



Seeing: A Kaleidoscope of Student Positions Engaging Architecture

2022 Theory and Criticism at The University of Texas San Antonio

SEEING

The possibility of architecture moving in curious ways not only challenges our perceptions of where precisely boundaries, aesthetics, and materialities are formed, but reveals a condition in which architecture speaks into the silence and makes the invisible visible.

—Mabel O. Wilson

This Theory and Criticism course at the University of Texas San Antonio, School of Architecture and Planning aimed to lift the veil, and perhaps even the historic compulsion of theory, opening our eyes to new trajectories in theory and criticism in architecture. The goal was to “see”. However, “seeing” not in the predominant form of “vision”, envisioning, or to be seen, but “seeing” as a form of how we connect, relate, and step beyond each other’s horizons, while surpassing any form of fragmentation, prevalent in architectural discourses. As much as this compilation of student work is about architecture it also is about “seeing” the echo of who we are through the eyes of students. This course was about finding our own voice as much as it aims to speak into the silence of the present moment without the hegemony of biases, styles, and colonizations. Collectively we have turned towards the present as an activator for an architecture that could be a primary voice, speaking in its own words without any distortions, tactics, escapisms, or representations of canons. The “unlikely” storytellers of theory were not theoreticians or established voices within the field but students reaching out and engaging, sharing their views, values, experiences, and observations about theory, theory-slaming with people on the streets of San Antonio, family members, friends, and colleagues. We felt this approach was the only way to communicate that architecture is relational; everything else felt incompatible, lifeless, and oddly out of place in today’s environment, struggling with multidimensional awareness, humanness, and a sense for shared values, space, and resources that is not attuned to (real) life. The students, their thoughts, and levels of engagement provided evidence that their theories and architectures are attuned.

Dr. Antonio Petrov

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INTRODUCTION

In Eastern philosophy, “reality” implies an unmodified experience of the present moment without superimpositions or mental constructions. The moment is seen “as is” rather than what we want it to be. In Western societies, however, we are conditioned by progress, believing the present moment is experienced improved as something else rather than “here.” The American Dream is built on such a self-perpetuating promise, drawing from cultural, economic, commercial, and political instrumentalizations but it also is manifested spatially as an elusive utopian imaginary in the form of an “island” somewhere “else.”

In theory and practice architecture has played a critical role in the construction of the illusion of such possibilities. Generations of architects have devoted their careers in creating “the other.” Whether as a spatial determination or as a way to instrumentalize the distinctions between here and there, old and new, or inside and outside, the notion of “the other” has underpinned the understanding through which we experience the material world. Without dialectic between one and the other it has created insiders and outsiders in which architecture did not function as a bridge, connecting one and the other, instead, it appeared as something new, as if it is on top of the other. Buildings got bigger (Paxton’s Crystal Palace), rose up into the air (Constant’s New Babylon), became stacked landscapes (MVRDV’s Expo pavilion), evaporated into clouds (Diller Scofidio’s Blur building), or imagined new worlds (Werner Sörgel’s Atlantropa), interesting architectural propositions, indeed. However, these visions for the future also created insides and outsides diametrically opposed to each other.

When it comes to the scale of the city, Georges Haussmann’s Paris best exemplifies how the construction of insides has modified reality into exclusive experiences. Haussmann’s reconceptualization of the nineteenth century Paris was not purely based on Voltaire’s observations of the city being, “ugly, vulgar, disorderly, overcrowded, and lacking taste,” but concealed behind a strategic military purpose, Haussmann’s rationalized and controlled movement, while also increasing health standards in the city. His implementation of new transportation and sewage systems, unification of the urban façade, and proposed new architectural typologies, modernized Paris, and made it the capitol of modernity.

While it created a new image of the city it also absorbed the city’s organic life, Voltaire so dismissively described. Everything was taken off the streets and interiorized into buildings with new facades, typologies, and parks. Indicative of this new emerging Paris are Walter Benjamin’s arcades or Georges Seurat’s paintings. In *La Grande Jatte*, Seurat depicted a new class of citizens in an internalized experience on the outside. Ironically, the outside in his painting was in Thomas Mooreian sense an island in the river Seine. The totalization of divisions in Paris led to a city separating itself into functioning units of insides and outsides on the scale of a city. As a result, this also affected its population, especially in the banlieues on the outskirts of the city, divided across fault lines of systemic class, cultural, ethnic, and socio-economic exclusion.

Philosophers like Peter Sloterdijk, who are aware of the interiorization-externalization polarization, are using architecture to describe the way we have lost your sense for localization. If we are not aware of insides and outsides, or how the spatiality of either can contribute to division, and thus the loss of localization, we are consuming and being consumed by the idealized theoretical possibilities of what we think reality is. As much as it is about the spatiality of polarizations, it also is about how we as a profession are confused about our moral obligations.

The Indian poet Rabindranath Tagore describes the world as a place “we read wrong and say that it deceives us.” There is no doubt that this has contributed to how visible and invisible boundaries (leading to an ever-deeper sense of division) are narrowing the environment into rivaling interpretations. Within this environment are complacent, being “too satisfied with commonplace formulations such as sustainability, participation, and bottom-up practices, or are too hermetic with self-proclaimed avant-gardisms and meta-discursive narratives with an aesthetic devoid of any social or political currency.” [Footnote: AA, Eva] The world we see is not the world we live in. Populism is concealed in environmentalism, opportunism in activism, pragmatism in idealism, and humanity in techno-optimism (progress narratives), haunting architecture and exposing its masked prerogative, binary disposition, and lack of commitment.

The absence of challenging the underpinnings of its powers, also in terms of outcomes, has created a sense of bewilderment, not holding architectures feet to the fire. It seems the profession can’t get past tinkering at the margins. I find it especially troubling, architecture continues to discuss collective aspirations and imagining the future at salons, biennales, and museums, only accessible to the selected. Although architecture has started to contemplate injustice, inequality, and socio-spatial conflicts, it can’t hide it still draws from its colonized views, practices, and vocabularies, with imaginaries that oscillate between glorified histories and aestheticized futures. These postures confuse premonitions for visions and feed a system that benefits everyone except those in need. While architects proclaim to make architecture for people, people are not participating in the process of imagining architecture; while we pursue equality, architecture is in denial about its colonizations; while we glorify diversity, we pursue radical individualism; while we preach wholeness, we disregard natural limits; the architectural enclave “remains stuck in its ideological impasse.” [Cuff] I argue, Tagore’s provocation is an invitation into a conversation, not about deception, exclusion, singularity, polarization, and inequality, although relevant, but a dialogue about how architecture is divorce from duality. Subsumed by these limitations, architecture not only extends itself through it, but it has also reduced itself to a future that continues to be exclusory and not accessible. Tagore invites me to think, how accessible is the world? If we think the world is deceptive, then how accessible is it? How accessible are architecture, theory, and its scholarship?

As a profession architecture has been complicit in perpetuating a Western scholarly superiority in framing theories, methods, and engagement with space. I am not dismissive of architecture, silencing its capacity for positive impact, but within the framework of this theory and criticism in architecture course I am hoping to cultivate cultural humility, solidarity, and critical pedagogies that stimulate new conversations, revise moral obligations, and activate the profession as a relational practice that enlarges our field of vision for new spatial contracts.

What if meaning was the value assigned to a set of relations that could activate theory as a relational possibility, providing a relational “what if” lens through which to recast the ambitions and the role of architecture in addressing the challenges placed in front of us? “Why is this happening?”, “What does it mean?”, and “Where is this leading?” are not sufficient questions anymore. The stakes are high, and it is about the duality between truth and reality, information and misinformation, insides and outsides, but also is about the futurity of architecture and (as architects or people) who we are, everything we do, and where we are going from here.

Prefabricated Architecture
By: Yazmin Sanchez

1

What are the Effects of Standardizing a System of Prefabrication?

Prefabricated Architecture

Yazmin Sanchez

ARC-5173-904

Architectural Theory/Criticism

December 8 2022

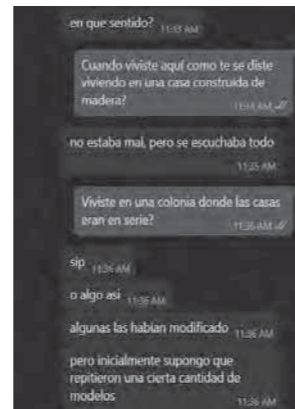
Prefabrication Theory Discussion

The topics that are discussed in this report revolve around architectural systems of prefabrication. In which it is applied into a discussion of architectural theory with individuals outside of the field of Architecture. The main topics that are discussed are the process in which its construction systems overshadow the continuing issue of quality of housing in the U.S. Additionally, this report attempts to highlight the contrasting argument of using technology and sustainability as a solution regarding this issue.

"Prefabrication, fails to sustain that at the basis, the flaws of prefabrication heavily influences the construction system. In consequence limiting the expression of individuals and erasing the local vernacular even with community input."

How To Start A Conversation?

