

# Architecture Is Human

*Duo Dickinson, FAIA  
architect*

- 1 - The Humanity of Making Things**
- 2 - History: The Other Gravity**
- 3 - Context: The Cauldron**
- 4 - Craft: Beyond Building**
- 5 - Scale: Size Matters**
- 6 - Methods of Making**
- 7 - Humanity Built This**

*When you get old and make things, people ask you to make more. This year I have been asked to write for venues in Brazil, Los Angeles and Switzerland. One is done, the others in process. They speak of motivations, with outcomes as the result of the creative process rather than bend motivations to effect an outcome. There is a fundamental motivation in what I do and it is not the built outcome. That distinction, between Why we do anything and What results from the doing has been fully blurred by the instant gratification of the Internet – where results and outcomes are often all we have. The work I have done, the work I am doing and will do, in all things, starts with motivation.*

*The human motivation.*

**All uncited buildings are my office's work.**

# 1 - The Humanity of Making Things



Architecture only exists in humanity. Burrows, hives, nests and anthills are creations of instinct, not design, despite their exquisite beauty.



Humanity is distinct from all other life on earth because, for us, instinct is inadequate. So it is with architecture.

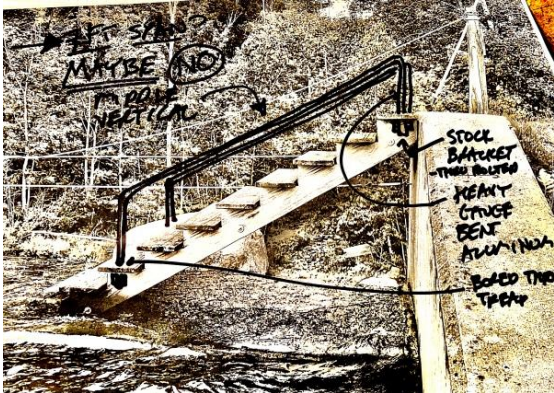
Outcomes in architecture are twofold. First, like the designs of instinct, any building must protect those who use it – the construction must resist gravity, shield against weather, fit its site and be buildable, or it fails at its Prime Directive – which is the same as the anthill.



Buildings are fundamental, they have an elemental reason to exist – shelter. But shelter goes beyond survival. Like the burrow, buildings protect. Like the hive, buildings allow for use beyond protection. Like the beaver’s dam, our buildings intentionally impact the environment. But like almost every human act, the value of architecture goes beyond those outcomes, and describes our motivations.



The second necessary outcome of any building made by humanity is aesthetic: humans who intentionally make anything perceive the art that it embodies. These outcomes are beyond the necessities accommodated by any piece of architecture. The distinction between outcome and motivation exists nowhere but in the human eye and mind.



Just like every elemental motivation of the human condition, architecture has conflicting values. The outcomes of architecture, the objective judgment applied to any building beyond the primal realities of the hive, nest or burrow are easiest when motivations, and values, are left unconsidered.



Judging outcomes is the way we rationalize our reactions to anything, including architecture. But that is an inadequate basis of apprehension, and incomplete understanding of how and why things are made.



Our values are as hard-wired as sex, hunger or sleep. But the validity of the necessary is as inadequate as instinct in human justification. The human condition demands validation, the justification for the meanings we experience. The justification for anything that we cannot prove makes faith in the meanings our perception crucial to living beyond survival.



## 2 - History: The Other Gravity



(Derby CT 2008)

Every second passes, and there was a before, now and after. Unrelenting. Unchanging. On every thing we see, hear, taste and touch. Time is universal. It is so pervasive, so overwhelming, that we often simply ignore it.



(Madison, CT 2021)

We want to live forever. We want to freeze time. We revel in the past, we want the past to disappear. We are terrified of the future, we are fully impatient to have the now be what is to come. And we are full on transfixed with death, when we allow ourselves to think about it.

What other force is so over-arching, constant, brutally impossible to overcome? Gravity.



(Katonah, NY 2018)

Gravity is what architects are tasked to manipulate every day. Structural projection is not just for whole buildings, gravity is part of every piece set into every construction. Architects live through gravity.

But architects are either dismissive of history, or are completely controlled by it. Architects have evolved two orthodoxies, often mutually exclusive. Both fully ignore the reality of time. Either history is tantamount to intellectual dishonesty, sentimentality, or just laziness in uncreative mimicry, or it is the Truth, the unquestioned reality of what has been and survived judgment, history is the essence of beauty.



This binary: Traditional and Modern (above, Robert AM Stern imitating left, Eero Saarinen inventing on right) as twin powers of mutual Good and Evil – set in opposition, in contradistinction, set against each other to form an unavoidable life defining aesthetic devotion is sophistry.



(New Haven, CT 2019)

Trying to design a building without understanding history is like trying to design a building without gravity. Trying to freeze the past in the present for the future is like pretending time is not real. The adolescent desire to find Orthodoxy is as human as any religion. That desire denies our humanity, but in architecture it denies the unavoidable truths of every part of our lives lived in the world's of gravity and time.



(Katonah, NY 2016)

There is another reality, a human reality that fully revels in the essential realities of time and gravity. Humans have senses they defy the natural state of every other sentient being. We have motivations beyond survival, and we have define outcomes beyond ourselves. This is one reason is the synthesis of what makes us human.

Why do we care about the motivations of our aesthetics to the point that the evolved aesthetic orthodoxies make the differences between them into heresies, where “Truth” (or “Lie”) in motivation is absolute? I think that we are scared of being “wrong”. Being “wrong” is fatal in an internet era that enables any differences to validate themselves in instant judgment. Validation or invalidation has the depth of a fact-check that can only perceive outcomes, not motivations.

