of invoice from the builder we'd go through it and we did have disputes with the builder like what the cost was. They weren't major disputes but you know they were all resolved and A1 was involved in all that so yeah. Yeah that's the best thing is not have to deal with those sorts of things. A1 is not personally involved but he's the person who has to talk about

C3A: Yeah he understands whats involved. So whatever sorta dispute that occurred between the builder and us was resolved in our favour by A1 so

C3B: He did very well.

C3A: So he more than project managed his pay! Yeah he does all that. Thank goodness. He's involved in the whole process.

R: So I guess A1 is sort of in a way committed to heritage design and he's obviously got his own style or approach to design. I'm just wondering if this has had any influence on you and your appreciation of heritage design or architecture in general?

C3B: Through this process? Yeah I've learnt a huge amount about especially Federation houses. Cos I never noticed what they were made up of. I sort of knew the look but now I know all the intricate bits on the post and the fretwork and the gable and all those things that I've never known before and I've been looking at houses everywhere and trying to pick bits that I like. So yeah I've learnt heaps. Yeah I am enjoying it.

R: I know C4B's now a little more interested in heritage design and those sorta stuff – does that happen with you as well or?

C3A: Yeah oh definitely yeah. We sorta read through the magazines, driving around and seeing what we like because originally I didn't like federation because I'm used to the modern copies of them that you see in the new suburbs and I thought oh no they're terrible but how they should be they'll probably be the only Australian I shouldn't say only but one of the only distinctively Australian style homes.

C3B: Yeah still looking sorta at the decoration, the gable and the post and the verandah like three in the corner and just the brackets on the verandah, just wanna get it all looking like it all fits together, well still looking.

C3A: Work in progress.

C3B: We're not in a hurry. We sorta are we're impatient but there's no timeframe so we enjoy it more I think.

R: So where are you up to at the moment with this project?

C3A: It's in the council at the moment. But it's a major change this again has heritage issues and basically we want to knock it over but we want to sorta replicate the Federation style there. And its sorta a funny period at the moment cos we've been in the council you know. I think the neighbours should find it good you know what we put in there but you never know. Yeah cos it all could change if they complain or the council doesn't like it.So I'm just trying not to get too excited at the moment. Just wait till it gets through once the DA's approved then well! I'll ring A1and sorta say have you heard anything and he'll say "nah nah". I'll just keep ringing every week "whats going on?" It's been 3 weeks and A1 tells me if it goes over 6 weeks you've got a problem so someone's maybe objected or something. A1 is confident but he did point out that you never know the outcome. But he's confident in what sort of development's being allowed around here so the precedence is there. Yeah from what he's given me it looks great you know like it should be just sort of stamp, go through. But we had issues that we actually dealt with this heritage lady from the council on this place. But A1 was really good with doing those sorta things.

C3B: Yeah he knew how to talk to them

C3A: Yeah I'm pretty confident he's got it right. Come back and talk to us next month! Then we'll know!

R: Sure! Where's the new house? What house number is it?

C3A: Oh it's number 20. I think its yellow. Looks pretty ratty at the moment but do drop by and have a look.

R: I will. Thanks for your time today. I really appreciate it.

C3A: Client 3A

C3B: Client 3B

R: Researcher

Client 5 Interview

Speaker	Content of speech

R: I guess just before we start I'd just like to quickly run through the ethics stuff and this information sheet I sent you a couple of weeks back. I'm not sure if you've had a chance to read it…

C5: [nods]

R: It just outlines a bit of um what this study is about and I'm doing a Masters in Architecture and this is a part of the masters. And it's about architect-client relationships and on house projects and so I've talked to A2 and now I'd just like to get your thoughts on things and on your experiences on the project and with A2 on the project. And I mean I've got a list of questions to ask you but it's really quite free wheeling…people generally tend to talk about things and we pretty much cover most things anyway so this is pretty much just a guide and we don't have to stick to this question answer thing you know.

C5: Sure.

R: So if you have any questions at all about the study just let me know. And with this, you can choose to not answer whatever – or if you find that after this maybe later tonight you realize you might've said something you'd rather not have said then you can always just come back to me and say you know you'd like that taken out or whatever you know. So you know after this interview I'll get this transcribed and you can have a look at the transcripts and see if there's anything you like taken out.