In this discussion I have chosen a close friend that is from another country, Mexico. Where contrastingly the construction systems and materials are different from the ones in the U.S. Additionally, she has had the opportunity to live for a year in the United States. With this in mind it was also helpful to note that she studied in the field of business and can give feedback to several points on the prefabrication theory developed in class. When starting a conversation with her it was important to use her experience living in a prefabricated house in the U.S. This facilitates the concept of prefabrication and other concepts that can be easily related to each other to merge the architectural theory into a conversation.



“ I guess I didn't feel close to the house? If I would have spent money and made it comfortable for me then it would be different. ”

Process of discussion:

*This conversation was translated into english.

Y: When you lived here what did you think about the houses in the U.S?

C: In what way?

Y: Like what did you feel living in a house made from wood?

C: It wasn't bad, but you could hear everything.

Y: Was it a neighborhood with houses made in series?

C: Yes, some of them were modified. But I think

initially they were made from the same model.

Y: Here in the U.S after the World Wars, prefabrication was made a standard. It is faster to construct houses and buildings like this. That's why they tend to look the same.

C: ok, that makes sense...

Y: Was it easy knowing where you were in the neighborhood? If it wasn't for the modified homes do you think you could find your way easier?

C: It was easier knowing where I was with the modified ones.

Y: What do you think about using technology and sustainability as a solution to the type of construction made in the U.S? Ex: using affordable materials and sustainable techniques to give more possibilities to a home.

C: Usually those types of materials would generate more costs. It wouldn't be a good alternative. I doubt business would take that as an option.



Fig.1 "PREFAB CONSTRUCTION: Green or Greenwashing?"
Inhabitat , 04/13/2007



Fig.2 "American Neighborhood"
The Regulatory Review.

Process of discussion:

*This conversation was translated into english.

Y: So you think construction systems won't change based on the benefits they already receive?

C: Yes, unless it is made into a legal regulation.

C: Seeing it as a business it wouldn't be viable.

Y: Even with community input on these issues?

C: Yes, I think so, a business won't sacrifice the cost of building if it puts them at a disadvantage.

Y: Then let me go back to my first question. What did you feel when your house was the same as others? In which it had to be modified to satisfy your family needs?

C: I guess I didn't feel close to the house? If I would have spent money and made it comfortable for me then it would be different.

Y: Basically, prefabricated buildings and homes are built by people that don't live in them. They tend to have no identity. Because of this there is no way of knowing where you are in Texas or anywhere else.

C: It really does feel like that.

Y: At first it is easy to think that materials, sustainability and legislation can be a solution to this issue. But the root of the issue is that prefabrication was never built for the people.

Y: I think it just ended up being just another business.

Conclusion:

During this discussion, my perspective on this topic remained the same. Including another perspective became important to compare the opinions and points of view of the theory developed in class. At first it was difficult to guide the discussion towards a specific topic. Additionally, informing the other participant to understand the various perspectives was also challenging. Even though the answers to the questions and theories are quite reserved. There is still good feedback to the development of my theory position. In my opinion, the topic of prefabricated architecture and the effects of standardization can still be developed further in the future.



Fig.3 "Modular Building"
HVP Magazine, 18 February, 2022

***"Prefabrication is reduced to technology and
bureaucracy where individuals are forgotten"***
-Christopher Alexander

Communnity Architecture
By: Emmanuel Munoz

2



THE POTENTIAL OF COLLECTIVE EXPERIENCE

Architects live in this myth that we have a profound insight into the lives of our communities. However, architects only design about 5% of the built environment. How can this statement be true when 95% of what has been built outside of our control?

**How exactly do architects understand community?
What factors do we take into consideration and
what educational background do we hold that
qualifies us on this topic?**

As architects we are trained to design buildings, we aren't trained to design the in between spaces that develop communities. Throughout our education we are instructed to have control over the development of a building through the notion of place, space, form, aesthetics and materials. For the past 200 years this has caused the profession to evolve through the notion of architectural movements, but as we see what these movement or styles tried to produce, we have recognized patterns that value form, function, aesthetics and profit over the needs and wants of those that inhabit them.

05%
Designed by architects

95%
Built by everyone else

**“ Architects are not very good at
buildings communities. ”**
Norman Foster 2022

1916

Post WWI Americans latched to the idea of the garden city and with the help of the GI bill and various other government subsidies we began building towards suburbia. This rapid uncontrolled growth made us highly dependent on cars slowly deteriorating once vibrant public spaces that harbored communities into barren isolated groups. Businesses surrounded themselves in parking deserts. While government entities build ever expanding highways cutting through communities severing cultural and historical ties in predominantly minority neighborhoods. The automobile city has taken over, decimating the majority of social or fair space, and fragmenting any sense of American life. We have lost our feeling of fellowship with others, and the social unit has been torn and tattered with no sign of resolution.



SOURCE - <https://www.instagram.com/-cars.destroyed.our.cities/?hl=en>

2022

Architects and the educational institutions training these architects of the time failed to recognize and take action to correct these downfalls. We downplayed them as problems created by those building outside of architecture and took no accountability and made minimal effort to become leaders in understanding and correcting the status quo. We enclosed ourselves in theory, conceptualized the human condition to systems of units and proportion in the modular man, exasperated our ego through architectural styles and worst of all have created legal barriers of exclusivity in our major institutions and organizations. All this while people, business, and governing organizations continued to build and grow the other 95%.



SOURCE - <https://www.instagram.com/-cars.destroyed.our.cities/?hl=en>

How do we correct what has already been built?

Recently Architecture has come to recognize this problem of place. Project like Alejandro Aravena Social Housing in Quinta Monroy have tested the notion of incremental housing where the end user can expand and retrofit their homes to their needs. In education, Rural Studio explores innovative practices in home access and affordability by encouraging young architects to address the consequences of what they design and build by integrating them into the neighborhoods that they will eventually build in. Cultivating local thriving communities in the process.



Vernacular architecture, a meaningful observation of local context, culture, and experience.

Once coined as a derogatory term for quaint undesigned incidents the notion of the vernacular has transitioned into a meaningful observation of local context, culture, and experience. The observation of the other has opened the idea that there is much to learn from the 95%. We recognize that architecture can no longer isolate itself in exclusivity and ego but must find ways to proliferate itself to the fabric of daily life. That these observations contextualizes and celebrates a more collective experience. Architecture must continue to identify and serve the immediate and local needs of the community. We must recognize the status quo and become Shepard's of our built environment. Understand social context and rituals and enforce the embedded potential of the collective experience.



Through a process of surveys and interviews conducted in various parts of San Antonio I asked individuals what three words they would use to describe architecture. What is the general public's description of architects? How has it been defined and interpreted by those outside of our profession? From the 30 surveys conducted the majority of those who participated described architecture as a practice of design, construction, and buildings. What does they say about our profession, when terms people associated it with are strictly connected to the upper class? Looking for phrases outside of the technical association of architecture words like, rich, wealthy, ego emerged. What does that say of our profession when the terms people is associated with the upper class? Does gentrification of space give a connotation of our catering to the elites?

Can Architecture and communities coexist?

When asked about their description of community, a very interesting discovery was made. There was a general consensus that community is developed through people, culture and common identity. Very rarely did anyone define the built environment in their description of community. Why is that so? Has architecture done nothing to help define community? As architects we are trained to observe and define the relationship between the site we design for and the built environment around it? When pressed on this discovery I asked two of my interviewees Jessica a therapist from the San Antonio area and Mackenzie a Fashion Designer in NYC their thoughts on it. Jessica described that while we do make observations to contextualize site, the majority of that effort in her views seems to fall on the economics and sustainability practices of the building itself not the people who inhabit or surround them. Mackenzie added that if we make no effort in inviting the community to the design table and communicate the notion that we want to listen to their ideas. Most will see these buildings as systems of gentrification because they are told that those building are beautiful and what they consider their homes as the other.



“ IF ARCHITECTS DON'T MAKE THE EFFORT TO CONNECT, ENGAGE AND BECOME PART OF THE COMMUNITIES YOU DESIGN FOR THEN YOU WON'T EVER TRULY UNDERSTAND THE LIVED EXPERIENCE OF THOSE AROUND YOU. ”
 JESSICA GARCIA



As I engaged with individuals in the downtown San Antonio area I observed that many don't actively engage or try to understand the built environment around them. After our conversations I asked my participants some closing questions. Has your perception of architecture changed after our conversation? Many couldn't answer the question, if anything many were more curious in understanding what architecture really meant and felt like they could be better informed about the issues architects are currently trying to face. Could architecture and the profession be more engaged in the education of our built environment?

What would you ask an architect if they were designing for you community?

Many of my participants' responses to the question above fell into two categories.
How well do you know our community?
What steps as architects are we making to better understand the communities we serve.
How will your design manifest itself and be inclusive for future generations?
What strategies as architects are we implementing in design practice that actively enforce and elevate the communities we develop.

Architecture must continue to identify and serve the immediate and local needs of the community. We must recognize and reconsider the current status of our built environment. This way we can start to understand and identify the social context, rituals and need of the modern world so we can bring forth the embedded potential of our collective existence.



ARCHI TALKS

COMMUNITY AND ARCHITECTURE
ACTIVE EFFORTS IN THE EDUCATION AND
UNDERSTANDING OF OUR BUILT
ENVIRONMENT.

