*ask-to-risk

By

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In

M.ARC Professional

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Everything around us is made to be fixed — secured, structurally reinforced to last for centuries, and armed with safety requirements — rules and regulations define the environment around us. Metaphorically speaking, everything is padded — our surroundings are designed to the standard of the ‘safe place.’ Children’s playgrounds no longer have monkey bars, tire swings, or an asphalt ground, but are now covered in bouncy rubber and squirting water features.

We are living in a community where individuals are unaware of how safety requirements keep us safe. We expect safety, but struggle to define it. Does this ideological ambiguity make us ill-equipped to react to an emergent crisis such as an apocalypse? A natural disaster? A zombie attack? A technological meltdown?

Can architecture that is built around safety protocols re-engage risk-taking to prepare us for an improvisational response in the event of a crisis scenario?
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"ask to risk

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[Buzzing of a microphone]

**Risk Assess-Mentor** (Clears throat):

Ladies and gentlemen, let me welcome you aboard Risk B-208. If you haven’t already done so, please stow your carry-on baggage in the aisles or on an over bin pile at any corner. When we arrive at our destination, you will likely leave your baggage behind. So, for your safety, please take your seat, fastening your seat belt is optional, and enjoy the occasional turbulence.

Folks, many of you may think risk is the rush of flying out of an aircraft, to walk on a tight thin rope from various dizzying heights, or to pack up all your belongings into a single backpack to discover the smallest gems across the globe. In fact, risk is any chance or probability that anyone will be in danger or experience health effects from a hazard experience.¹

Let me take a brief moment to remind you that this is a non-smoking zone. Now, don’t go off and tamper with the smoke detector because federal law prohibits this kind of act. Risk isn’t all about an extreme act of near death experience or breaking laws left and right and endangering other lives around you. Risk can be subtle and the opportunities are all around with or without having to wear full body armour.

Now please sit back, drink up those dirty martinis and enjoy the ride. Thank you.

PLAY AT YOUR OWN RISK
Every being and thing has their shadow. It awakens by light and shifts in silence with various intensity throughout the day. It can even walk, run and swim through any object or being. By nightfall, all shadows rest until another day of light...
SHADOW SLAY

A miniature of metamorphosis

Fig. 1: Prof. Yvan Cazabon views miniature - Scene from The Adventures of Prince Achmed

Fig. 2 a-n: Scenes between sorcerer and witch in The Adventures of Prince Achmed

Images from film by Lotte Reiniger
The fairy-tale film, The Adventures of Prince Achmed, by German director Lotte Reiniger in 1926, is a dialogue-free animation in the style of the silhouette technique. The story tells a tale of a Prince named Achmed who discovers other worldly dimensions, loss, love and the eventual happily ever after. Within the multifaceted story, a duel breaks out between a sorcerer and a witch. They battle on the peak of a mountain, shape-shifting into different animals in an attempt to outmanoeuvre one another. The fluid transformation between the animals are impulsive reactions to the opposing scenario. In today's society, might we similarly manoeuvre swiftly through shifting, dangerous or unscripted scenario?
“A creative playground is only half a creative space; it’s also a creative attitude. And we’re changing attitudes as much as we’re changing spaces.”

- Jay Beckwith, 1973
SWAY WITH ME
A play escape from gravity

A brief timeline of the evolution of playground swings with relation to children's muscle anatomy from the early 1900s to the 21st century.

Fig. 5: 1900 playground, U.K
Fig. 6: 1928 playground, U.K
Fig. 7: 1938 playground, Brooklyn

Fig. 8 a-f: Child muscle anatomy in relation to the above playgrounds
Fig. 9: 1960 playground, Stockholm

Fig. 10: 2007 playground, US

Fig. 11: 2012 playground, Japan

Fig. 12a-f: Child muscle anatomy in relation to the above playgrounds
For children, playgrounds are places dedicated to them and permitting them to completely transform their energy by the sole act of play. They run without being chased, they climb without ladders or steps, and scream without being scared. It is a safe haven for them to freely use the equipment either as intended or creatively through the use of their imagination.

Architect Aldo Van Eyck identifies childhood with the ludic and largely commits his career building hundreds of playgrounds across the Netherlands which fosters his idea of a ‘ludic’ city. He rebelled with the pre-determined ideals of spatial configurations of a top down system and drew towards a bottom up architecture promoting a space to the imagination. Seamlessly knitting the permanent elements of the city fabric to public play spaces. He designed primal and elemental play forms, liberating children of the pre-conceived notion of how to play and allowing the object to be more real than a play object shaped in an animal form.