C5: Yeah no, that's no problems at all. I've got no problems with that at all.

R: OK then just to start off, if you can start telling me about the story of your house and then I guess how you got A2 involved?

C5: Ok I had actually had returned to Newcastle after many years away. And I left here as a student to go and teach in the country and then I retrained and then I went to Victoria. Worked in Victoria and then came back to Newcastle um mainly to be near elderly parents. And I bought I was actually bought in this area mainly because I stayed with my sister who is in Cooks Hill and er I couldn't afford to live in Cooks Hill so I was looking around this area. Um otherwise I'll be there cos I went to school at Girls High which is down over there which is now Newcastle High. It was Newcastle Girls High when I went to school there thousand years ago. And I knew this area and I liked it because it was flat. I like to be able to walk and I like it because it was close to the beach and very close to the shops, very close to public transport, close to everything, fabulous. Just fabulous area. So I was looking around in this area and I went to an open house down in Turnbull Street and when the open house was actually due to open the agent actually came out from inside the house and said "sorry folks somebody had already booked an appointment to look at it this morning and its been sold". That's how houses were being snapped up in this area. Anyway I stopped to sort of chat to him and as Newcastle is I said I know you and he said "yes I know you". I said "I went to primary school with your brothers" [laughs]. And so we got chatting and he said "C5", he said, "its not on the market but there's a little house down in Cram Street". He said, "its owned by a couple of doctors who are just renting it. They have just told me at dinner parties and things that they're thinking they might sell it but its not actually on the market you know. Just go and drive pass and have a look at it". It was a horrible colour. It was pink and it looked very very ordinary and very very dull. And er I said "OK, can I have a look inside?" It

was really dark and very small but the students who were living here had it immaculate. It was looking, you know, it looked very pretty and I brought my eleven year old daughter at that time and she almost had a fit because she didn't like the colour and it was dark and it was horrible. "I don't wanna live here and dah dah dah". But I looked around a lot and there was a lot of houses that were very big and there's very few houses left in this area, left in any area that are really for single people maybe with single people with maybe one child you know. They're all McMansions and even the old houses here like the house next door which was this tiny weeny little cottage has now been renovated to sort of like five bedrooms and two bathrooms. And I'm thinking I don't want that. I don't need that so I um, I brought my brother-in-law around who is pretty cluey about, he's you know, he's pretty up with real estate. And he said, "very solid C5, very solid. What do they want for it?" And they wanted, I through the going rate for this house at that time this was in er, it was end of 1999, the going rate for a house this size at that time was around 250,000 which sounds ridiculous now doesn't it? And they wanted 275. They said "275, no questions asked. We're not negotiating," they said. And I said to B, I said, "what do you think?" and he said, "buy it!". And so I did and never looked back. And er so and then I had a girlfriend and this is the first house I had ever bought. Because I had always, I'd married a farmer and we had a farm which we then sold to go to Victoria. And we were always in rented accommodation. So I was just so excited to be in a house that was on my own. I didn't have any money left over so I didn't have any money to do anything. And a girlfriend of mine said, anyway she said, "C5, lesson number one when you move into a house before you do anything is to it live in it for at least a year. At least see four seasons in that house and see where the sun comes in, what you use each space for, and what you actually desperately need". And that was a really good piece of advice because I probably would've borrowed myself, borrowed heaps of money and immediately gone and done something that wouldn't have been right. So I did and it came to the point where our family, I was really lucky in buying in this area too cos my sister's in Cooks Hill, my brother's in Hamilton South and so all within walking distance. And most of our social life is based around our family and we all get along really really well and so Saturday nights we're either at one of the houses. Now my house was hopeless for that because there was this tiny weeny kitchen. The house was built in 1930. It had actually been built as a rental property. The land was taken from this house and this house, [shows outside the house over to neighbours compound] it was owned by the front people. The parents and the guy still lives here and so the land was actually, so if you see this actually on the map, its actually this little sliver of land that's actually taken from the backyard. And both of these houses, in 1930, and they built it as a rented property and so it started and Neo, next door can remember, its never actually been owned. Er the owners have actually never lived in here you know. It's been sold and sold and sold. So it has been sold as an investment property. So in some ways that was a bonus cos no one's done a lot to it. Um and it had the original ceilings plastered you know, all individual plastered ceilings, all the original um woodwork, all the original lintels and um ornaments rails and things like that were all a part of the house. And a lot of pretty much all of the original windows and the original door. And you know like so it was great that nothing and I got a real feel for that 1930s sorta house and really liked it, liked that feel of that simple life. Its just the character of the simple at a simpler time and I really liked that. But then I got to the point where you know we were having these family parties and I had no room. There was just this kitchen that was obviously designed by a man with no room for anymore than you know. There were two people in it and it was an absolute full and that was it. Er the little bedroom was nice it was quite private and it had a nice little window out to the north facing the yard but that was about it. And then the toilet and bathroom were just well they