Biophilic Architecture and
Human Health

By: Richard Flores

3



Biophilic architecture tends to be misunderstood as simply adding a plant to an office space, however it is much more than that. It is the idea of incorporating nature into your living, work, and day to day environment.

Biophilic designer Oliver Heath: 'Biophilic design is more than just bringing the outside in, it's about making and strengthening a connection with many aspects of nature. It's about natural light, views of nature, plants, natural materials, textures and patterns.'

Incorporated into a space with occupants. Architects easily dismiss the use of biophilia due to the cost of the initial design and maintenance over time.

German psychologist Erich Fromm says we as humans have a natural connection to nature, "The passionate love of life and all that is alive" The examples of nature being incorporated into our sheltered lives through out history starting with the hanging gardens of babylon. Frank Lloyd Wright incorporated this with falling water, physically building his structure into nature. The Gardens by the Bay in Singapore, with fully emerged with nature into the design creating conservatory and social spaces.

Our connection to plants is so strong that sometimes it takes only a few minutes of being in their presence to start feeling better. Studies have found that less than 20 minutes is enough to make us feel more at peace. In one experiment, participants who spent even five to 10 minutes in a room with a few houseplants felt happier and more satisfied than those in a room without plants. In another study, participants felt more peaceful and positive after spending 15 minutes in a room close to a tall plant (about five feet) compared with other objects.

20 Mins
15 Mins

“Plants can quickly improve mood.”

When American biologist Edward O. Wilson first popularized the term “biophilia” – defined as humans’ innate desire to connect with nature and other life forms – in the early 1980s, he wasn’t talking specifically about architecture and design. And he certainly wasn’t advocating for new ways of constructing buildings.

But because Wilson’s fellow Americans now spend more and more time indoors – currently around 90% of their time, according to most studies – the concept of biophilia, its characteristics, and its profound benefits for urban dwellers has become a hot design topic.

As Keller and Calabrese argue in *The Practice of Biophilic Design*, most of what we perceive as “normal” today is actually not that normal. While organized agriculture has existed for 12,000 years, mass production of goods and services is just a few hundred years old. Electronic technology has only been around since the 19th century.

Therefore, argue the authors, “The human body, mind, and senses evolved in a biocentric (and) not human engineered or invented world.” But that hasn’t stopped much of modern architecture and design from forcing people to live in boxy, unnatural surroundings featuring zero interactions with nature. “Much of the built environment today is so sensory deprived, it is sometimes reminiscent of the barren cages of the old-fashioned zoo, now ironically banned as ‘inhumane,’” the authors add.

Indeed, a growing body of scientific research indicates that improved quality of life can result from even fleeting contacts with nature or natural settings.

In the workplace, biophilic design can also improve productivity, enhance creativity, and even reduce the number of average sick days

Per employee (resulting in potential annual savings of around \$3,000 per employee). Research has identified several tangible benefits associated with biophilic design. It’s been demonstrated, for example, that patients in healthcare environments with biophilic design have reduced stress, lower blood pressure, and faster healing rates.

1980’s



2022



Plants bring relief in enclosed spaces.

If you are stuck in an office or other small space for hours at a time, plants can bring about feelings of escape. In a study conducted during pandemic stay-at-home orders, participants who had indoor plants experienced significantly fewer symptoms of depression and anxiety than those who did not. Being surrounded by houseplants led to feelings of “being away” from social or physical demands.

Interviewed attorney Loriann Martinez, she incorporates natural elements into her office spaces. She mentions that according to your clients, they are more likely to discuss personal details when setting up their, wills or contracts, when they are more comfortable. Martinez also sees a more clients coming in because of how relax they feel when working with her. Staff at LAM, mentions that the natural elements feel more helps reduce their stress when working over 12 hours.

Martinez noticed the increase of work productivity after switching office locations. Bringing in more natural elements, incorporating more sunlight and adding a water feature, notice that staffs likes to bring their clients into the office rather than going out for coffee.

Biophilic architecture not only provides sustainable benefits to the earth but it also humans in not one or the other of physical and mental health but for both. Therefore my position is that Architects should be creating with more biophilic design in mind, not only for the planet but for human health.

Biophilic Design in the
Built Environment

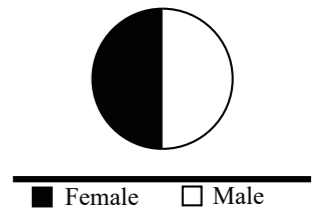
By: Alyciana Munoz

4

I had a conversation with four people, who are outside of architecture, about the topic of biophilia in the built environment; as a result, the conversations were short but filled with interesting answers. First, I asked the participants a few questions surrounding the topic of nature and architecture to build a foundation on their views of architecture. Next, I presented my position and formulated my standpoint in the realm of architecture. Lastly, I asked for their final thoughts and considerations about biophilia in the built environment.

I stand for altering the built environment to position itself towards nature to rehabilitate what we lost and reintegrate nature into our everyday lives.

Above is my position in architecture, I believe as a society we have lost what truly matters, nature. I wanted to hear what others thought when they hear the term biophilia, I also wanted to know from an outside perspective what they believe architecture is. I choose four people who specifically are not in architecture or may not know much about it, as well as two older and two younger individuals. With the group of people I choose, I wanted to see what differences there would be based on age and gender, if any. Person 1 is male, 20 years old, and has a background in criminal law. Person 2 is male, 42 years old, and has a background in car mechanics and business. Person 3 is female, 42 years old, and has a background in nursing and billing and coding. Person 4 is female, 23 years old, and has a background in nursing.



Participant	Gender	Age	Occupation	Degree
Person 1	Male	20	Student	Criminal Law
Person 2	Male	42	Manager	N/A
Person 3	Female	42	Manager	Billing and Coding
Person 4	Female	23	Student	Nursing

To start the conversation and to get insight into the participant's point-of-view, I jumped straight into asking a series of questions before presenting my position to them. I wanted to see what they knew about architecture and nature before I told them what I thought about the two topics; this way, it eliminates any chance they would change their judgment based on how mine was constructed. In this layout of the conversation, I felt that a couple of participants were confused or unsure how to answer the questions about architecture. Maybe due to the lack of background in architecture, the participants felt they could not give an answer that would contribute enough to the conversation. Although, after I presented my position to them, they were able to relate what they see throughout the built environment to the memories they have of while experiencing nature.

The first question I asked was,

What do you think architecture does for people? Person 1 defined architecture as a safe space for people to gather, enjoy or work in. Person 2 defined architecture as a way for dreams to become a reality, for example, a client may tell the architect what the goals of a project are and what exactly they want the outcome to be, and it is the architect's job to encompass the goals or dreams of the client and make it a reality. Person 3 stated that architecture encompasses many definitions that differ from person to person; everyone has their own perspective on the subject which allows the inhabitants of those spaces to see through the designer's eyes. Person 4 with a nursing point of view, believes that architecture gives a sense of stability for patients and a safe space to reside while at a low point. The next question I asked bounces off the first but now asks if the participants see any problems with architecture. Person 1 said there is a problem with the dominant feeling of governmental buildings; it makes people feel unwelcome or scared when we should feel safe and comfortable going in them. Person 2 thinks that architects are not involving their clients as much as they should be. Person 3 felt they could not provide an answer to this question. Person 4 felt that most architecture is not well developed in the sense that it is not adaptable for its users, especially when the building is built for a specific function and then later is remodeled for another function; it does not work the same.

The next questions are about nature, first I asked if the participants knew what the effects of nature had on a person, then if they have experienced nature throughout the city of San Antonio or experienced nature inside of a building. Person 1 said nature can affect a person's health, for example, a horribly ventilated building can cause allergies or sickness but if nature was introduced, it would lessen the effects. Based on person 1's experience of nature in the city, he made a comparison between the historic and newly developed sections of the city, stating that the historic parts have visibly more nature than the newly developed parts of the city. Person 2 talked about the damaging effects of cutting down large sums of trees which threaten the abundance of oxygen as well as allow for carbon emissions to rise. Person 3 talked about an experience she had while visiting a vineyard, the building had a real tree on the inside, and she stated that "it made the atmosphere of the building feel warm." Person 4 said the overall negative component of nature is we can get illnesses from it, but then at the same time, the human body needs fresh air (oxygen), sunlight for vitamin D, and the exercising benefits while traversing outside. She also expressed how very little we see nature throughout the city, other than the few scattered parks, then gave an example of how nature affected her while she experienced nature inside of a building; she said "it felt comforting."

After asking the questions to the participants, I then presented my position to them...

Biophilia is the human innate tendency to focus on life and lifelike processes and biophilic design incorporates the life(like) processes into architecture. Proved through research, biophilic design demonstrates that nature substantially enhances human physical and mental health, performance, and overall well-being. But a problem has arisen, as society increasingly stays indoors, becomes more sedentary, and becomes more heavily dependent on technology, so does the increase in our disconnection from nature. This increase in disconnect with nature damages the environment as well as human mental and physical well-being.