Fig. 13: Aldo Van Eyck, Laurierstraat, Amsterdam-Centrum, 1956-1957, 1965

Eyck, A., Fuchs, R. and Lefaivre, L.,  Aldo van Eyck, the playgrounds and the city. (Rotterdam: NAi Publishers, 2002), 44-45
Eyck, A., Fuchs, R. and Lefaivre, L., 67-70
The ludic potentials for children in urban play spaces provide new experience and produce new social relations which are often non-instrumental, active, unexpected and risky. However, over time, playgrounds evolve through regulations, codes, with some play equipment becoming obsolete inevitably affecting the way children play. The progressive new play equipment sets the tone of using little or no imagination.

The following timeline highlights various changes to the swing set from the early 1900s through to the 21st century and in relation with a child's muscle anatomy (Fig. 5 – 12f). In 1900s, the primal design of a single pole and several rope draped from the peak, engages children to use their arms to lift their bodies up and kick back to give them enough momentum to swing them around to the other side. The use of whole body comes to, close to an end in the 1960's as the seat for the swing is lowered for children to sit rather than stand or climb. Additionally, materials used for swings and their surroundings are softer, to enhance the chance of a comfortable landing. The body range on current swing sets do not compare to their predecessors and the act of play range is constricted.

Stevens Quentin, The Ludic City, Exploring the potential of public space. (London: Routledge, 2007), 196
Present design standards for children’s play equipment, such as a swing set, eliminates other activities other than to sway, such as climbing, sliding or standing.

List of swing types that are not recommended for use on public playgrounds
(from the Design Standards for Children’s Environments):

- Animal figure swings: Heavy framework presents an impact injury risk.
- Multiple-occupancy swings: Greater mass presents the potential for greater impact injury.
- Rope swings: Presents a strangulation hazard.
- Trapeze bar/exercise rings combinations: Intended for athletic training and not for play areas.  

“I am convinced that standardized playgrounds are dangerous, just in another way: When the distance between all the rungs in a climbing net or a ladder is exactly the same, the child has no need to concentrate on where he puts his feet. Standardization is dangerous because play becomes simplified and the child does not have to worry about his movements.”

-Helle Nebelong, Danish Landscape Architect

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Fig. 15: Standardize average height of infants (boy/girls)

Fig. 16: Regulation of protective surfacing from swing height

Fig. 17: Regulation of distance between swing set and distance from ground

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There's no warning. People are screaming. The corner white building that you walked by everyday is shaking violently. There is a growing roar, crackling, and thundering sound inching closer by your toes. Every screen around you starts to pop, not with ads but of unfamiliar faces. The ground suddenly seems darker than before and you start to really pick up your pace. You hear heavy breathing, murmuring and the crackles and pops that sound like every Die Hard scene you have on replay. You think, “man, we’re not even close to 2040. Did I miss out on a Parliament issued global warming? Did Newton or Harold Camping, predict this? I’m running out of breath, how much longer could I hold out until the end catches up with me.”

Copy, paste and repeat is the system by which the city runs. There are countless bodies waiting their turn to be elevated to the colourful city grid. While they wait, they can’t escape the chatter of the other side. They all focus on keeping the city colourful, bright and new. As the saying goes, “out with the old and in with the new” and thus all fear of being old news as if that is the tipping point to the other side. There is a new banter raising at the city front. Who those thought were going to be gone for good are now stronger than ever…

Your playground isn’t a 25m x 25m perimeter but the city itself is your play scape. There is no age limit in this city. You’re on a jet pack flying with your kite. You use the rooftops to belt out karaoke tunes or musically jam out with your friends. You don’t need a green roof to picnic on a sunny day. You have strong arms so you are riding downhill, venturing to the next street down and then perhaps to the next street after that…