were all like they were far too big for what you actually needed for a toilet and a bathroom. So I got to the point where it was my turn to have Christmas as it happens in our house probably in your family it's the same thing. You just sort of take it in turn for the big events. So it was my turn and I said, "oh I cant do it". It was fine because we actually had Christmas in the backyard but I thought well what if we get a rainy or a nasty sort of you know sort of Christmas you know. So and I'd finally sort of started putting money together and I said "rightio I can do this" and how I got on to A2 was by getting my brother-in-law, B, had had an investment property in Cooks Hill and he'd wanted to sell it. It was a very ugly little house so he went to A2 for a concept cos he wanted basically some ideas of what it could look like as a selling point. Um and apparently she did a fabulous concept plan for him and I cant remember how he found A2, whether it was from a mutual friend or...

R: Yeah I think it was something she did with the Archicentre...

C5:   Yeah might've been cos B was a politician so he would always go through the right channels like that. Yeah they [the Archicentre] seem to be quite good with matching people up as well to a certain extent. So and so B was thrilled and when I said I'd done some little plans of what I'd wanted sort of what I thought I wanted and I said to B "should I just get a draftsman" and he said "you really need an architect". And to me architects had been, as far as my father was concerned, my father was an engineer, he was a mechanical engineer, and architects were people to be avoided at all cost because they put in highly expensive ridiculous things that you didn't need when all you really needed was a good square box and everything working and which is true. That's how he built his house in um they built a house up in Dutchey's Bay up in Port Stephens. Beautiful area and he built the most revolting house. I mean very functional, let me tell you, extremely functional but so ugly you've got no idea. And um when I was sort of saying to B, "I don't really need an architect". And he said "look at that house that your father built". I went, "right OK I need an architect". And then he also said, "architects these days also will manage projects for you and you haven't got time". I work all the time so I haven't got the time and I don't know enough you know to manage a project. I'd be really scared to get ripped off so he said "go and meet this A2".

R: So how was your first meeting with A2?

C5:   Well we immediately clicked. Met A2 and it was like "Oh!". We were from different schools but we knew the same area. She lived in sort of the same area that I grew up in and we clicked. She's so lovely she's just got the most delightful personality so soft and gentle. And obviously right up with the progressive new ideas knew about all the new building materials. Her house was full of those magazines, which obviously weren't just coffee table things, she'd been thumbing through them had bits of sticky bits here. She was lecturing out at the uni. She was involved with the Architects Association and going to their seminars and stuff like that. Another thing which was very important to me was also she was very energy conscious and very environmentally conscious in terms of where the light was coming from and where the noise is coming from, which I had been aware of as well, the sun angles and how deep we needed the verandahs and things like that and A2 was like straight onto that wavelength. I think it's really important that you click with the personality of the person. If you're gonna be working so closely with them you have sorta be able to say "no this is bullshit A2", you know we just got along. And she's very gentle to me because the plan I had was basically this [shows around the house] but round the other way. So I had the kitchen much smaller there and the living area here and I sort of had included the laundry. You know how the English put their laundry into their kitchen you know sort of in cupboards and things? I sort of had put the laundry there and she sort