Trying to perceive aesthetics without understanding motivations and relying on the singularity of outcomes puts architecture in the place of the “Dark” realities we know now comprise our universe. We can see design outcomes as we see those undefined “Dark” forces and



matter that comprises 95% of the universe, but then we cannot know the motivations that made them. If 95% of our understanding is based on outcomes, when 95% of what we judge is based on motivations, only a faith-based interpretation is possible.

It is time to know that our motivations are fact. What we perceive and feel, how we respond is as factual as the 5%, our outcomes, that we can measure. We may never crack the code of the 95% of the “

Dark” universes of matter and energy, but we can know ourselves. If we deny our humanity and judge architecture by the measurables alone, when we are the sole creator of what we judge, then we lose the reality of what architecture is: human creation.

I see the human need to define aesthetics as being as essential as the fully embedded reality of music in our common outlook, despite being completely unnecessary to our survival. Just like our need to project “The God Particle” (The Higgs Boson Particle) as a key to ending faith by seeking verified proof in fact, there are realities that exist in our humanity that defy the mathematical or calculable validation and justification that academic understanding wants. <https://www.custombuilderonline.com/guest-columnist-folly-style-202>

I think Time and Gravity need to be understood before aesthetics and technology. They are not taught as fundamental, they are taught as things we learn to avoid, to manipulate to control. We do not control Time and Gravity, they control us.



### 3 - Context: The Cauldron



Before



After

We are all somewhere. None live solely in our minds, or on the glowing screen you are seeing here. We all have a context, an origin point, a place. Humans are not satisfied with instinct, they create. Everything is made in a place. That place is where the needs and desires of those who wish to make something employ the human creativity it takes to make anything.

Each place, each context – it's people, culture, topography, climate, geology, even funding and legalities – is a cauldron. What is to be cooked by creation has two parts: first, the need/hope for what is desired and second, the spice of human creativity. That recipe is cooked in the cauldron of context in every thing we make.

What is cooked can be tasteless and bland, even disgusting, or it can be so spiced as to be unpalatable but to all but a few. Or the food that results bastes in function and elevates it's delight and hunger for it by its spice. The human spice. But you cannot cook without a cauldron.

When architects create, they often have two approaches: “Go along to get along.” where what is here now determines what will be, or, conversely, “My way or the highway.” Where we are has nothing to do with where we will be.

Denial or Mimicry is literally the mind of a two year old.

“No!” Is often the first or second word used by our brains. Between those rejections, children live in a world where familiarity and comfort is virtually central to existence.

We are not two year olds, and architects do not create things solely for two year olds. Making things cannot deny context, but if we Xerox it, it is not creativity, it is mimicry.

There are always a place where we make things.

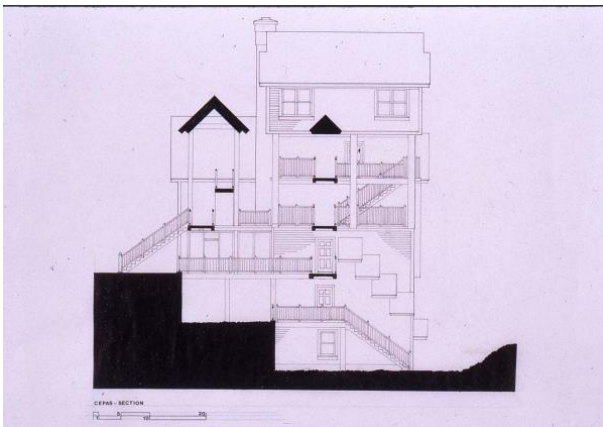


And when we make things we deal with what is there.



No matter how different the needs are from what is there.

Context can be social, vernacular, but it is transcendently the environment of where we create. Political, legal, climatic, geographic, funding, materials, technology all, every one, have an impact on what we create. But the land comes first.



We cannot deny the way the land is shaped, how water that is around it flows, and what the soil is under it. But we often do not judge buildings by those arcane factoids that are the essence of design generation. We often just see the results, the outcomes of our making.



We can try, unendingly, to void the past, pretend that the existing realities of the places we build, its population, its climate, its topography, even its culture, are simply to be transformed by our genius.



Frank Lloyd Wright's Guggenheim Museum (above) does that, but the wall of buildings it pierces are necessary to create its beauty. Seldom does denial of what is there do more than simply be an insult or willful ignorance. When we wish away context, much of what the thing we build will only be for the designer, who seldom lingers.

But if we simply see what exists, replicate it, cleverly adapt new to what is there now, following what is there now, but do not create, we beg the reality of our humanity. We do not eat one food, listen to one music, even speak one language. Humans are a quilt, not a tapestry.



Every addition to every landscape or building lives with it. Is the result a marriage, or a fight? Is it a dance, or an army of unified marchers, thoughtless and following? Creation cannot be either xeroxing the existing or denying it because humanity is neither by rote or by explosion. We create, but we should not fear or deny context.



Unless we see what is there, we deny it. And denying reality is simply not possible.

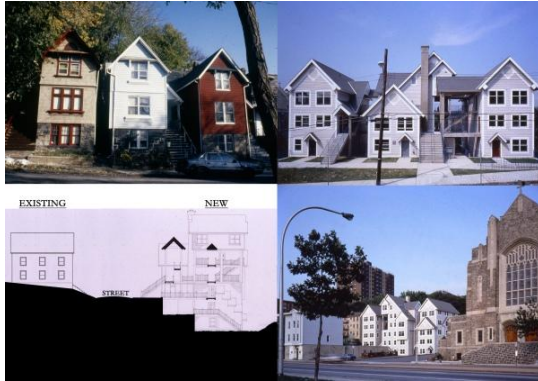


Context is not about Gravity or Time, because context has our humanity fully subsumed in its reality. Even the intensely private, isolated place is somewhere, used by someone, and nothing stays in the designer's mind if they are an architect, it gets built in some place, in some context.