As a society, we see nature as an obstacle to overcome, so we try to dominate it, convert it, or transcend it. Let us look at a large scale, in the modern city nature fails to be present as designers and planners only create pockets of nature, like a park, where we visit it as an amenity. On a small scale, architecture has failed in the sense that it uses nature for aesthetic or recreational amenities, for example, nature is used to upcharge a hotel room because it has 'pretty' views.

Nature has many benefits like reducing carbon emissions, boosting emotional well-being, and increasing productivity, therefore, nature should be ingrained into our everyday lives. People are inside buildings for a heavy percentage of each day; therefore, architecture should be the bond between the human realm and the natural realm. If architecture is designed with the intent of nature, it gives humans another chance to live in harmony with nature, as one cohesive system rather than two opposing forces.

In short, my position is to alter the built environment to reconnect humans to nature and restore the damages the city may have caused environmentally as well as the population's mental and physical well-being.

After presenting my position I asked the participants to tell me their opinions about the topic. Person 1 made a connection between the destruction of nature to the architects and the government; he also said, "I agree that we try to dominate nature and that is causing us to separate ourselves from it." Person 2 was able to make connections to his own memories of being out in nature; he said, "it felt more comfortable when I was enveloped in nature while camping in a cabin. I got to bond with my surroundings of nature and my family; it was a place where I got to escape from reality." Person 3 said, "whenever I get to experience nature it makes me feel at peace." Person 4 said, "I agree with all the points, as from my own experience, I see very little of nature in the city and even more so in architecture."

Finally, I asked the participants what final thoughts they may have if nature was actually ingrained into the built environment.

Person 1 believes, "if we do not start reversing the damage we have done, we are destructing ourselves." Person 2 said, "if we keep destroying the trees and forests, we are reducing the amount of oxygen in the air and increasing carbon emissions while destroying ecosystems." Person 3 said, "we are killing off animal species for our own selfish benefit and we need to take a pause and start bringing nature back." Person 4 said, "nature should be incorporated into architecture because I have only experienced one building with nature inside and it changed the feeling of the it."

100%
Are for nature in the
built environment

Overall, this experience was a great way to see through a different lens. I was able to see from the perspective of those who have very little knowledge of architecture and have different sets of backgrounds. Even though the participants have learned nothing about architecture previously, they were able to contribute enough to the conversation with their own outlook. Although it was great to receive good feedback from the participants and have all of them agree with my standpoint, I would like to continue this further until I can gather a viewpoint that opposes my position. I think once I receive both positive and negative commentary, I will be able to exemplify the benefits and drawbacks of my position and develop my position further upon that.

Evolution of Skyscrapers
By: Het Virparia

5



Het Virparia

TIMBER

A potential alternative to save the future

Looking at the current scenario, the population is increasing day by day, though it be in India, china or united states. People desire to live in the cities and due to that migration takes place and due to migration the cities are getting more denser and more populated. One of the statistics shows that today, half of the world population lives in the cities (i.e 50%) and which will tall upto 75% by 2040 (i.e. 75%of the total population.)

50%	75%
2020	2040

SKYSCRAPERS - An Emergence

From the above estimates it's very clear that the population wanting to live in the cities will have a drastic rise in the near future. The land available to us is not going to increase with the population and so to address the issue of the increasing population with the same amount of land which was available to us in past, and which is available to us in the present and which will be the same in the future, it will become an necessity to build the taller building in the small land which can accommodate more number of people.

The very first skyscraper was built in 1885 which was 10 story tall building, and it is very hard to believe that at that time the definition of skyscraper was just 10 floors. But just after 4 years from that Gustav effile constructed effile tower in 1889, which totally changed the perceptions and the skylines of the cities and of the world. From that point building started getting higher and higher and which was possible due to the advancement in Engineering, construction technology and materials. Materiality with technology played a very important role.

Today the buildings in the cities are mostly built with just this 2 materials - Concrete and steel. They are great materials because of its properties but they are also materials with high green house gas emissions in their process. Steel with 3% of the contributions and concrete with over 5% of green house gas emissions totals up to over 8% from just this two materials and thats very high. When talking about pollutions and contribution from each sector, generally people talk about pollutions from industrial sector and automobile industry but a very interesting U.S. statistics says that half of the green house gas emission from all the sectors is just from the building industry. That now becomes a very serious issue.

$$\begin{array}{ccccccc}
 3\% & + & 5\% & = & 8\% \\
 \text{Steel} & & \text{Concrete} & &
 \end{array}$$

WOOD - Material for construction

We all know that wood is a renewable source available from nature. Wood as a material gives the oxygen and soaks up carbon dioxide from the environment. But, a scientific study showed that, if the same wood dies on the forest floor or incase of forest fire if the trees burn and dies, it gives the carbon back to the atmosphere, which is harmful for the environment. but if the same wood is used for making things like toys for children, or if it is used for constructing building, the same wood has a great capacity to store carbon it. Hence wood can do both, it can reduce and store carbon in it.



Image credit: <http://zalinashari.blogspot.com/2017/12/7-reasons-why-wood-is-better.html>

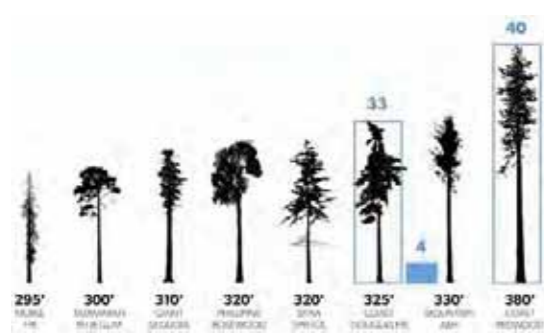


Image credit: https://www.youtube.com/watch?v=Xi_PD5aZT7Q&t=116s

The image on left shows that wood can naturally grow up to 380' which is 40 story if compared to the buildings. But till few years back, the building codes allowed only 4 story tall building completely made of wood. With time which increased to 9, 18 and at present building codes allow up to 30 story tall building made completely out of wood. It is possible due to the advancement in the engineering with the material wood. There is a whole new concept called mass timber which allowed a building of wood to rise from 4 story to 30 stories. Whole Point is mass is just one technological advancement and in the future there will definitely be more new terms like mass timber which will allow the wooden building to become tall up to 100 stories or more.

Ultimately, Architects have power to choose the material for the building.

So now what do they choose?

Concrete & Steel

OR

Timber

POSITION

Architects should rely more on using timber as building material, similar in properties as steel and concrete, sequesters carbon to support environment and for better living.

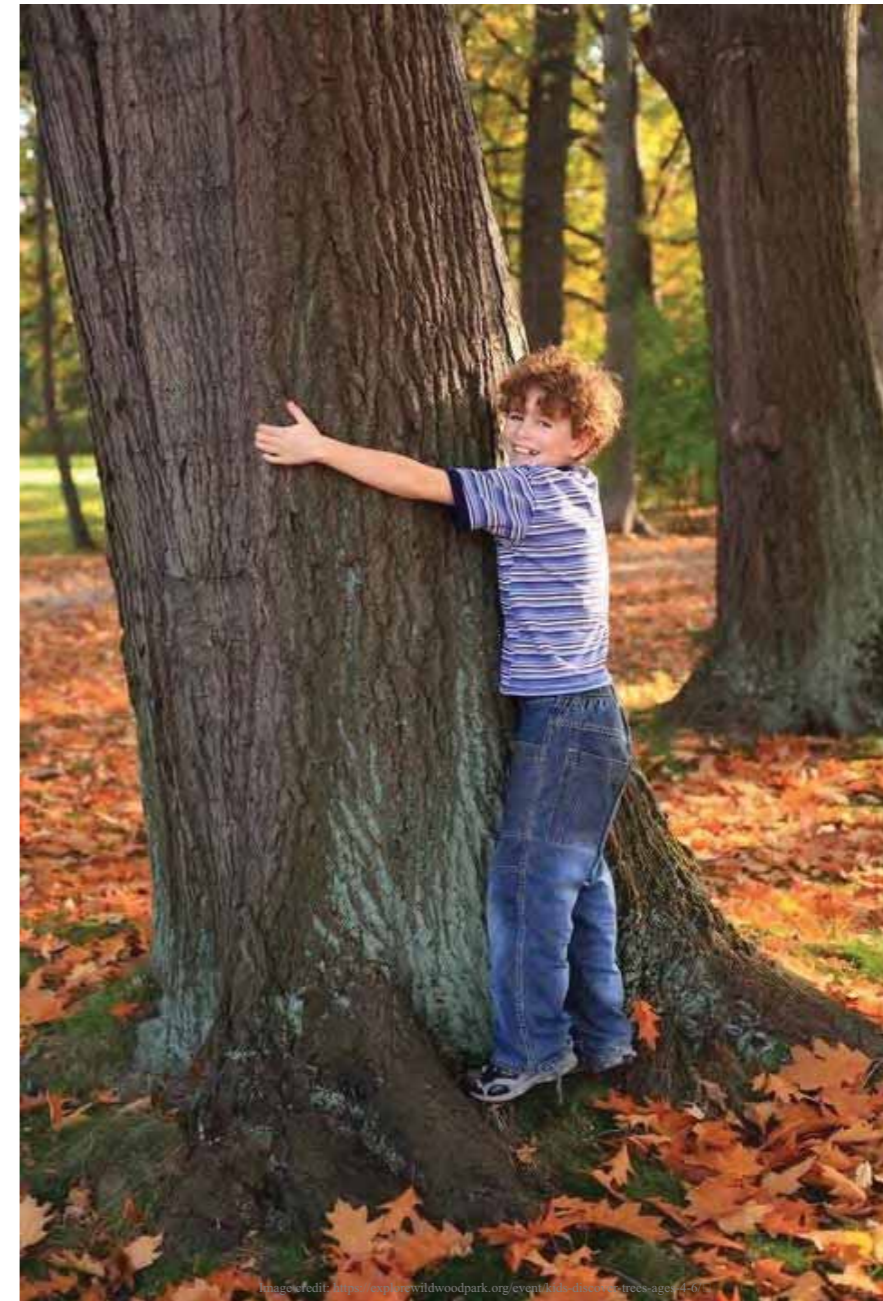


Image credit: <https://www.wildwoodpark.org/event/100-year-old-trees-age-4-6>

Wood as a material is very beautiful and each wood is different from one another. it has different shade and textures. A scientific study called biophilic Architecture states that incorporating natural material in the building have many benefits on human health.