of said "whats your main space that you actually need?" And I said "well it's the kitchen and I really I want the family to be able to sit around the kitchen table in the old fashioned you know almost farmhouse way. You know the big farmhouse table and how everybody's just sitting around while mum you know does her stuff over here. That's what I really miss – that real kitchen. Because the whole family sorta had to sit in this little pokey little loungeroom and talk around the corner and they had to sit with their dinner on their lap. I don't like that you know". And so she was very kind. She just sort of said "well you actually want your major space to be your kitchen. How bout we just turn it round and we put your little living space there cos you actually don't need much living space in terms of because we're going to give you this outdoor space". And I went "ah that's so right, you're absolutely just utterly and totally right". And then she went "well how bout C5, we do dah dah dah dah". We wouldn't argue about it but nine times out of ten her idea was right. And I just went "whatever you think A2". She knows the project and I'm not very good at choice. I'm not very good with making decisions in terms of if I'm given too much I just throw my hands off the air. If I threw my hands off the air I'll say "A2 what do you think?" and she'll say "well I think…". And I'll say "that's fine. That sounds good". And so we got along well like that too. I knew I could trust her decisions, very similar tastes and very much on the same wavelength. The other thing we looked at we still haven't done and I cant afford it. I'd like the place to be able to open in summer but to be able to lock it down so that I could go to bed at night with the house actually quite open but locked down. And we went to see Paul Metson, have you seen the Metson shutters? He does this beautiful louvred aluminium shutters, very strong, built on German tracking. Beautiful like it just goes shoosh! Gorgeous and he's got a factory down in Wickham and so I've actually designed it in and it can still happen when I can afford them cos they're very expensive. You know some of those new apartment buildings in Sydney? Like um is it Breakfast Creek and they have those new apartments, fabulous big moving aluminium shutters that they can use on their balconies or whatever. He did all of those. And so what I wanted to do was to have two big sets of shutters that could actually shut this off into a room and they're totally locked down. So I mean the only place anybody could get through will be round the top. Well the dogs would've eaten them by the time they get through there. And the thing is that it can be used during winter even because you close off your shutters you'll keep your wind out. And winters here aren't really that cold and if you can just keep the breeze out and sort of like put your shutter through here you've got another room. So that's my plan eventually to do that and its just a matter of finding enough money cos that was another $15,000. I cant afford that at the moment but everything's in place like their little board there and the deck, the track through there. And the other one on the side and they're all the right heights, the right strength to be able to run those. It's all been planned into it already sorta another step to go there…See that bougainvillea is looking very cute there [points out to the yard through the laundry door]. And A2's very good at things like that too. See we've got all these little nooks and crannies here she'd go, "what about we use that?", I'd go "yep". She was really good at doing things like that seeing and using the spaces. Come and have a look, come on I'll take you outside.

C5 shows R around the house.

C5:   You know I said "I don't want to spend a fortune on the actual kitchen bits. I'm not that sort of person. I don't want marble bloody bench tops so I'm not, its not for show, its for function. And I prefer to feel happy in and cosy and comfy in without having to worry that you've scratched anything and she just went "oh, oh, oh we could do that, we could that". You know we just got along. And I've seen CAD

you know the computer aided design thing in its early stages. I had a friend who was involved with it in Victoria but I've never seen it to the extent that A2 could play with it. And you know very quickly she could sort of put up a concept plan. And I sort of went "oh that's extraordinary" and we could really get a feel for what we were doing.

R: With getting a feel for things and what you were doing with plans and drawings of the design, did you ever find it hard at times to keep up with her as in you know how she sort of comes up with an idea and all – do you tend to get it straight away or

C5: Oh she's always a few steps ahead of me...

R: So how did you manage that, as in how did you get to understand a lot of those ideas?