If we want to be here, now, and make something for a place, people, culture and in the environment, we cannot wish them away. And if we see the world as it is built, replicate the patterns, and the designs of those who are long dead, our work becomes the walking dead, not a living extension of who we are, now.

Context is hard to deal with in architecture because it is neither the raw food to be eaten (the need) nor is it only the added spice of our human creativity that makes that food sing. It is the caldron of context that contains both the food and the spice, cooks both and what architecture is served from.



## 4 - Craft: Beyond Building

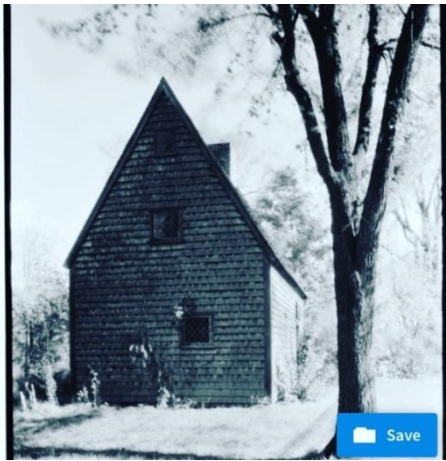


We speak, but we also write poetry. We whistle, but symphonies resound. We can eat a protein bar or a seven course meal. Our needs do not limit our desire.

That is true of making things. The places of instinct, the nest, the burrow, the anthill, do everything needed, they solve the problem, but they only answer the questions that have been there, and will be applied no matter what changes.



Until a few hundred years ago, humans made through builders, who thought, then created things far beyond instinct and answered problems far beyond safety and function. These things are human things, intricate functions, cost, evolving technologies and, yes, delight.



(1600, Massachusetts)

Our hands define us, but our minds cannot be contained, more than make, we create. We add unnecessary complexities, criteria, even fully silly extrapolations. We make Beauty. We make delight. But we make it, it did not make itself.



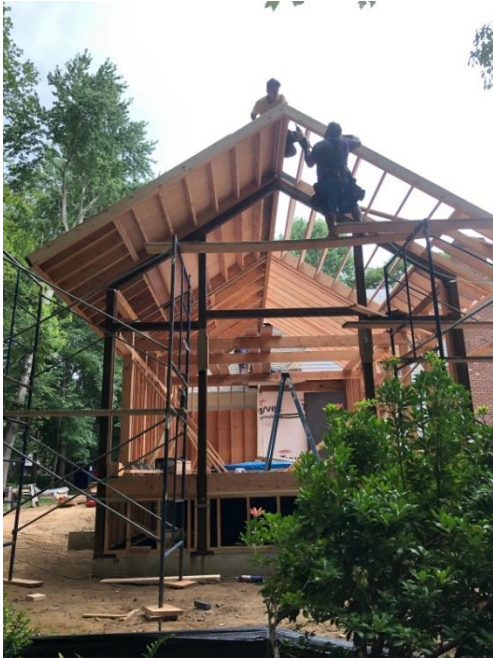
We can see beyond now and what has been. The denial of Craft beyond necessary is a death sentence of unmet resolutions, hopes even needs. Humans can envision what has not been, what

is unknown, even unknowable. We have the same basic parts as all living things, but we are different because we create beyond response.

We make things.



Defying gravity is temporary, defeating the environment is always an adaptation, but architecture efforts those simple goals and asks for more. We want what we do to extend who we want to be. That is the humanity of architecture.



That is craft. Not simply making things that stand up and protect, that are even elegantly simple or complex. Craft is the knowing application of technology, dexterity, and materials to make things that go beyond our needs and enter the world of our hopes.





There are different nutritions. Calories are needed and water and junk food can give us those. But we can also nourish and grow. We can feed desire, rather than have it indict our insufficiency. We can make things in ways that are not outcomes, but fully manifest our motivations, our values, even the unnecessary joys of creativity that make poems, symphonies and soufflés.

We can make architecture.



But to do that, we need to fully control how we want to make it, but how we make anything effects what we make. If we can devote to understanding process as well as product, I think we can make things that go beyond outcomes and fully reflect motivations.



Outcomes are inevitable. The anthill is an outcome. But motivations can live and grow and be manifest outside the hive. That is Craft. The knowing application of physical realities with evolutions of the way we know how to build we can change our methods by reveling in our motivations first, outcomes second.

The size does not matter. A doorknob or a skyscraper, everything built benefits when the designer knows the Craft of what is to be made. The technologies are fully interchangeable, but the passion, devotion and expertise of knowing how to make things is not faked or mimicked. And the only way to gain authority is to fail and admit ignorance. First school, then apprenticeship.

What we want in architecture may be a product, but the most effective, inspiring, delightfully products come from our humanity, not from the catalogue if outcomes that is offered to us. To do that, creation has to be based in craft, of any short.



Whether electrons, splinters, polymers, rocks, chemicals, – Anything – the actual tools of Craft are irrelevant to creativity. But knowing the realities of whatever tools are needed is absolutely central to making anything. Passion, devotion and work lead to skill, skill leans to more effort, more understanding and in the end, Beauty.

It is not “technology” or “building” it is adding the human element that makes Craft. The means and methods are crucial, but not their typologies. All Craft is Human. All Architecture is Human, too.



Barn of Fun Timberframe. Photograph by Duo Dickinson.