**WHAT REBEL ARE YOU?**
Center the back of the shirt on an ironing board with the yoke taught. Lifting the iron as little as possible, draw the iron, with its point facing the collar down the yoke to the rear tail hem and press the box pleat, using unhurried, well-directed, rhythmic motions. To avoid unnecessary manipulation of the garment, rotate the shirt in the following sequence: first, counterclockwise over the ironing surface to expose the left front panel. Press. Pause when pressing each button hole and pocket, allowing the steam to penetrate the fabric facing and inner band. Next, rotate the shirt clockwise to expose the right front panel and press, rotating the tip of the iron around every button. Slide the right shoulder yoke over the tip of the ironing board and press. Repeat with the left shoulder yoke. Lay out the right sleeve with the placket facing up and iron diagonally across the sleeve width from the underarm seam joint to the upper edge of the sleeve cuff, pressing in a sharp crease. Repeat this procedure for the left sleeve. With the rear yoke centered, press the undercollar and collar crease, working the sole plate toward the collar tips. Turn the shirt over with its front facing up and fasten the buttons. Using the Z-method to eliminate unnecessary movements of garment and arms, turn the shirt over. Fold the left rear facet in, toward the center, pressing in a sharp crease from the outer edge of the yoke shoulder, 2 1/2 inches out from the undercollar seam to the tail hem. Fold the left sleeve 45 degrees at the shoulder seam so that the length of the sleeve runs parallel along the length of the rear facet crease and press. Repeat this procedure for the right rear facet and right sleeve. Fold the shirt tail 1/3 of the way toward the collar. Fold 1/3 over again to the yoke, ensuring that all edges are aligned and form ninety degree corners. Using the Z-method, turn the shirt over with its front facing out and press lightly. With the advent of the electric iron, the task of ironing became progressively governed by minimums, both aesthetic and economic. A minimum of effort is used to reshape the shirt through a minimum of flat facets into a two-dimensional, repetitive unit which will consume a minimum of space. This shirt will exhibit a minimum of creases when worn, particularly in the exposed area between the lapels of the jacket. The standardized ironing pattern of a man’s shirt habitually returns the shirt to a flat, rectangular shape which fits economically into orthogonal systems of storage - at the site of manufacture, the factory-pressed shirt is stacked and packed into rectangular cartons which are loaded as cubic volume onto trucks and transported to retail space where the shirt’s rectangular form is reinforced in orthogonal display cases and then, after purchase, sustained in the home on closet shelves or in dresser drawers, and finally, on trips away from home, in suitcases. The shirt is disciplined at every stage to conform to an unspoken social contract.
FOLLOW THE INSTRUCTIONS OR...

A theory of reformation of formation

Fig. 21: Bad Press: Dissident Housework, Elizabeth Diller (DS+R)

Fig. 22: Bad Press: Dissident Housework, Elizabeth Diller (DS+R)
Lines on a collared shirt have their history. The instructions for ironing surfaced from a 1960s-housekeeping manual. The systematic way of pressing a shirt limits the number of folds in order to keep creases at a minimum when worn. A standardized pattern of an iron pressed shirt results in a flat rectangle that is disciplined to fit efficiently in packaging cartons, displayed on typical retail shelves and in dresser drawers without the need to refold. The surface of the body is endorsed with efficiency and the surrounding systems comply to fit. The lines that are pressed in shirts are an early concept of how our bodies are understood as a mechanical component of industrial productivity.

Bad Press by Elizabeth Diller is a series of 25 generic men’s white shirts pressed, buttoned and folded in various unconventional instructions to critique a household task confined by principles of motion-economy. Diller question our accepted values and encourages us the habitual task of ironing rooted from domestic perfection.

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Fig. 23: Bad Press: Dissident Housework, Elizabeth Diller (DS+R)
Wall Drawings by Sol LeWitt, an American conceptual artist, who rethinks traditional role of an artist being the sole person to produce their works. His instructions of recreating his work is in itself the art work. His series, Wall Drawings, are a set of light instructions that make up of primal geometric shapes or straight lines that are produced directly on a wall. Like a composer, LeWitt constructs his conceptions but also lends these Wall Drawings instructions to others to interpret and play. He amends the materialistic need for a physical art work by the artists themselves and emphasizes the importance of the idea.

Fig. 24: Sol LeWitt, Wall Drawing, Boston Museum
Fig. 25: Sol LeWitt Wall Drawing #104, Dia Beacon

Fig. 26: Eric Doeringer, Sol LeWitt Wall Drawing #104
Fig. 27: Diagrams of different stair arrangements

Diagrams by A. & S. Blanc, Stairs, 2001, pg 7-8
RULE VS RULE

A sixty-four rise over run

1. Throw a small stone, twig, beanbag, or other marker to the first stair. (If it lands outside the stair, you lose your turn. Pass the marker to the person behind you and wait for your next turn.)

2. Hop on one foot onto the first empty stair, and then every subsequent empty stair. Be sure to skip the one your marker is on.

3. At the risers of 4-5 and 7-8, jump with both feet.

4. At 10, hop with both feet, turn around, and head back toward the start.

5. When you reach the marked stair again, pick up the marker -- still on one foot! -- and complete the course.

Following these set of altered rules of Hopscotch, can we imagine climbing up or down the stairs? How would our experience be different? Do conventional settings dictate typical usage?