Wood as a building material can help improve people's health and well being

Sharing Position

Sharing the position with my colleague from the internship

- Myself: Hey buddy, do you have a minute?
- MR. A : yeah sure, Whats up
- Myself: i have an assignment work for one the subjects, where i took a position a specific topic in architecture and for that i need your few minutes to discuss about it.
- MR. A: Sure, what's your position about? Tell me something about it.
- Myself explaining the position and asking for his inputs.
- MR. A: I think it's a really good assignment and you know what it is now a real concern talking about sustainability and how architecture can help to save environment. but tell me something more about your thoughts on how wood as material can help to address issues like population and sustainability
- Myself explaining the whole research about my position and my thoughts.

- Inputs from MR. A on My position:
- Definitely there will be need of more tall buildings in the future because of increasing population, but have you thought of that wood is a natural renewable resource and it takes certain amount of time to grow, so when there will be immense need of wood for construction to solve the population issue, will there be enough wood available?
- Just think of the situation where the cities have started making wooden building and then there is shortage of wood to make the building.
- So from my understanding making just wooden buildings in the future is not the only solution.
- Another thing is the location of the building matters so much before deciding which structural system fits the best because depending upon the layers and soil type of the land the structure can be decided.
- The places India, why there are no wooden construction?
- Is it because of climate?
- Is it because of availability?
- Is it because of they dont have the skilled labors
- Is the peoples choice?
- Does place like China or India have enough space to grow a large amount of tree that can be used for making buildings?

- After listening to him, we both had a lot of discussion, where i tried to defend my positions and he gave his opinions according to his understanding where at some point he agreed and at some point he disagreed.

- Myself: OK, Lets think about the possible things that can be done

- Points from the discussions:
- Timber with some other materials can be used to make the building taller and also which helps to protect the environment from the issues like carbon emissions and pollutions etc.

**“ Timber can be one the good solutions,
but not the only solution”**

Sharing Position

Sharing the position with my uncle who is builder

- Myself: Hi uncle, need to discuss something with you
- Uncle: whats it about
- Myself: it about one of the assignments from my masters, where i had taken a certain position about a specific topic in architecture and for that i need your inputs.
- Uncle: you that i am not an architect and if you want i can give you the contact of architect who is designing our truck stop, he can help you better than me.
- Myself: i dont need an architects opinion, just hear me out and say whatever you think from your experience, is that fine?
- Uncle: OK
- Me explaining the position to my uncle.

- My uncles inputs on my position:
- From my past experience and from all the projects i have done, there are many factors which comes into play before deciding the material.
- Let me tell you something about the current project where firstly we were going to use the steel structure for the entire project but the company from which we were supposed to get all the material said that latest they can take our order was by the end of 2023, and for that much time we cant wait because we already ordered the fuel tanks and many other things. So after that we replaced the steel with the wood members which was available in the very short time and also it was economical.
- Majorly i have used the wood for all of our motels and truck stops because i have good terms with the dealer and also from the cost perspective it saves me more money.

Sharing the position with an Random person 1

- Her inputs :
- frankly telling you, i didn't understand much about what you said, but for me it really doesn't matter from what the building is made, as long as me and my family gets a good place to stay in the cheaper rates.
- for me the place should be comfortable that's all matters.

Sharing the position with an Random person 2

- His inputs :
- I used to use to live in the country house with my parents. last year i got my job in the big firm located in the downtown and for 6 months i used to travel 2 hours driving for going to the office and 2 hours for coming back to home. i did it for 6 months and it was so frustating for me that i finally moved to place which is near to my work.
- the apartment where i live is small but its only 20mins away from my work.
- for me i will prefer to live in the city area near to my work place and for that if i have to live in the small apartment i can adjust that much but i will prefer to live in the city area because it makes so many things more convinent like grocery store, pharmacy and work and clubs are near.

Historic Preservation
By: Karina Rosales

6

PHOTO: ANDREW MAYOVSKYY/GETTY IMAGES



The introductory image to your left is supposed to simulate an ideal perspective of what some people may view Nature as. This is to help introduce the topic and help the individual engage in the conversation and see where they may stand about the topic.

What is Nature to you personally and what is Nature to us? How is it tied to Architecture and to our society? Why do we see Nature as such & how can we possibly change our views to the benefits of not only ourselves but to our environment?

These are the many questions that were considered when my position was being formulated for this semester and were asked in some way shape or form in the interview that will follow. Surprisingly this was not the first conclusion or statement that came about from these questions, but rather from a separate topic that snowballed into this Manifesto that you see below, from the progression of a Timeline that we partook in class. The idea behind one of these heated topics, is to engage in a conversation with someone or a group of people, whether agreeable or not, and see their own opinions, perspectives, and possible connections to the topic or series of topics. This is not only for research purposes, but it is also to engage with the community, as it has been seen that Architecture, among other practices that fall in line with this field, have fallen short in this engagement. This paper is not to search for solutions for a problem that may have arisen and has informed in a way the statement or position, it is just, and possibly can be, an eye-opening conversation where both parties engage rather than one party listen while the other interacts. A small disclaimer, all images you will see were used in my original class presentation, which I showed during the interview, and will have the source listed or link to the image provided.

**“
Nature is a resource, tool,
and burden within
Architecture & Society.
”**

Before I state the summarizing points of the interview, I will introduce some key details about the interviewee. To keep the interviewee anonymous we will refer to him as Person A. Person A is someone who delved into multiple portions of the field of construction, including in plumbing, electricity, small features in engineering, architecture, financing, and the actual construction of some small-scale structures to help communities. In no way does he claim that he is a professional in all these fields, but he can provide a better perspective of how all these factors may come into play with the Maifesto.

With that being said, let's begin. One of the first things that caught his attention was the **idea of aesthetics** which came about when I mentioned that Nature is used as a tool or resource to recreate what once was there within the urban fabric to guide or frame our society. Summarizing his response, he states that Nature is not a burden unless it comes to aesthetics. People already have preconceived notions of what an area or place is supposed to look like, and unfortunately these perspectives are not always well informed. Their ideal design, may include invasive species of plants and/or animals that can damage the local landscape and ecosystems, especially in projects such as large-scale neighborhoods where a lot of land is normally cleared. That is not to say that clearing land makes nature a burden in itself. Sometimes there is a necessity, and if the landscape has the ability to be "developed" or adapted to benefit both parties (the individuals and Nature) then therefore Nature is not a burden. In fact it can help establish and change the idea of idealized man-made landscapes to more favorable natural landscapes.

Lotus



Gone



How is Nature tied to Architecture & Society?

His response is that Society has a hard time understanding and balancing what they need to what they want, which unfortunately negatively affects the cost and quality of construction, including the natural materials required to build and/or replicate a design that can be found in a natural setting. In some circumstances, not everyone that is involved in a project is well informed of the constraints, craftsmanships, and disadvantages that are undergone to make a design that is only for aesthetic purposes rather than for functionality. This also ties in to why certain buildings, such as some that are deemed historic, are not always adaptable and fall short to the goals of adapting to the urban fabric, including historic structures, to the more present times.



As you mentioned Historic Preservation, do you feel that is it a tool or resource to Nature & Why?