## 5 - Scale: Size Matters



Every thing, every where, has a size. Dimension is upon every corporeal thing in our universe. But Size is not Scale.

Rather than gravity, time, even craft, the Scale of what we make can be a result of what it is and does, or its Scale is completely independent of its Size. A skyscraper can be a lamp post. A home can be a Cathedral. A room can be a hall, or closet. Any number of buildings are rendered as cubes, blobs or walls, and they work hard to either be Monopoly Board pieces or mountains of pure form. They do not want scale. You could not tell the size of these creations by any 2D representation.

Unless a human is there. Humanity defines architecture, because it is used, or it is sculpture. Sculpture can have any size, it has no need for scale. It is not just architecture that humans make of sculpture, humans transform many essential elements by their presence and use:

Time is not History.

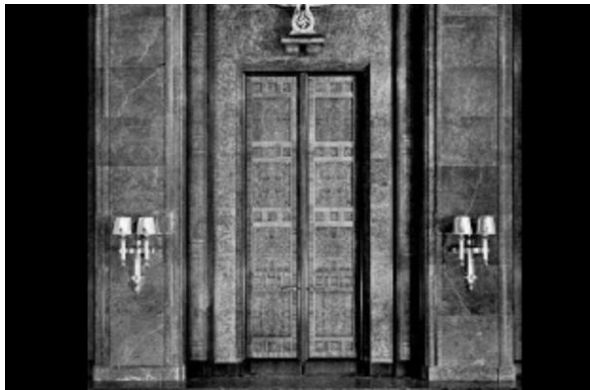
Gravity is not Structure.

Materials are not Craft.

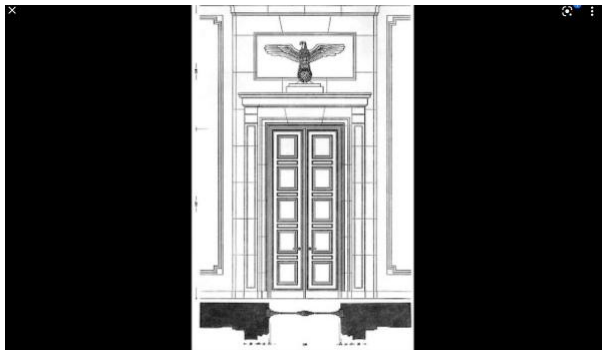
Just like these realities, Size only becomes Scale when Humans are imposed upon its apprehension.

Scale is hard to teach, but it is easy for humans to spot misfit.

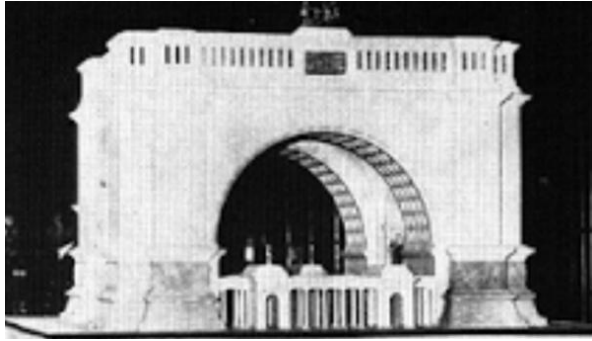
An easy target, the low fruit of scaleless reality, is found in the work of Albert Speer. Young, ego-famished and offered unlimited budgets by Nazi Germany, young architect Speer was able to fully eliminate Scale in the pursuit of Size.



These, of course are doors. The drawing shows the doorknob, perhaps 3 even 4 feet off the floor.

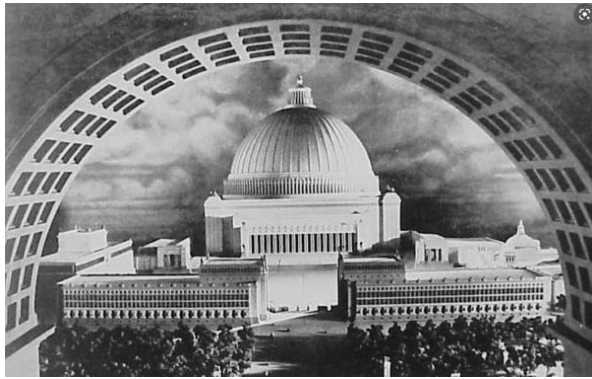


Doors are perhaps 18 feet high, maybe 4 feet wide. Size betrays scale when humans inhabit anything. Like this monument.

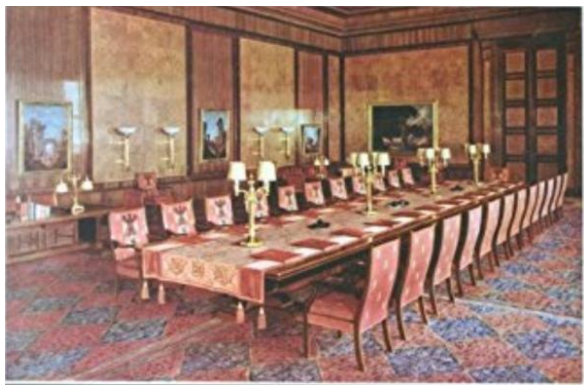


The lower arcade might have 40 or 60 foot high vaults that tiny humans pass through. And the monument itself, well, it is as big as the buildings it was going to address, fully.

I do not think you could see a human in this scale. Inhumanity was the motivation, and the outcome. That was the only scale.