C5: Well she would explain it really well and also I'm good at visualising things in drawings because I'm a scientist. I mean I did chemistry and biology and math and so my ability to see things from a drawing is quite good. And so she would just draw and say "this is a cross section and this is another section". And straightaway I'd see you know and go "ah" so that was easy. A2 was very good at describing things and showing me things. And the proximity with A2 just living around the corner, so handy because I mean, I had no idea of just how many tiny little decisions had to be made. Things like the little bits of stuff that goes around the power point you know like do you want those. And I'm thinking "A2! I don't know! What do you reckon?" But she'd say "drop by". And the thing is she was also prepared to run around like a lunatic. She'd go over to the lighting place and say "I've just got a couple of things I brought them home and you can have a look at them you know I borrowed them". And she would have all these things and I'd say "I want that one". And she'd go "are you sure?" and because the other thing is that in the end...I so had it making decisions I couldn't make decisions about where I wanted shelf space and things like that. And you don't realise how tiring you know. I sort of look at the job of an architect and a builder and I think "they must be just tired all the time because there's so many options". And that's why when we looked at kitchens and things. And A2 said to me "have a look at those IKEA things". And I just went "IKEA? Oh that's bloody you need an Alan key!" And I went online. And she was so wonderful she said "I love going to IKEA lets go to IKEA". So we had an excursion and we went down to IKEA. And that was hysterical you know we had the most wonderful time. You know "what do you like about this what do you like about that?" And she taught me how to use IKEA. And the next time I went down I knew what I wanted. And again I just designed it and she'd help me you know, put the bits in the right spots. A2 helped facilitate those sorts of things like she just she made sure that anywhere that I didn't feel comfortable. What else did we do? Ah yes, we had Wednesday night dinners, Spicks and Specks. So we're gonna do some work and then we can watch Spicks and Specks. Not every Wednesday but a lot of Wednesdays. Or they'd come here and I get along with her husband [P] too. And we'll sit up and watch the tele and have a lovely time. He'd do the cooking. He cooks a good steak. We'd talk about the design on the kitchen table while P was grumbling over there [jokingly]. It worked out beautifully. Yeah we still like try to get together whenever we can. We're still friends and we try to get together and come around and have a few drinks and have a chat but she's so busy. She's so outrageously busy you know I can hardly ever get her.

F walks into the kitchen

F: Would you like another drink?

R: No thanks. I'm good.

C5:   I'd love an orange juice please! F's very good whenever she visits. She looks after me and she cooks for me when she's here. Doesn't she? [looks over to F]

R: You know I tend to ask this question of you know like with A2 who's quite committed to environmentally sustainable design and stuff and so what I tend to ask people is if they think they're a little more appreciative of such things through their experiences with her but I guess you're a little different cos you've always been a little environmentally aware and...

C5:   Well yeah I've always been but she did um develop a lot of those ideas which I sort of had. I mean I had inklings of and I had feelings about but I actually developed those ideas a bit more. Um I had a very positive experience. And always from now on in I will always have an architect you know. I'd actually recommend A2 to a number of people in terms of just give them some ideas just throw in something from left field and pointing out pitfalls. I've had a number of my friends who've just used A2 for maybe not entire project but for input. She [A2] gave me a much greater appreciation of lighting. And you know how everybody has their little down lights and you know how they're very pretty but they take up the most enormous amount of energy? Well she made sure that I only got the very best ones which were the ones that would use less energy and got better cooling. And also in the sorts of building material as well as design. As well as about sustainability and where they come from and how much energy is being used in their use and in their production. And whether or not they're recyclable and those sorts of things. She made sure that she said, "don't buy the cheap ones. Get the expensive ones because in the long run its much better". We went for that light fitting almost for the entire house. But she made me very aware of choosing the right voltage. And that light uses very little power and it lights up the entire room. So that sort of stuff you know, she made me very aware of that. And the heating effect of lighting as well which you know, I knew but it hadn't occurred to me sorta in the grand scale of things. But as I said to a couple of people its terribly important that you're able to communicate. And its terribly important that you don't think that you're wasting their time. Like you're not wasting their time because it could be crucial to the whole new thinking about the next stage. I mean that's why A2 and I got along really well...because we were picturing the same thing. And I think that's really handy to having someone that's around the same age as you are and the same sex even though it sounds ridiculous but I think I do think that its important. Because we have a common language and understanding and also just our backgrounds were very similar in many ways you know. And so it just made communication so easy. It is such a big event in a person's life and they are being asked to trust a relative stranger with a vast slab of their hard-earned cash...Fear often leads to indecisiveness. Fear can be exacerbated by a client's past negative perceptions of architects. Anyone who has had anything to do with engineers or builders has not necessarily heard positive things about architects! I think much of the reason why A2 and I got along so well is that not only did we share a lot of things in common with our backgrounds and the way we view life but also in that we invested in quite a bit of time getting to know each other so that I knew that I could trust her 100%...The other thing I have noticed that is different about A2 compared to anecdotes from friends who have had dealings with other architects is that A2 has little ego and no arrogance, the consummate diplomat. She never ever said..."this is the right way or the only or best way". She would often put up several options and wait for my reaction, which she always applauded even if she didn't necessarily agree... in which case she would quietly bring it up again a few times until I made a better decision that is more in line with hers!