Fig. 27a: Figure playing hopscotch on stairs
Architects must comply to many rules and regulations set out by Provincial laws, programs, place, budget and other conditions. A thoughtfully designed staircase can be a centerpiece of a design. It can act as a signature of the architect in a building as it gives orientation and animates social interactions. The main staircase at the Azrieli School of Architecture building on Carleton University campus in Ottawa is a successful combination of encompassing direction and social encounters. Carmen Corniel, the architect of the building, designed an open concept four-story staircase that lead to studios, classrooms and offices. The main staircase stands as a strong example of following the building codes of stairs without using a typical straight flight stairs but by designing with larger landings for social interactions, different access points and visibility from various entrances of the building.

Could a staircase which is based on rules and regulations go through another set of rules? There are sixty-fours steps from the ground level to the fourth floor the architecture building. Using sixty-four as a base number of steps to run a series of rules from several games such as a samurai workout, a drinking game, a video game, a classic board game and tying a tie (Fig. 30 - 47).
Section 9.8. Stairs, Ramps, Handrails and Guards

9.8.2. Stair Dimensions

9.8.2.1 Stair Width

(1) required exit stairs and public stairs shall have a width, measured between wall faces or guards, of not less than 900 mm (2 ft 11 in).

(2) At least 1 stair between each floor level within a dwelling unit, and exterior stairs serving a single dwelling unit except required exit stairs, shall have a width of not less than 860 mm (2 ft 10 in).

9.8.2.2. Height over Stairs

(1) The clear height over stairs measured vertically from a line drawn through the leading edges of the treads, shall be not less than:

(a) 1 950 mm (6 ft 5 in) for stairs with dwelling units, and
(b) 2 050 mm (6 ft 9 in) for stairs not within dwelling units.

9.8.3. Stair Configuration

9.8.3.1. Straight and Curved Runs in Stairs

(1) Except as provided in Sentence (2), stairs shall consist of:

(a) straight-runs, or
(b) curved-runs.

Fig. 30: Table of Riser Height, Run and Tread Depth. OBC

Fig. 31: Plan View, Carleton University Architecture staircase (3L)

Fig. 32: Model, Carleton University Architecture School, main staircase
Either start a pawn out OR move one pawn forward 1 space.

Either start a pawn out OR move one pawn forward 2 spaces.

Move one pawn forward 3 spaces.

Move one pawn backwards 4 spaces.

Move one pawn forward 5 spaces.

Either move one pawn forward 7 spaces - OR split the forward move between any two pawns.

Move one pawn forward 8 spaces.

Either move one pawn forward 10 spaces - OR move one pawn backwards 1 space.

Move one pawn forward 11 spaces - OR switch any one of your pawns with one of the opponent’s pawns.

Move one pawn forward 12 spaces.

Sorry! Take one pawn from your start, place it on any space that is occupied by any opponent's pawn, and bump that opponent's pawn back to its START.
1. Cross the wide end over the narrow end.

2. Wrap the wide end back through the loop.

3. Bring the wide end over the narrow end in the same direction you crossed in step 1.

4. Fold the wide end underneath the narrow end.

5. Bring the wide end up and back through the loop in the same direction as step 4.

6. Fold the wide end horizontally over the narrow end.

7. Bring the wide up through the loop once more and pull wide end through the knot.
1. As soon as you appear in the courtyard, head over to your right and up the steps to the porch.

2. Right in front of you should be a ladder.

3. Jump up and climb the ladder to the roof.

4. Ahead of you, near the brick wall is a trap door. Open it and jump down into the hole.

5. Crouch down and work your way through the passageway, and then climb up the ladder in the corner of the room.

6. You’ll end up on a platform in between two buildings.

7. See that zipline headed for the burning building? Yes, that's right, you're gonna have to grab that and slide down into the building.
1. Place a deck of stairs on an empty bottle.

2. Each player blows stairs off the deck on the bottle in turn.

3. The one who blows the last stair off the bottle has to drink one glass of beer.
1. Horizontal cuts: Left + Right + One-arm
2. Zig Zag Cut (mid/ high)
3. Vertical cut + Uppercut
4. Vertical cut + Thrust
5. Push Away + Downward Cut (mid)
6. Double vertical cuts
Protesters expressing outrage, in light of the Jian Ghomeshi verdict.

Rally outside the Ottawa courthouse.

Photo by Andrea Boliss.
TRIAL OF THE CENTURY
A Dream Team

Lance Ito
Judge

“And if you take the cameras out of the courtroom, then you hide, I think, a certain measure of truth from the public, and I think that’s very important for the American public to know.”

Johnnie Cochran
Lawyer

“If it doesn’t fit, you must acquit.”

Robert Shapiro
Lawyer

“We hope and pray that innocent people are never convicted...And the price we pay is that sometimes guilty people can and do go free.”