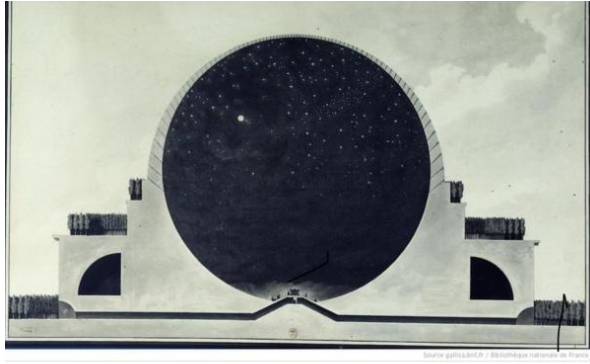


We deny ourselves when we deny scale. It is absurd on its face when a chair cannot be fudged in size (or it is useless), but everything else is Size without Scale.



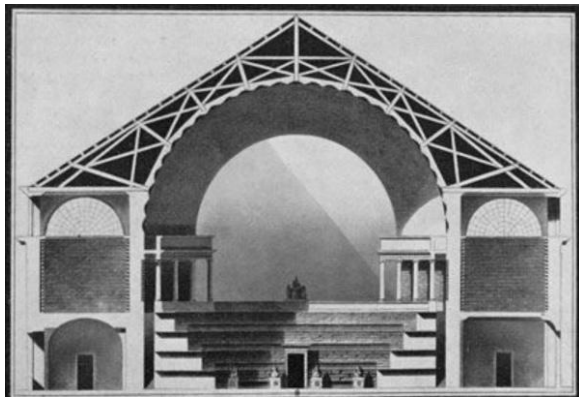
At least the doors relate.

But ideas can be made universal without being inhuman, like Boullée's hope. He actually shows humans in this rendering. For a monument to a human, not inhumanity.

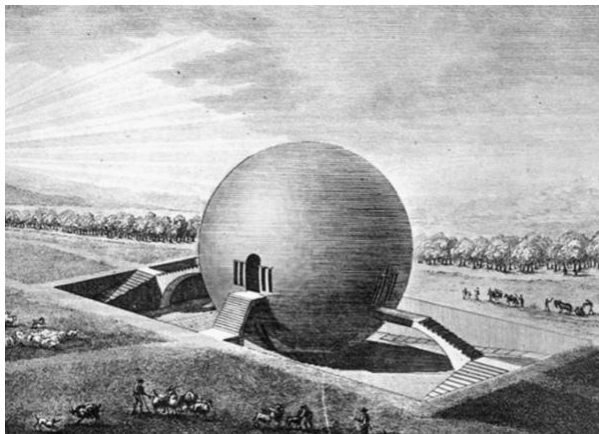


Photograph for Newton / Etienne-Louis Boullée | ArchDaily

Capturing the universe inside architecture in Perfect shape and space, with no intention of any real scale, is a hard motivation, and that can become an outcome. That outcome only comes when you build something, whether you like the size of the pieces that try to be unseen to make a place that defies scale or not.



Or you take an idea and give that idea the scale of a place. Like this farmer's home. Given scale only by its human entry.



Some architects fully loath scale. Sometimes a shape is just a shape and can be a toaster or a city. But some things use the reality of sizes to scale their real size. I make things that have scale in their size by showing how they are made.



When you know how to make something and want that Craft to be of the thing made, you have scale, no matter what the size is.



No matter what we make, humans make it. When we try to defy the making of anything we are revealing that the outcome of what we make is fully, wholly, at one with its motivation, denying the humanity that made it. We are not God who inveighs power directly into reality. We are humans who have motivations, and then define outcomes. Not the other way around.

We create scale.



## 6 - Methods of Making

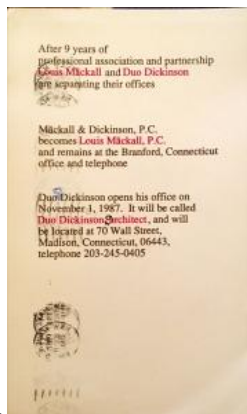


This model is smaller than my fist.

Today, models like these are mostly done in two dimensions, on screens, after some scribbles, some hard-lining (on a screen) of those scribbles. Creation results. It really does not matter how you vision, revision, or make before finding what is to be made, the important reality is to connect your mind to the place, people, ideas, requirements, Craft, and limits of law and nature that are to be imposed. These are the methods of “practice”, but before the procedures are set, those means need to follow how the creator thinks and visions, then works through the eventualities that any approach encounters.

This is not doctrinaire, following a fine arts declension of “hierarchy” or “transparency” even “allegory” or “vernacular”. I think making things starts with humans and humans live in lives of with motivations. The result of all the means and methods any creation builds is an outcome: but the outcome should not bypass the motivations a problem. Outcomes result from motivations, processed through the means of visioning and communication, "practice".

These are my ways of making, communicating. They are just mine. But first, anyone needs a place to make yourself. The laptop suffices for many, but a bunch of humans can make more things better, so firms of humans result:

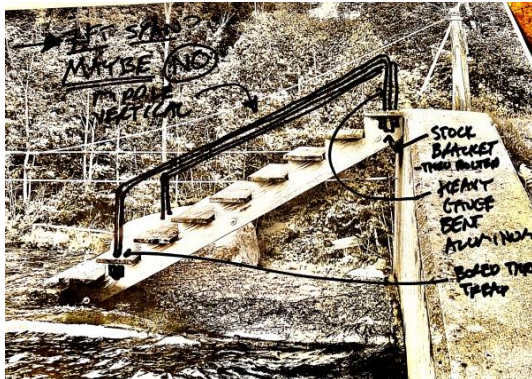


These gatherings are organized somehow, usually by one or three who know more and some who know less, and are learning, by helping to make things. So communication within a firm is crucial.