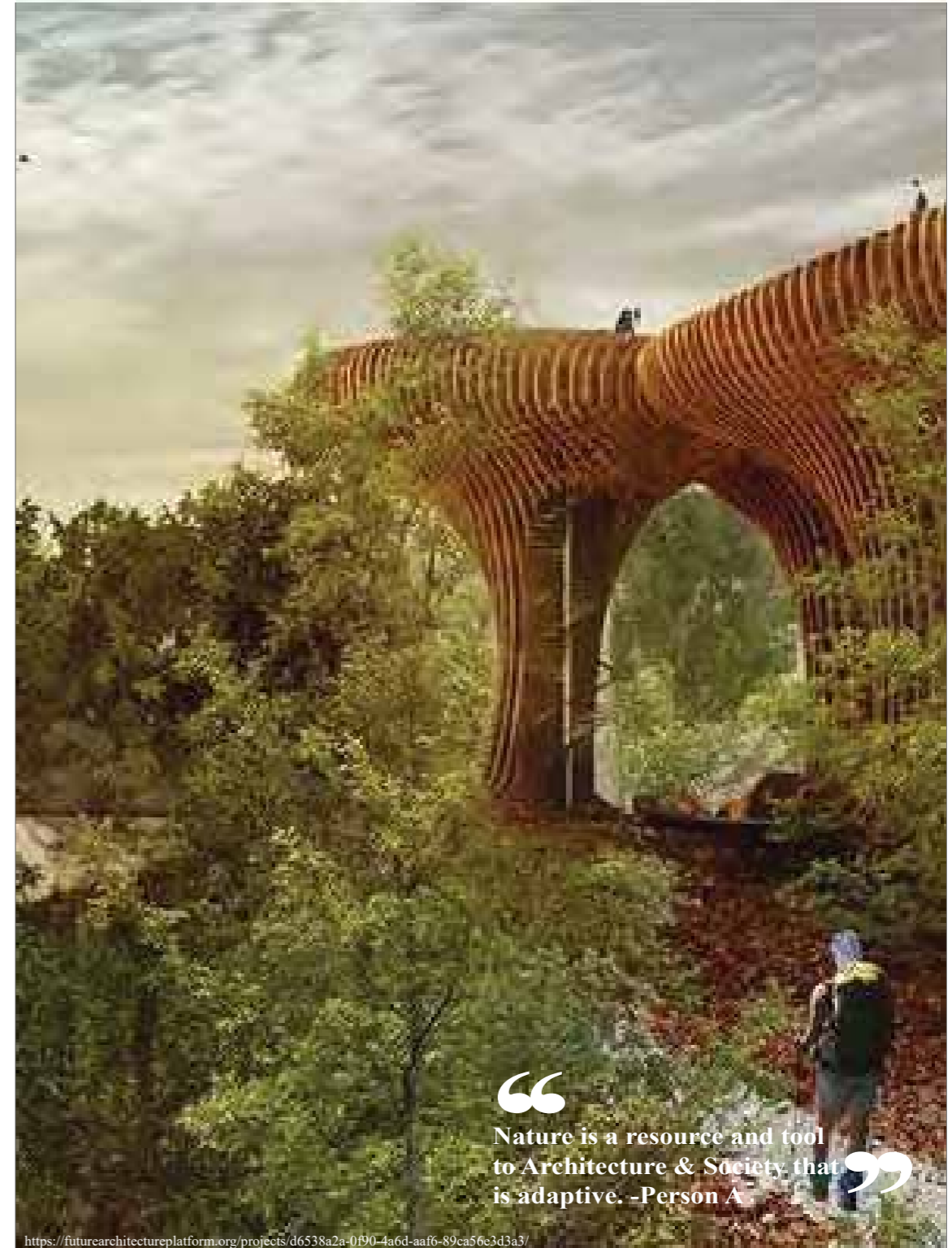
I found his prior response surprising, especially because the original connection to this entire position I had was to historic preservation. In fact, the timeline I created and further showed to Person A due to his statement, was on the history of how Historic Preservation came to be in the United States which, to add some more information, was due to originally the idea of the



His response was that Historic Buildings are not a resource or tool to nature. Also to add, when he means Historic Structures, he's referring to those that are older than 50 years and/or have had a significant event that affected a community that happened within or around the structure. "They rather act as a representation of using the truest form of nature without reconditioning the material." He gives an example of school desks, "today most school desks are not even real wood, they are grounded and smashed fragments put together with other materials to form a desk that does not last long and breaks." He also mentions that, as for the United States, we see and attempt to replicate the Colonial Era style structures as they are historic and aesthetically pleasing to us, however, the craftsmanship and knowledge to use and implement the material is very limited or no longer exists, which makes these building much harder to adapt into the current urban fabric.

What if we switched the position to Historic Preservation as a tool, resource, and burden?

He states, as a whole, that historic preservation has negative effects and is a burden to architecture but not to society. He mentions again that society, in a way, does not care if a structure is old, they care more about the event that occurred. That cannot be said for the people who are in the field of construction, such as Architects, who make historic preservation a burden. Unlike with the previous position with just Nature, Historic Preservation has lost meaning and has lost function, moreso as we see in present times what has been labeled as "historic." There are many rules and regulations, some more reasonable than others, but nonetheless this has hindered the progress and development of the urban fabric. With Nature there is still a form of adaptation whether natural or man-made that allows it for it to both be a tool and resource to Architecture and Society. As for Historic Preservation, it no longer guides or frames a city, it is a stagnant, and unhighly maintained shell of a structure that wastes away and takes up space. If it is in use, then it is no longer a burden.



“
Nature is a resource and tool
to Architecture & Society that
is adaptive. -Person A”

Landscape in Urbanism
By: Prachi Joshi

7



The importance of Landscape in urbanism is condensed as “Architecture is within and surrounded by nature” where Architecture follows the natural forms and functions by using natural material to create a piece of art.

What is green space and its required ratio? Why is it so important? How do these spaces affect the environment? What is the role of Landscape in Urbanism? Why Landscape architecture important for environment?

The landscape is a breathing space in an area densely surrounded by buildings and people. The landscape provides a place for the community living in urban areas to relax and enjoy nature. Open spaces allow a lot amount of ecosystem services leading to social, aesthetic, and economic benefits to a community that lives in surrounding urban areas. The ecosystem services include urban biodiversity, natural drains for stormwater, and flood attenuation. Parks and greenbelts act as sinks for carbon dioxide and counteract the urban heat island effect of large built-up areas.

Nature is a primary resource and inspiration for landscape architects. Landscape architects are designers of environments. The relationship between man, nature, and architecture is always evolved and renewed. Architectural form within the natural landscape represents a certain poetic exploration. Landscape architecture is a new approach to redefining the relationship between artificial and natural environments combining technology and sustainability.

67%
Built-up Space

33%
Open Space

“ Nothing is art if it does not come from nature. - Antonio Gaudi ”



More is better



“ There are no straight lines or sharp corners in nature. Therefore, buildings must have no straight lines or sharp corners - Antonio Gaudí ”

Landscape architecture inspires construction of buildings using organic materials and design that reflects forms found in nature. Nature pre-existed before humans; therefore, the design should encourage the nature to flourish while also providing a space for humans to live. We should not remove landscape completely from an urban area and allow landscape to celebrate the beauty of nature.

“Anything created by human beings is already in the great book of nature.” - Antonio Gaudi

I have interviewed some people who are not from the architecture field and their opinion about landscape architecture is similar to those who are familiar with the field of architecture or working with architectural firms. What are community places to you? How does that matter to you? What are the requirements for that particular space? They are also concerned about environment and climate control. but, they do not know how to deal with that problem. The common man relay on the expert who knows more about this and solved the problems.

“There is the Mountain, which forms a striking landmark in the area that gives shelter to a protected network of courtyards filled with inviting public functions. Then there is the Valley, which offers the largest publicly accessible green rooftops for open-air events”.

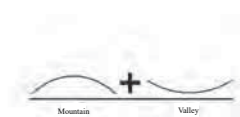
60%
Built-up Space

40%
Open Space



“Embodying an ecological cohesive coexistence between human, nature, climate, and technology”. In fact, the green roof turns into the digital display at night.

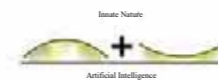
Cloud Valley is a purpose as a city where human beings, technology, and nature flourish together – with spaces designed for all types of life: human, plant, animal, and even artificial life. The design takes inspiration from the surrounding landscape where the valley and mountain create connections between earth and sky.



Form



Green Space



Indoor - outdoor



Evolution of Urban Planning
By: Janvi Donga





“One cannot make architecture without studying the condition of life in the city”

-Aldo Rossai

How do you see the back life of cities which are changing with complexity in world ?

The city was viewed as a complex system. It started developing with the big cities and the rapid expansion of the urban planning. My thesis was the evolution of urban planning, and while researching that, I looked at various critics and began thinking about complexity in cities, such as how modernism grew and how we as architects or urban planners saw the city as being lovely and amazing. But the lovely city always has a hidden side. I want to talk about how life has changed from complexity (a negative feature) to a positive transformation when we consider the people around us. Like there are numerous issues that we are either unaware of or not addressing as the city is being developed. We see that there has been a significant decline in the planning and growth of cities in recent years. We had a modernist ideology, but because we were still expanding little cities, we didn't employ it very substantially. Modernist ideals weren't actually put into reality until cities started to grow rapidly and planning began to take on a larger scale.

If we see from the sky in sitting in plane or a helicopter, we could see the new optics of the big city. From the helicopter view, it has got wonderful districts with sharp and precise government buildings and residential buildings. From the air it's very interesting. It's interesting for a bird. At the end, nobody thinks how the city would be from eye level. That was typical -- planners were to look after the plan, the architects were to look after the buildings. With modernism, they were free of the context of the city. They placed it on open lands surrounded by grass. Nobody was responsible for looking after the people who were to move in these new structures (says Jan Gehl).