O.J. Simpson
Former American football athlete, convicted felon

“Absolutely, 100 percent not guilty.”
The Supreme Court of Canada is the highest court of Canada and final court of appeals in the Canadian Justice system. Rules, laws, and regulations adhere at the highest level within the courtroom to assure fairness and unveil justice. The grand staircase on ground floor of the Supreme Court is the main access to the courtroom and to other levels which lends itself to be a social construct of interactions that are less formal than those within the courtroom.

How would the social interactions change if the layout of the stairs differed within a place which upholds rules and law to the highest extremities? By subletting the original staircase of the Supreme Court and inserting stairs from exercise Rule vs.Rule, the series of dialogue in the vignettes evolve between lawyers, judge and defendant.

The characters used in the vignettes are from the O.J. Simpson Trial from 1994 to 1995. Although the trial is not Canadian or held in the Supreme Court of Canada, it stands as a well known high profile case and cultural spectacle. Judge Lance Ito's allowance for live recording within the courtroom helped serve the widespread media attention. “If you have a camera in the courtroom, there's no filtering. What you see is what's true,” was one of the reasons behind Judge Lance Ito's decision to grant a single video camera in the courtroom. On contrary to Ito's reasoning, the lens inside the courtroom helped aid the controversial case during and after the verdict, highly criticizing the faults of the judicial system.

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12 See Appendix A
Johnnie Cochran: (Seriously)  
While we’re on break Judge Ito, I was thinking—I was thinking last night about this case and so Ms. Clark talks about O.J. being very, very recognizable. She talks about O.J. Simpson getting dressed up to go commit these murders and their theory and how it didn’t make any sense. It occurred to me how they were going to come here, stand up here and tell you how O.J. Simpson was going to disguise himself. He was going to put on a knit cap and some dark clothes, and he was going to get in his white Bronco, this recognizable person, and go over and kill his wife. That’s what they want you to believe. That’s how silly their argument is. And I said to myself, maybe I can demonstrate this graphically. Let me show you something. This is a knit cap. Let me put this knit cap on (Indicating). You have seen me for a year. If I put this knit cap on, who am I? I’m still Johnnie Cochran with a knit cap. And if you looked at O.J. Simpson over there—and he has a rather large head—O.J. Simpson in a knit cap from two blocks away is still O.J. Simpson. It’s no disguise. It’s no disguise. It makes no sense. If it doesn’t fit, you must acquit…..

Lance Ito: (Sighs) (Thinks to himself)  
Blah blah blah, When is he going to stop?  
I’ve been here for hours…Damn, I think Roosters is going to close soon… (Sighs)

J. Cochran & R. Shapiro: (Optimistically Curious)  
Judge Ito, could you give us any hints on the verdict?

Lance Ito: (Seriously)  
I’m inspired by the words of a young punk rock singer. He says, “Greed is the inventor of injustice as well as the current enforcer.”

On that note, (wags index finger side to side & monotony sings)  
To the right, to the right,  
To the right, to the right (mmmm),  
To the right, to the right.
**Transcript:**

**Johnnie Cochran:** (Quietly)
Magic Ito, on the bench, who is the guiltiest of them all?

**Lance Ito:** (Looking in a mirror, self-absorbed)
Over the Rideau Canal, across Rideau River, In the Rideau Centre, dwells a little liar, The guiltiest of them all.

**Johnnie Cochran:** (Seriously)
The leather glove lies dead in the River.
The police has brought me proof.
Behold, the glove.

**Lance Ito:** (Calmly)
The leather glove still lives, fairest in the waters. 'Tis the smaller size you hold in your hand.
You shall see for yourself.

**Johnnie Cochran:** (Laughingly)
The smaller glove!
Then I've been tricked.

---

**Transcript:**

**O.J. Simpson:** (Enticingly) You want answers?

**Lance Ito:** (Confidently) I think I'm entitled to.

**O.J. Simpson:** (Laughingly) You want answers?
(Arrogantly snubs) You can't handle the risk!
Catch me if you can!
Transcript:

**Johnnie Cochran:** (Excitedly)  
Tag, you’re it!

**Robert Shapiro:** (Seriously)  
Alright, you guys are going down.  
Got a few tips from Simpson.

**Lance Ito:** (Giggling)  
I’m going to out run you all while holding my gavel.

**Lance Ito of 2016:** (Annoyingly)  
They’re good as the world allows them to be.  
I’ll show you.  
When the chips are down, these… These civilized people, they’ll eat each other.  
See, I’m not a monster.  
I’m just ahead of the curve.

**Lance Ito of 1995:** (Annoyingly)  
They’re good as the world allows them to be.  
I’ll show you.  
When the chips are down, these… These civilized people, they’ll eat each other.  
See, I’m not a monster.  
I’m just ahead of the curve.