The communications that result are often problematic because creativity is often inarticulate, autonomic and idiosyncratic. So profiling that is hard. Drawings help, drawings with words, more:



But we find models are the best way to communicate to each other, before any owner/user sees anything.



The scribbles we make are often inscrutable shorthand of reactions, not creation.



But the ping pong game starts when the user/client sees the options we define, with their preconceptions, and hopes fully presented, then variants, then fully reconsidered ideas derived from the same database the user/client gives you.

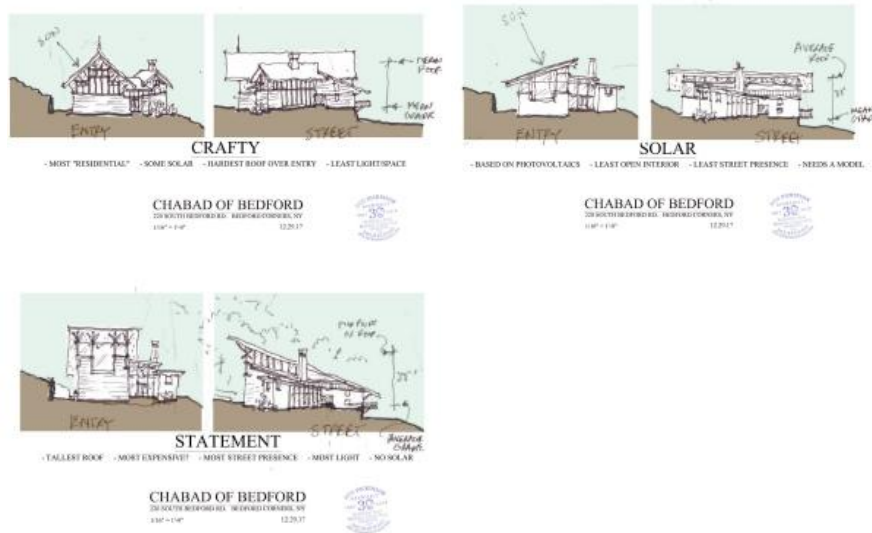


The ideas of user/clients are thus transformed by the open creative process. Clients/users know what is needed, a creator knows what is possible, and a dialogue begins, where trust and listening mean more than being “right”. But I think that trust starts in the value each creator has for what is inside their hearts and minds of the clients/users, rather than in the screens of ArchDaily.



That listening, awareness, openness comes only from knowledge that leads to understanding, so the step ladder of firms and apprenticeship give tools no school can teach. Those tools then can be offered to the user/clients who, if they trust, listen and think, give the communication an edge of reality no “outcome” can simulate. Each of these elevations are the size of my thumb.

And they offered enough communication that we were not hired to do the job. A good thing, because our motivations – ascendance with light and form – were not the user/clients', and the communication left us both where we are, not thinking the other should be something else.



The communication past the origin of an idea is as long and varied as any part of the design/build process.



And it leads to a building:



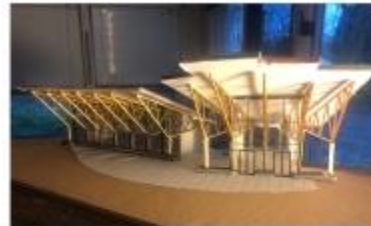
But unless all options are openly showed, even the ones the creator thinks are compromised then the communication is skewed to outcomes, not rooted in motivations.



But the building of a consensus of approach is as joyful as any other part of making. There is no “dirty work” if your final motivation is to make, not to have a specific predetermined outcome, then the making can be the fulfillment of all the communication, not a rationalization of predetermined outcomes. That means, again, that knowledge is key. And the knowledge of school is not enough, because the knowledge of actually making is critical.



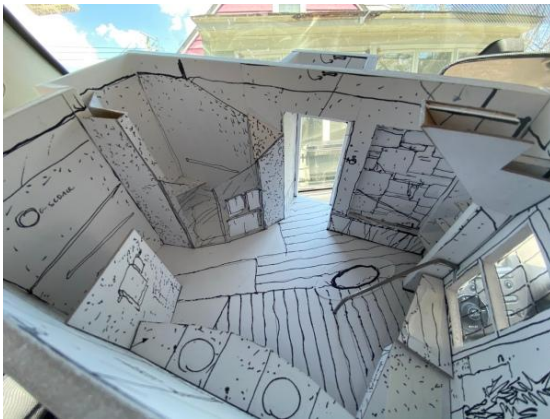
The way to get consensus is not by selling an idea, to exclusion of the truth of all possibilities, the way to make anything is to take the time to present the opportunities in ways that convey all the project's properties, whether positive or challenging – use, cost, maintenance, context, environment, aesthetics – all of them. That is User/client communications.



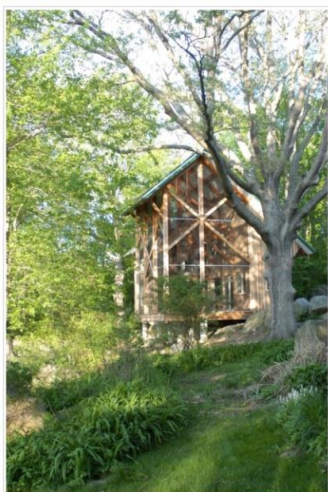
With full transparency, and for me that means physical models. If there is no communication, there is just hope and fear. And fear often wins out because the risks are extreme, and things are not built.



If your mission is to make things, then pluralistic, human, open communication is necessary, because that is how humans trust and commit. Without communication what makers make is an just outcome, bought or left on the rack. Without communication, in the beginning, middle and building of the motivations, only luck determines a good fit.