And after placing hardscape on open lands and grass we again started bringing up the part of landscape artificially or naturally into the city thinking that this could work same the natural land which was during the era when we were busy in placing up buildings and growing big cities. If we ask what is architecture of the back life of cities? The answer is creating the concept of big cities looking up the population growth, the streets are getting compact, landscape is covered with hardscape. Population increased and at the side crime increased. Pollution took over the layer and disease started forming. People started protesting about their living or some crimes against one another. Claustrophobic to people expanded on the large scale. This all is behind the back life of beautiful cities.

“Architecture and planners are to develop the cities looking at the back life of cities and neighbourhood creating smooth transition with the eye level corresponding to the cognitive factors with unique, meaningful and adequate physical characteristics”

The sheer variety of neighborhoods and distinctive local landmarks, like the oddball bar in the corner or the shop with the cutest shoes, is one of the charms of city life. Since humans are social creatures, a populated city need to provide food in the form of human interaction.

With the majority of people now residing in cities, humanity has just passed a significant historical milestone. Cities are notorious for being the primary source of crime, pollution, and sickness in society, as well as its primary engine for innovation and economic development. The creation of a predictive, quantitative theory of urban organization and sustainable development is urgently needed given the unstoppable global trend toward urbanization.

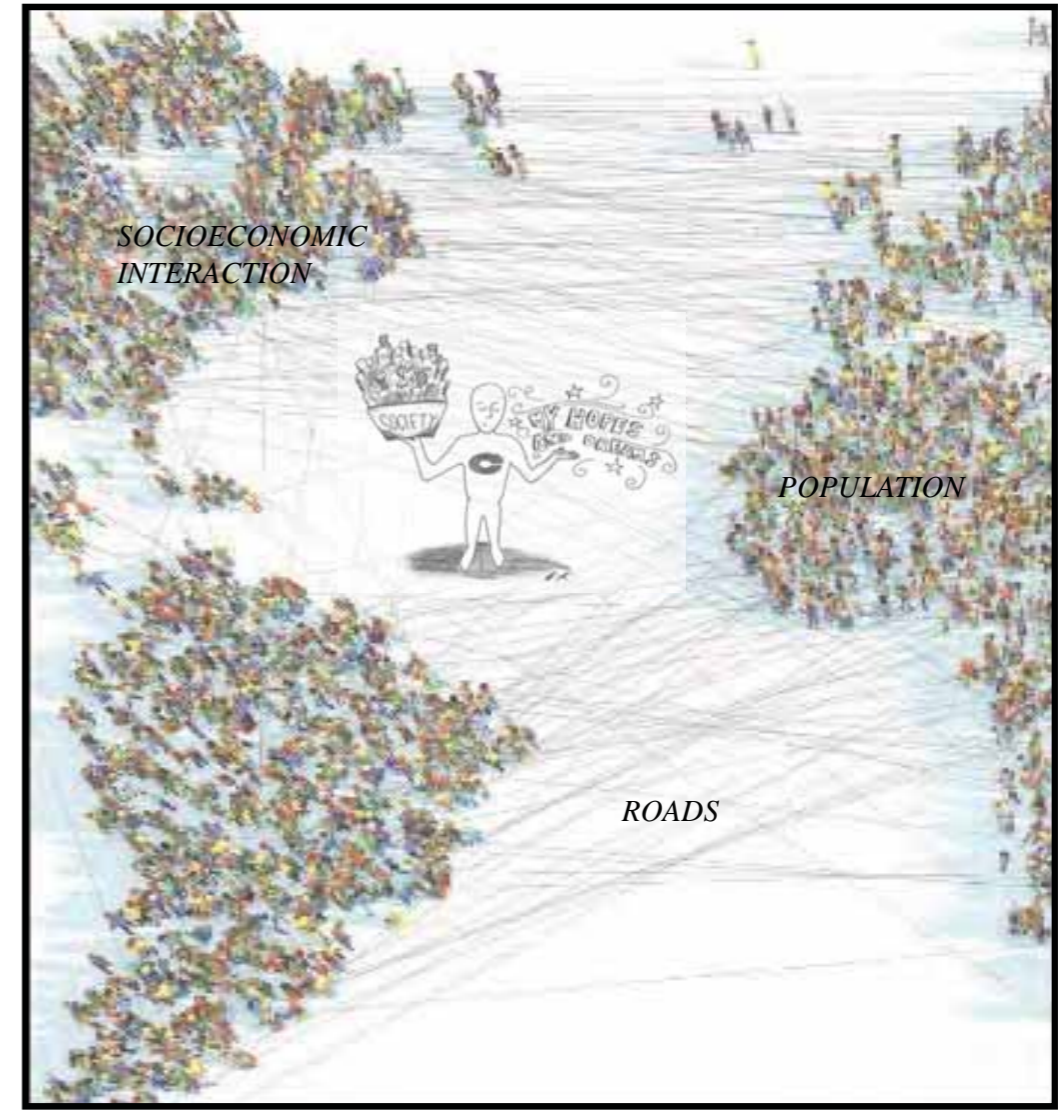
With the majority of people now residing in cities, humanity has just passed a significant historical milestone. The current global trend toward urbanization is closely linked to economic growth as well as to significant changes in social structure, land usage, and human behavioral patterns. These changes will have significant but as of yet little understood effects on the global environment due to their unprecedented demographic magnitude.

Future possibilities of sustainable development face both opportunities and challenges as a result of the growing population density in cities. On the one side, cities enable infrastructure economies of scale and enable the optimal delivery of social services like education, healthcare, and effective governance. However, as people adjust to urban life, other effects result. Indirect effects follow from changes in consumption and human behavior, which have already been highlighted in classic work by Simmel and Wirth in urban sociology and by Milgram in psychology.

Direct effects follow from obvious changes in land use, such as the effects of urban heat islands and increased greenhouse gas emissions. Increased labor division and the rise of professions focused on innovation and wealth generation are other significant effects of urbanization. They all share the characteristics of being open-ended, requiring ongoing adaptation, and having ambivalent environmental effects, sometimes exacerbating the pressures on natural habitats and other times laying the groundwork for sustainable solutions.



Understanding the neighbourhood and built up the volume having the nature which has grown naturally.



“ Quantitatively approach towards spatial distribution of main elements of city as population, roads, and socioeconomic interactions.”

Simplifying the town to be natural rather creating artificial and man-made gardens which will give the environment soothing feel but not as the natural ground.

“ Transitioning old neighbourhood to the newer aspects”

I would say like the like I said the transitioning from from the older neighborhoods to the newer aspects. And, you know, maybe you want this new concept design, but how can you transition that new concept design so it seems like it's going to flow like you went from an older neighborhood, right? And you're, you're like, Wow, that was how they appear.

Because right now, it's not like that in the cities. Hey, we got your skyscraper. You got all this crap around it. And you know, it's brand new. It's all shiny and you never really took into consideration you know, concepting it to incorporate the old it was almost as though you want to just kind of push the old out of the way, ya know, trying to make the incorporate those tedious. You still got your older neighborhoods that are really defined neighborhoods. But they're not a smooth transition You know, when you cross.

The streets haven't been riding. Yeah. They didn't say hey, we need to transition this where you go from a four lane to a two lane dirt road. There's no transition, you know, where you could narrow it down and eventually tapered it out. You know, in these net, these last couple buildings being a little a little less modern, a little less modern, into the air of the neighborhood.

I would want a city to be shaped around accommodation for the civilians in the area. By this I mean that I would prefer a city that provides good public transportation, social engagement areas, business centers (jobs), and enjoyable pass times like food and bars. It's important for the foundation of a city to have aspects of economic and social growth in my opinion.



“ Cities that are sustainable are made possible by an independent process of existence. ”

JANVI DONGA

Evolution of Architectural
Materiality

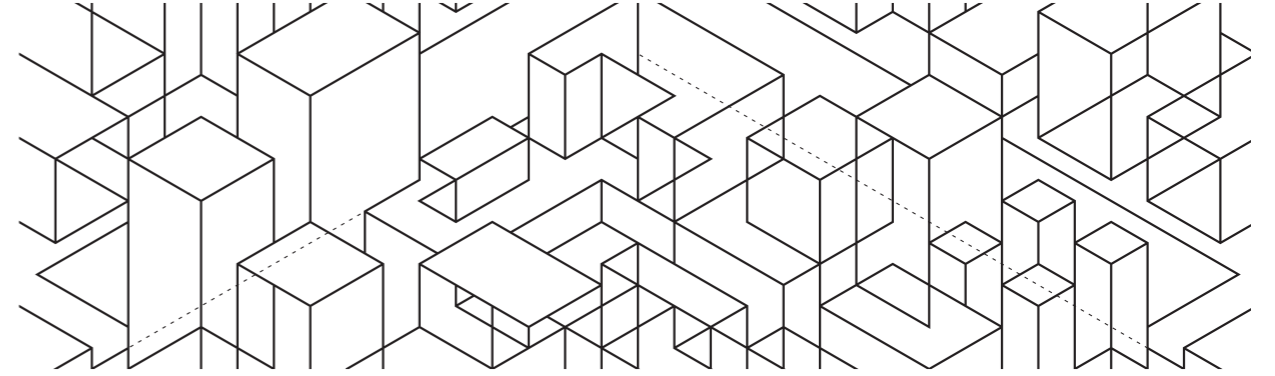
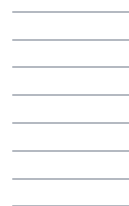
By: Ariana Gomez

9



THESIS PREPARATION

ARCH THEORY AND CRITICISM | ARC 5173-CLASS 904
DR. ANTONIO PETROV | ARIANA GOMEZ | SPRING 22'



INITIAL RESEARCH

What has architecture done?