**Lance Ito of 2016:** (Shrugs, nonchalantly)  
You’re probably going to have some fame and money after this trial.  
But you’re going to go through life thinking that people will like you.  
Because you’ve let the public eye in the courtroom.  
I want you to know, from the bottom of my heart,  
that won’t be true.  
It’ll be because you’re an asshole.
Ottawa, the national capital city of Canada and home to the Government of Canada. The sites are selected by places where rules, laws and security are highly respected. The courtrooms can loosely act as a labyrinth where people enter from different entrances to meet at a collective area. The paths are public, private, secretive and even segregated for judges and for convicted felons. The analyses will further explore the intricate interactions of the divided areas and how the interactions follow outside the scope of a courtroom.
Ottawa Courthouse

Architect:
MCA Architects

Built:
1986
Fig. 56: Site View, Parliament Building, Center

Architect:
Thomas Fuller and Chilion Jones (Centre Block)

Thomas Stent and Augustus Laver (East/ West Block)

Built:
1859 – 1866
Supreme Court of Canada

Architect:
Ernest Cormier

Built:
1939-40

Fig.57 : Site View, Supreme Court of Canada
A scenario-based exploratory study of the different spacial areas within the Ottawa Courthouse and how might architects manoeuvre the same or similar spaces.

**COURT’S DRESSCODE**

- NO SHIRTS
- NO TANK TOPS
- NO MUSCLE SHIRTS
- NO HOUSE SHOES
- NO LOW-CUT SHIRT
- NO HATS
- NO SUNGLASSES
- NO PAJAMAS
- NO T-SHIRT WITH OBScenE LANGUAGE
- SHOES MUST BE WORN AT ALL TIMES
- THOSE WEARING PANTS OR SKIRTS MUST NOT HAVE ANY UNDERWEAR EXPOSED

**ARCHITECT’S DRESSCODE**

- NO COLOUR
- NO STRIPES
- NO PLAID
- NO TWEED
- NO FLOWERS
- NO ASYMMETRY
- NO RELEVANCE
- NO EDDIE BAUER
- NO PLEATS
- NO HAPPINESS
- NO MURSES
- NO POLYESTER
- NO HATS
- NO UNITARDS
- NO TASSELS
- NO BRASS
- NO VAJAZZLING
- NO OPTIMISM

![Fig.58: Drawing of scenarios, Ottawa Courthouse](image-url)
Judge Fred: (gardening) Did you get the shot? We acquitted Mike Duffy the other day and we need this positive press.

Arth: Let's watch Netflix's on one of these screens

Judge Fred: The circumstances of this case are a far cry from the usual fraud/breach of trust playbook

Han: So, I was walking home the other day as I usually do and stumbled upon a rock, much like the one above us... But the rock I passed by, is a real rock and not made to look like one out of fiber glass, much like the one above us.

Artie: (mumbling) Security is tight, I'm going to go my way...

Prof. Chris: I need you to think about the experience what it would be like in this moment

Prof. Chris: What you're saying isn't really reading in this model. This would be more interesting if it was from this perspective (flips model upside down).

Jo: So, I was walking home the other day as I usually do and stumbled upon a rock, much like the one above us... But the rock I passed by, is a real rock and not made to look like one out of fiber glass, much like the one above us.

Jo: Hey, where are all the installations

Tin: (to Jo) Hey, where are all the installations

Tin: (to Jo) Hey, where are all the installations

Ray: (to Tin) How many renderings do you have?

Ray: (to Tin) How many renderings do you have?

Ray: (to Tin) How many renderings will you have?

Cat: (to Van) Hey, where are all the installations

Van: (excitedly) Let's have Kosmic here!

Van: (excitedly) Let's have Kosmic here!

Van: (excitedly) Let's have Kosmic here!

April 12, 2017  2:07 a.m.

April 13, 2017  1:24 a.m.

At Kosmic night (flips model upside down).

At Kosmic night (flips model upside down).

At Kosmic night (flips model upside down).

Cat: Yeah, let's make sure we submit a permit this time.

Cat: Yeah, let's make sure we submit a permit this time.

Cat: Yeah, let's make sure we submit a permit this time.

Jo: Let's have Kosmic here!

Jo: Let's have Kosmic here!

Jo: Let's have Kosmic here!

Fig.59 : Scenarios, Ottawa Courthouse

Fig.60 : Scenarios, Architecture Students at Ottawa Courthouse
Shawinigate scandal lasted nearly the entire duration while Prime Minister Jean Chrétien was in office from 1993-2003. The collage and isometric drawings represent the playful act of Chrétien navigating and dodging the acts of the scandal.
Fig. 82: Isometric drawing, Parliament Building
JC: (confidently) My balls, they saved the country, no doubt about that. I’d do it again!