So the technologies of the computer, the 3D Xerox, the watercolor painting, the video, these models, are all fine, good and great if they are open ended explorations of sharing, not sales tools to justify an outcome that bends motivations to result in a product, a predetermined outcome of the creator, deaf to the user.



The Barn of Fun, Photograph by Bob Gunderson.

## 7 - Humanity Built This



This is a project done in 2020.

We, the humans, forget that we make things beyond need. We want outcomes so badly that we confuse desire with necessity. Things like war, a pandemic, a broken bone tell us pretty quickly that while we are fully righteous in our expectations, there is no such thing as transactional entitlement. When creating things, we earn nothing, we buy nothing – we are just given a place to make things.

When it comes to architecture, the basics demand survival and safety. Beyond that baseline all design is humanity. There is nothing wrong with that, in fact there is everything right with it. After all, we are making the place we want, we do not expect it to be a gift. We make it.

Some of us are afflicted with beauty. Not being in possession of it, we are searching for it. In effort, the desire is unrewarded. I have that disease. If absent, hope unravels into disappointment. Whether words, pictures, dinner, a song, or even, forgive me, buildings, trying to find the spark of joy that has no recipe is often a self-fulfilling depression. But sometimes human effort has a place, and this is such a place.

Humanity has purpose and meaning beyond instinct: our motivations and outcomes. Consequently, we are depressed over the unanswerable need to know what beauty is because we have been exultant in its perception. To think that the joy of beauty is limited to art, or music, or architecture is sophistry. Beauty is in the warp and woof of the human condition, in everything we do. We do not make the ocean, the sunrise, a baby's smile.

Our lives are transactional: we learn, we perform, we achieve, and we receive the results of our efforts. In some things. But as anyone who has children knows, motivations do not guarantee outcomes. In our perception of beauty, we earn nothing, but when we are parched, we drink. When we are exhausted, we sleep. When humanity seeks value beyond survival, inevitably drudge and worry define the impossibility of a transactional life. But joy comes in. Nice is nice, but experiencing the joy of beauty is as real as any drudge or worry.

Our need to define the joy beyond sensation is what makes the spiritual so elusive, incoherent, even dangerous in its ambiguity. The lack of an orthodoxy, scripture, commandments when perceiving beauty make any experience of it completely idiosyncratic, unless we can see the universality of the joy we all experience beyond any tangible, definable, defendable benefit.

The exquisite obsessions humans have with shapes, spaces, materials, colors is not found in other animals. There is no theory outside human theory. Instinct is not theory. That theory, us, can trigger delight or cause devotion. But making points is not making beauty.

A group of humanity, a church, asked me to take a century of religion remaking a focal barrier. The layers of ritual, aesthetics, theology came to overwhelm the reality of faith. Rather than faith, a few generations had made religion essential to our culture, a societal entitlement. Some of this is changing.



This church did this in response.



It took effort, listening and creating.





It took some removing



And some remaking

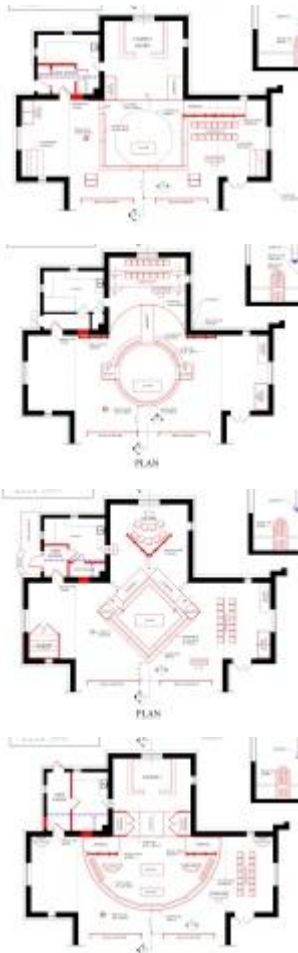


But a process created a product because humans listened to other humans. Each knew things the other did not and, together, they made a place. Here are some steps.

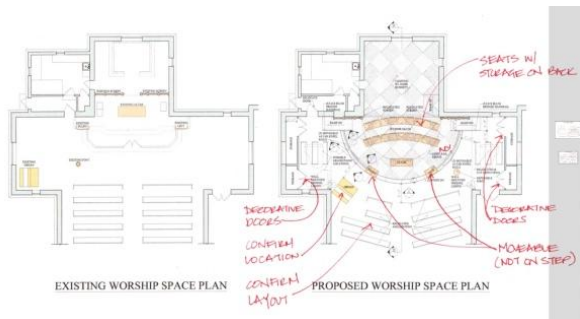
The existing.

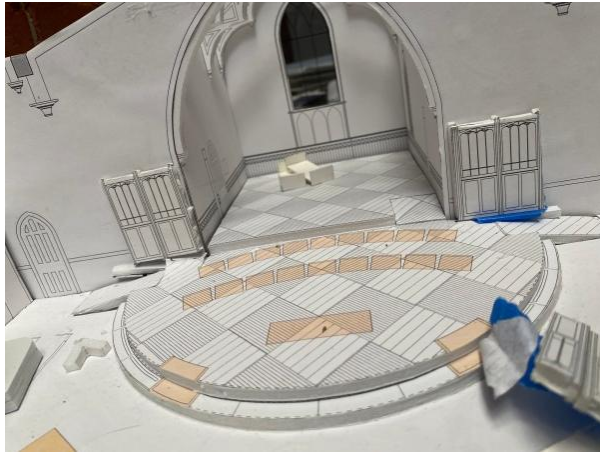


Then options



One option resonated, with changes...