R: So do you find yourself when you're walking around looking at buildings a little bit more?

C5:   Oh absolutely it makes you so much more aware of what other people are doing to their houses. And now I know how beautiful this house is too. And I just think we're the best two houses in this whole area [points to neighbour's house]. You do, it does make you very aware as you're walking pass you'd go, well why did you go and do that? But you know its funny too how it makes the rest of the street very aware. Like since we've done this with our houses, all of a sudden there's all these stuff happening. People painting their houses and you can see them and you see them when people drive pass and look at the houses and look at the colour and everything. And you see both our colour schemes reappearing all over the place. We're a role model! We wanna be like that house! Imitation is a form of flattery. And so its individualized.It's made for the dogs, it's made for how I live and my family and how they come around. And I'm not gonna find anything like this again so I'm here forever. I couldn't move anywhere else. I actually work up in the Valley and people say "why don't you live up there?" And I'll say "well actually a couple of times I've seen some nice little farms and things and I really would quite like to be up there but then I come home and I think how can you leave this? I can never ever leave this. I'm afraid you'll have to carry me out of here with a pine box. I aint leaving here cos where do you find a space like this without having to do it all again? Not that it was particularly a drama cos it all went up really quickly and it just wasn't a drama. And A2 being so close you know if there was a I'd say "A2 I'm not sure that the builders are doing it the right way". And she'll go "I'll be around". And she'll pop around and she'll talk to them very nicely "I don't think that's quite right. Lets have a little look at the drawings I didn't mean that there". You know she's so nice. She's so diplomatic, she's got such sort of wonderful diplomacy. That just made the whole thing go and even though you know the guys just went grumble, grumble, bloody architect, to her face "they'll be fine A2". I mean I didn't see anything negative. I thought there was a little bit of friction but I mean I think that always happens with architects and builders. But A2 probably saw more than what I saw but it wasn't obvious to me and it didn't sorta sour the job for me at all. And I think that was probably not a good thing but she sort of kept that away from me you know. And she'd say B [builder] thinks so and so and I think so and so and I'd say "A2 just sort it" and she would.

R: Do you remember any standout moments throughout the process?

C5:   The first time I saw the full CAD I just was blown away. And she sort of walked me through it and she even put this little black chairs and tables and stuff in. And I just went "oh!" That was standout that was unbelievable. That was a standout moment. That was like Wow! That was extraordinary um yeah that was fabulous. And when they put the doors in and when they put the floor down. And we were so excited cos she'd chosen the floor in the end. And it just all started coming together. And I actually went round to visit my neighbours and I and I took a look back when it was all been done. And I thought "God that is so good looking". Cos there's not too many places you can actually see the whole thing.

R: Were there then any surprises at all when you might've been a little unsure or confused or

C5:   I was surprised how big it was. I guess everybody says that, don't they? But not in a bad way. But I was amazed how much space we did have in the end. I sort of thought you know, "oh there's hardly gonna be enough room to walk pass here" you know but there's heaps of room. I was surprised at the costing of some individual elements you know. That just stunned me you know. We had all these doors made up and it surprised me how expensive they were. But then I would never ever change them cos they're just perfect. Um I was also pleasantly surprised how the builders also had some good ideas

they had um Gus [builder]'s younger brother he was working on it. He was the foreman and he is a qualified engineer but he had some great ideas like these doors, these doors were two sets of swing doors. One was at that bedroom and one was through the next going into the study. He actually had the idea of turning the two. One set was a fixed panel. And then the painter, he also got into it too…they were excited. I think A2 engenders a lot of that too because she helped explain you know where we were coming from….We started before Christmas and it was delayed because we had to re-engineer a stack of stuff. The original roof was a tile roof and when this was done I said "I want an iron roof". And that meant that all the walls had to have tie downs and it all had to be engineered. So there was a bit of a hold-up there. And then it rained but we only had about a week of rain and they actually came in and worked. They just had a little bit of time off and then they came back in. And we were finished. We probably didn't start in earnest till February and it was finished by the middle of July. So I thought that was pretty good considering it was pretty sort of solid there was a lot that had to be done with roofs and everything. So I thought it was never gonna end but ah you know you just forget as quickly.