JC: (firmly) You don’t push Chrétien around! If words cannot console, perhaps this handshake.

JC: (out of breathe) I’m not to take the blame for something that’s not true. A proof is a proof. What kind of a proof? It’s a proof. A proof is a proof, and when you have a good proof, it’s because it’s proven.

JC: (shouts) Vive le Canada!

Fig. 63: Close ups scenarios, Shawinigate scandal
Fig. 64: Collage, Shawinigate scandal
PROCLAMATION

WHEREAS THE

Honourable James Patrick Whelan
&
Honourable Erika Weisz

will perform or defy death
Fig. 65: Elevation, Trial or Trickery model

Fig. 66: Model, Trial or Trickery
A crawl space shall have at least one access opening not less than 550 mm by 990 mm.

Fig. 67: Model of North West exit staircase of the Architecture Building
THE LAST CRITICS

A risky defense

CAST

J. Voordouw
Professor

“Kristina?”
“Kim?”
“I don’t get it...”

M. Bressani
Director + Prof.

“You never really see a child muscle anatomy like that...”

A. Ponte
Professor

“Are you Japanese?”

M. Wilson
Professor

“I recommend the history of debt...”

C. Bonier
Professor

“We’re going to watch a video ourselves doing this...”

Y. Cazabon
Associate Professor

M. Hagen
Photographer

J. Stoner
Director + Prof.

Fig. 68: Illustrations of critics, advisor and photographer at the defense

Quotes and dialogues are extracted from audio recorder. Audio recording by M. Cavayas.
FRIGHT OR FLIGHT

Is it worth it?

L-BONUS

Upon entering the ‘risk’ area, critics and students are greeted with a ladder that suggests one can climb up the temporary steps to view the images from the view finder. The images are site contents of the Supreme Court of Canada as a tease to what they will encounter on L3 & L4. With an injured knee, J. Stoner, does not climb up the ladder but asks if it is worth going up. A. Ponte responds, ‘no.’ What would it have to be to worth risking to climb up?
M. Bressani: Are you suppose to do that?

J. Voordouw cuts the first drawing.

Y. Cazabon: (Assuredly) Yes. Maybe Martin, would like to do the honours?

M. Bressani: Oh, this one? [cuts the second drawing]

Red paint splashes out from the drawings

Observers: [gasps]

ohhhhhhh

Red paint is on M. Bressani’s hands and shoe

M. Bressani: (smiles) Wow, Great...

This is good...

This is amazing!

Thanks for uhh (laughs)...

J. Stoner: (nervously)

Oh my goodness...

I’m telling you, Alessandra, you’re not to wear a white sweater...

(concerned) They’re never going to want to come back...

[M. Bressani exits staircase C* on L2 to wash his shoe off]

[J. Stoner exits staircase C* on L2]

On both drawings, a dotted line was drawn to lightly suggest the ideal cut of the drawing. J. Voordouw first cuts in the direction of the dotted line and then proceeds to cut more. M. Bressani on the other hand, chose not to follow the suggested line, the red paint hiding underneath the drawing would have not projectile splattered on him. Who of the two are asking to risk?
3.6.4.6

(1) A crawl space shall have at least one access opening not less than 550 mm by 990 mm...

[In response to the L1 – Truth or Cut
J. Voordouw says the following with laughter]

J. Voordouw: I'm not going first. (laughs)
You want me to break it?

[J. Voordouw strikes the center of the emergency sign with the hammer but it slips from his hands only creating a small opening. He drop kicks the remaining plexiglass.]

J. Voordouw: (laughs) That [hammer] flew right out of my hands. It's good that I didn't break the window. (laughs) I thought it would be harder than that. Oh, there's no exit to this one...

Y. Cazabon: (laughs) Oh, it's Jean Chrétien!

[Critics spend a few moment before moving on to L3] [J Voordouw is the first to exit the area and he sees the observers]

J. Voordouw: We're targeted. We won't survive this.

[Commentary]
A large landing of a sub-level exit staircase is concealed off with opaque paper and frosted plexiglass. The hammer beside the plexiglass suggests that one can use it to break in to the other side. The space to enter meets the building code requirement of the minimum size for a crawl space. Upon entering, one sees there is no exit. Additionally, conceals facial and hand gestures of people inside from the outer context. The observers are unaware of the scenario inside but can see that there are people inside from the reveal of their lower half body.
DO YOU SEE WHAT I SEE

I spy with my little eye...