Things had to get defined and understood, more communication

**St Peter's Church**  
*Print Synopsis*

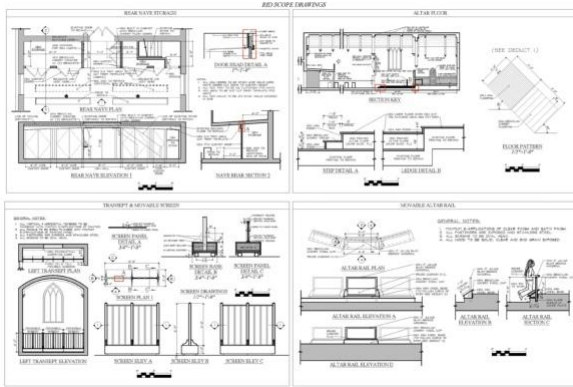
**Bid Breakdown**

1. Remove Existing Altar Layout
2. New Altar Layout
3. New Rear Nave Storage
4. New Movable Screens
5. New Movable Altar Rails and Curb
6. New Church Entry Door
7. New Ceiling and Fresnel Lighting
8. Relocation of Rood Screen
9. All Patch Work to finish Organ Relocation
10. Relocate Side Entry Door

**VIEW A-A**

**SECTION B-B**

And then another round of communication with the builders of the design



That communication defined cost, by bidding. For under \$150,000 in 2020, this was built in New England. Because communication happened, because everyone listened, every one.

St Peter's Cheshire			
	KEITH KINCHEBRODER	CHRIS GONNEY OF US HOME	THE HIGHWOOD GROUP
<b>B. Bids. The total of these items should equal the Total Bid. See Bid Breakdown Plan.</b>			
10. Remove Existing Brick Lintel (20' x 22")	\$11,200.00	\$11,400.00	\$14,700.00
11. New Brick Lintel 20' Span with Colored Flat Bedded	\$28,700.00	\$33,200.00	\$37,000.00
12. New Brick Arch (24' x 12')	\$12,800.00	\$14,800.00	\$16,700.00
13. New Mortar (over wall and arch) (24' x 12')	\$11,700.00	\$13,000.00	\$18,000.00
14. New Mortar (over wall and arch) (24' x 12')	\$2,400.00	\$2,400.00	\$3,000.00
15. New Church Entry Door	\$9,900.00	\$15,900.00	\$15,000.00
16. New Ceiling and Truss Lighting (22' x 22')	\$12,400.00	\$18,000.00	\$19,000.00
17. Replacement of Wood Lintel	\$1,800.00	\$3,900.00	\$4,000.00
18. All work done to finish existing organ case after organ relocation	\$700.00	\$0.00	\$0.00
19. Remove Side Entry Door (shown on A4.10)	\$1,800.00	\$0.00	\$6,000.00
20. Storage and removal existing floor (include removal and install of joists)	\$28,000.00	\$20,000.00	\$0.00
21. General Electrical Work	included above	\$18,000.00	included above
22. Existing Ceiling (not included)	included above	\$28,000.00	included above
<b>TOTAL BID</b>	<b>\$137,900.00</b>	<b>\$196,300.00</b>	<b>\$211,947.00</b>
<b>C. Add/Deducts</b>			
1. Deduct of all water and heating (include pipes and walls)	\$0	\$23,200.00	\$1,200.00
2. Add to remove additional view of site plan	\$800.00	\$0.00	\$30.00
3. Add to include road access with organ before (see A4.1)	\$2,200.00	\$0.00	\$1,000.00
4. Add to include heating and treatment in year bid	\$0	\$5,000.00	\$1,500.00
5. Add to replace carpet (leave open for 120 day bid)	\$0	\$0.00	\$2,000.00
<b>D. TRADE BREAKDOWN. The sum should equal the Total Bid indicated in Section B</b>			
1. General Contract	\$18,400.00	\$13,000.00	\$18,000.00
2. Carpentry	\$11,400.00	\$13,000.00	\$17,000.00
3. Masonry	\$0.00	\$0.00	\$0.00
4. Rough Framing	\$0.00	\$0.00	\$7,700.00
5. Remove Area (incl. of arch, insulation on brick lintel)	\$0.00	\$0.00	\$1,000.00
6. Fresh carpentry (include all cabinets called out as N.C. see include)	\$81,800.00	\$100,000.00	\$11,000.00
7. Organ relocation	\$78,000.00	\$77,000.00	\$78,000.00
8. Electrical	\$21,200.00	\$23,000.00	\$29,000.00
9. Roofing/Flashing/Truss	\$24,200.00	\$24,000.00	\$27,000.00
10. Support Beam/Truss/Reinforcement	\$1,400.00	\$0.00	\$0.00
11. Insulation/trim	\$0.00	\$0.00	\$0.00
<b>TOTAL BID</b>	<b>\$137,900.00</b>	<b>\$196,300.00</b>	<b>\$211,947.00</b>
<b>E. TIMING</b>			
1. How long (in months) would you estimate for construction (from start) to:	2.5 MONTHS	3 MONTHS	2.5 MONTHS

- Exclusions**
1. Hazard testing and removal
  2. Lighting
  3. Movable Seating
  4. Lectern
  5. Pulpit

Then creation happened. What was closed was opened and made accessible. In all ways.



What was layered in time and tradition, was fully revered, but reconsidered.



And Craft came into being.



The result is not a new thing, or a reused thing, but a different thing, made from old and new. Because we, all of us, are made from old and new. Humans are not you, now, in your head. Humanity is us, all of us, each with the insides of a head, and a history, and a spirit. We, alone in our little universe of this world, can do that.

And we do.