R: Is there anything else you might like to add in terms of your experiences with A2 on the project?

C5: I just think its very important its someone that you click with and understands your ideas and I just think I was terribly lucky so lucky. Why is it that you know at the very first meeting if that doesn't work if there's no sort of common bond there then why do people continue? You know and that's the other thing and should there be more trying to actually match the personalities before you even think about design you know. Lets have a little chat and sit down and have a cup of tea but women can do that too. Women don't feel that they're wasting time by sitting down and having a cup of tea and a chat whereas men would think well you know why would I do that you know its 80 bucks worth or $120 an hour you know. I mean I've got a number of clients and they're all very, very different and some of them, you meet them the first time and you think you're just gonna be hard work. You are just gonna be very hard work I can tell straight away and what I do is I charge them a large amount of money so that either they don't take me up on it or at least then if they are hard work then at least they're paying me for it. Or straight away you know that oh this is gonna be fun, we're gonna have a good time and you're gonna really like what I'm gonna do for you, and you're gonna really like what you end up with. And you see that cos a lot of my clients have stopped being my clients for various reasons they've sold their property or they've pulled out their grape vines but we're sorta go and have a cup of tea and chat. It's that nice sort of thing that you develop and you make nice friends that way. I hate conflicts and I'll do anything to avoid it. You know the other day there was a guy working in a vineyard putting in some irrigation and I'd actually made his life a little bit harder by saying "well actually I don't want it that way. I want it this way". And I knew I'd made his life a bit harder and not that I knew that there was any conflict there but when I went back to that vineyard to visit it I actually went round the other way. I did anything to avoid him [laughs]. Like I wasn't feeling guilty cos that was the right decision but I was just sort of thinking I don't want a conflict. And the other I say is proximity. You need someone that's close by that understands the feel of the area as well and the local ordinance and the networking. But cos I sorta wanted a carport and they were sorta saying no cos this is a heritage conservation area and they're saying no to anything that's too obvious in terms of a carport. And I said "A2, that's interesting cos I've walked around here and there are lots of them". So anyway she was friends with the planner and so she actually went and had an informal chat with her. So we said "well what about we do x y and z". "That'll be fine". Now my plans

went through council in 21 days no actually it might've even have been less than that. I remember when it came back and I said "A2, the DA's approved!" I rang her up. And she said "no, no that must be just the concept plan you know that's your receipt that they've received it". And I said "no A2, I've got them here and its got a big stamp on it "Approved". And she just went "you're joking, you're joking!". And I think because she had those preliminary discussions and she made sure she dotted all the I's and crossed all the T's and all the thing went in and they didn't ask for any more. And she had given me great advice. She said "just go around and talk with all the neighbours, show them the plans, talk". So there was no problems with the neighbours. And she sorta went "that has to be some sort of a record". She'd know the time cos she said "no, no". And I said "I'm bringing it round to show you" and she just went "you're right you're right!". And I'm just quite sure that because she did such a thorough job on the submission and it was just it was all there...The follow-up was excellent you know. A2 would come around after it was all done. And cos you know we had the big storm, she rang me up and said "you got any leaks, you got any leaks? How's everything going?" And she was really interested to know if a couple of things were working. And I said "well the roof works really well". And I said "you know the only I got a few hassles was when it comes down really heavy". And we knew that when it falls down heavy its gonna splash but you don't wanna be out there anyway. I said "the only thing A2, when you do this sorta design again, design in bigger gutters because when it really does pour those gutters that we've got aren't really big enough. They cant handle the volume of water that's happening. And she just took that on. She said "yeah right OK". And I'm quite sure that from there on in she was happy to learn that OK yeah, that was just a little thing to remember, that with the area of water and when it comes down heavy like you know the storms that we've had you need to have something that'll get that water away really fast but I've had nothing. I have no leaks you know, apart from the yeah, the gutters overflowed but again we were really lucky because I didn't really realise but this end of Cram Street is quite a lot higher than the other end of Cram Street and they all got flooded down there and the water just lapped the top of my driveway and that was it. Talk about lucky!

C5's daughter interrupts

R: I guess I'd better let you go. It's nearly lunch time. Thanks so much for your time and for tea!

C5:   No problems, R. Come back anytime and good luck with your research. Keep me posted on things!

C5: Client 5

R: Researcher