M. Wilson: Do we go back down?

Y. Cazabon: No, we go up

M. Wilson: Ohhh, my god.

[Y. Cazabon sees model, Trial or Trickery, behind the mirrored box]

Y. Cazabon: (Looks at M. Wilson) Who is going to pull it?

    oh, someone pulled it already

M. Wilson: ohhh

[Commentary]
The mirrored box is a two-way mirror with a door viewfinder embedded on the other side. People see their own reflection while climbing up the stairs and if they peer through the viewfinder, they see others climbing up the stairs. The perspective from the viewfinder engages the viewer to be self aware of their actions moments ago and narrowing in on the actions they see ahead of others that are unaware they can be seen from the other side.
Any last words...

[Commentary]
The Supreme court of Canada is the highest court system and is parallel with an uninterrupted sight of St. Andrew’s Church. Does truth, rules and regulation keep one another in check with this alignment? Unlike in a church, where one can confess their sins or issues to a priest or God, the ask-to-risk confessions box is a reflections and confessions to oneself. The box hangs from the stairs above and is lined with reflective mirrored paper, so one sees parts of their faces from all inner sides of the box. As one approaches the final steps, they confess if they have ask-to-risk? Or if they have had enough? Confess if their actions for the unknown events moments before were guiltless of either being observer or risk takers.
ACQUIT?

Does it fit?...

[Commentary]
The glove is a play back to the earlier study of the O.J. Simpson trial in which he was acquitted for two murders due to the lack of evidence proving he committed the crime. The bloody gloves that were tied to the murder case did not fit O.J. Simpson's hands.
RISK-ASSESSOR

At the mercy of...

Fig.83: Plan view, L5

Fig.84: Model, NW staircase

[Critics and students approach to the final steps and turn up to the see the risk-assessor waiting at the top level. C. Bonier asks where to go for discussions and we move to the pit underneath the mezzanine for further discussions]

[Commentary]
*Ask to Risk defense presentation was series of acts along the staircase from ground level to the fifth floor of the Architecture building. An act to engage participants in the moment that present itself to them. Hints through phrases, lines or objects are around each level to give participants suggestions to take the action further if they choose too.

As participants' journey through the staircase, not everyone is aware of what the other participant on the other levels are reacting to. Through sound traveling in the stairwell or stories of the events are the only the source of reenactment. It is a crime scene in it's own way where one does not see the whole scenario but hears or sees the act taking place or after.
If it wasn’t for the Y2K scare, spontaneous power outages, the earthquakes, the mountains and cliffs to climb or jump off, to the drunk people that are unconsciously on their feet, for the people that have tried to stiff me or for the baboon that punched me in the face and that X-acto blade that tried to take my thumb – I wouldn’t have thought to ask to risk and I look forward to the next shape and form you’ll come in.

I call you ‘Caz’ and occasionally, Cazabon but I’m sure you prefer Yvan. You let me play in a place that is too serious for its own good.

Inspired by Jim Jarmusch, I wrote you a poem:

You’re a rebel in disguise
Views from your eyes are turned upside down, merged and collaged together
A miniature could be made from a fragment to cast its own story but
No other story is best told other than in a triptych

Caring words or ‘nice words’ are spoken that make heads turn
Aquarium, loading dock and stairwell are your triptych words for me
Zealous supporter for a risk student until the very end
Awards and standing ovations are not at the top of the list
But finding our own light is
Opting to take a low profile
No other advisor compares to you and for those who didn’t have you, “...too fucking bad.”

To my comrades, I look forward to our next *apocalyptic venture.

---

18 Yvan Cazabon. Building 22. Carleton University: Room 208, April 20, 2017


A car chase scene that would be in any typical Hollywood crime or action film is a real Los Angeles crime case that broadcast live on television. The chase for a former football athlete, Orenthal James “O.J.” Simpson, when police convict him as the prime suspect for the murder of his ex-wife, Nicole Brown and her friend, Ron Goldman.

The morning on Friday, June 17, 1994, O.J. Simpson was advised by his lawyer, Rob Shapiro, to surrender to the police. Instead, Simpson took on a role as a fugitive and fled from his estate in a white Ford Bronco car leading the police across the Los Angeles freeway for several hours.

An estimated 95 million viewers watched the live coverage and hundreds of fans waited by the streets for the Bronco car to pass by as they cheered Simpson's nickname, 'Juice.'

Simpson eventually arrived back at his estate in which he negotiated with the police for almost an hour before taken into custody. He was jailed without bail until the trial on June 24, 1994.

Simpson's trial spanned for 11-months and concluded on October 3rd, 1995 that he was acquitted for the murder charges.
"Little did I know that I would be writing my own inevitable future. During the process of "ask-to-risk, a thumb received five stitches before defense. No tenodesis were severed."