Educated and experienced architects base their material selection based on a multitude of reasons. Some of which are based on design style, culture, vernacular, budget, time constraints, structural needs, etc... Building materials can make a great impact on the structural ability of a building, as well as the visual presence. Materiality choices can also depict the function of a building, illustrate character, or convey a message, such as an emphasis on beauty, functionality, or strength. More recently, architects have been conscientious of their design decisions and how it affects the client, the local environment, and their carbon footprint impact.

According to the green building council, the over 55% of carbon emissions are from products and materials, with shipping would increase this finding an additional 10%. A large portion of manufacturers that support the process of the built environment have engineered and produced products that will have a less harmful impact. Simultaneously, architects have become more technically savvy with digital software and are able to see in real-time how well a material can perform under certain conditions, producing unprecedented creations.

Moving into the 21st century, architects, engineers, and other disciplines have used this technology to assimilate issues with current materiality decisions, exploiting the problem areas within the design industry. With these findings, materials that were engineered with the intent to enhance design capabilities, have been proven to do more harm than good. With this information readily available, architects can make more informed decisions without sacrificing their design intent with a project.

What hasn't architecture done?

According to the AIA over one third of architects aren't convinced that climate change concerns exist or that it may be a myth. Due to personal, political, or other reasonings, not everyone in the world of architecture has been actively making better decisions that will reduce carbon emissions or promote the advocacy for more eco-conscious design. According to the AIA over 70% of architects rarely do any research on their design decisions but choose based off client-supplier relationships. Without firm rules, regulations or laws in place, design decisions remain with the individuals on each project without penalty for the harm that their decisions make on the occupants, the community and ultimately on the planet. There is a distinct line that shows a failure in architecture's leadership to educate and promote designers to make ethical decision and to demand and specify cleaner materials.

1 OF 3 ARCHITECTS AREN'T CONVINCED THAT CLIMATE CHANGES CONCERNS EXIST

BACKGROUND

Modern architectural design should adhere to basic green principles of energy efficiency, materials utilization, and lower project energy use intensity (EUI). As educated and informed Architects they can be expected to analyze the cultural context and the adaptation to topographic/climatic conditions and focus on the local materials used.

Our planet is facing devastating challenges that are manifested by a change in climate, in particular global warming. The architecture community cannot ignore the importance of seeking alternative methods of energy generation as well as savings in energy consumption in buildings as a major contributor to the problem. Renewable energy refers to heat and electricity that is generated

The building sector contributes up to 30% of global annual greenhouse gas emissions and consumes up to 40% of all energy. Most 20th-century buildings in the world are currently reliant on electro-mechanical cooling systems. In 2013, the global emission of carbon dioxide due to fossil fuel use was 38 gige tons, showing an increase of 81% compared to the year 1990.

Is it better to build for the *few* to gain *more profit*? Or is it better to build for the *many* and gain *less profit*?

Participants were interviewed and asked about their work-flow in their respective studios. Participants were asked to identify what the importance is when selecting materiality and what issues they face when opting for eco-conscious choices.

Collectively, participants reported that allocating less funds on leasing a property and opting for a work-from-home situation would allow more budget and time to spent on researching and identifying products that meet client needs while having less impact on the planet.

Architects that were interviewed stated that their voice is limited when it comes to decision making. Their respective firms have created ties with local manufacturers from previous projects. Principals (who may not share similar concerns when it comes to design impact) have the final say when selecting what materials will be used and how much of the budget will be allocated. Participants expressed that the concern of materiality impact on the environment has been highlighted in various aspects of their design processes and are being actively investigated.



IT COMES DOWN TO **BUDGET**. AS THE DESIGNER WE CAN INFORM THE CLIENT AND SUGGEST 'CLEANER' CHOICES, BUT **WE ARE LIMITED**, WE HAVE TO PUSH FORWARD TO MEET DEADLINES AND ENSURE THE PROJECT MEETS THE NEEDS OF THE CLIENT.



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RESEARCH QUESTIONS

MY QUESTIONS LISTED BELOW ARE DESIGNED TO ELICIT OPINION-BASED RESPONSES AS WELL AS INFORMATION BASED ON WORK-EXPERIENCE FROM PARTICIPANTS. YOU MAY CHOOSE TO BE ANONYMOUS IN MY FINDINGS AND KNOW THAT YOUR RESPONSES WILL HELP GUIDE MY FUTURE RESEARCH INTO THE TOPIC OF MATERIALITY.

I AM SEARCHING FOR REAL-WORLD RESPONSES REGARDING YOUR DECISION IN MATERIALITY CHOICES, DESIGN PROCESSES AND CONSTRUCTION METHODS. IS IT BETTER TO BUILD FOR THE FEW TO GAIN MORE PROFIT? OR IS IT BETTER TO BUILD FOR THE MANY AND GAIN LESS PROFIT? IS VERNACULAR ARCHITECTURE NECESSARY OR SHOULD WE BE ENCOURAGED TO THINK OUTSIDE THE NORM? IF YOU ARE CURRENTLY WORKING IN THE BUILT ENVIRONMENT FEEL FREE TO SHARE YOUR PERSONAL EXPERIENCES WITHIN THE DESIGN PROCESS. IF YOU FEEL CONTENT WITH YOUR CURRENT WORK-FLOW REGARDING MATERIALITY SELECTION, PLEASE SHARE WHY YOU BELIEVE YOUR PROCESSES WORK.

ON THE CONTRARY, IF YOU WOULD LIKE TO SEE SOME CHANGES IN YOUR WORK-ENVIRONMENT PLEASE SHARE SOME OF YOUR CONCERNS AND/OR WHAT LIMITATIONS YOU'RE FACING, AND ROAD-BLOCKS YOU HAVE ENCOUNTERED REGARDING MATERIALITY CHOICES.



PARTICIPANT DEMOGRAPHICS

DESCRIBE YOUR RACE:

- WHITE
- BLACK OR AFRICAN AMERICAN
- ASIAN
- AMERICAN INDIAN OR ALASKA NATIVE
- NATIVE HAWAIIAN OR PACIFIC ISLANDER

AGE GROUP:

- 18 - 30 YEARS OLD
- 31 - 40 YEARS OLD
- 41 - 50 YEARS OLD
- 51 - 60 YEARS OLD

SEX:

- FEMALE
- MALE
- OTHER

WORK IN THE BUILDING INDUSTRY?

- YES, CURRENTLY
- YES, IN THE PAST
- NEVER

DO YOU KNOW WHAT VERNACULAR ARCHITECTURE IS?

- YES
- NO

"Vernacular architecture can be defined as a type of local or regional construction, using traditional materials and resources from the area where the building is located. Consequently, this architecture is closely related to its context and is aware of the specific geographic features and cultural aspects of its surroundings, being strongly influenced by them. For this reason, they are unique to different places in the world, becoming even a means of reaffirming an identity." <https://www.archdaily.com/95867/what-is-vernacular-architecture>

DO YOU KNOW WHAT ONE OF THE LEADING CAUSES OF GLOBAL CO2 EMISSIONS IS?

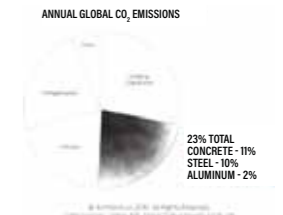
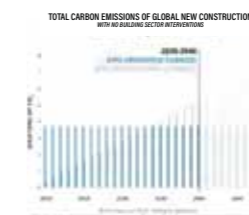
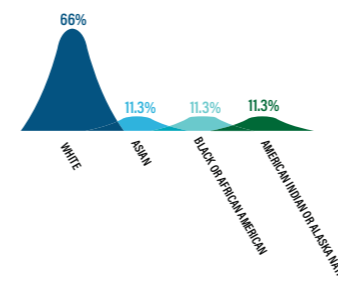
- YES
- NO

"The building sector is responsible for over 39% of global CO2 emissions due to building operations, building materials and construction processes." <https://architecture2030.org/why-the-building-sector/>

DO YOU KNOW WHICH MATERIALS HAVE THE GREATEST IMPACT?

- YES
- NO

"...concrete, steel, and aluminum - are responsible for 23% of total global emissions (most of this used in the built environment)." <https://architecture2030.org/why-the-building-sector/>



PARTICIPANT #1

RACE: WHITE
AGE GROUP: 18-30
SEX: FEMALE
WORK: CURRENTLY IN THE BUILDING INDUSTRY

"It is better to build for the many and gain less profit, as it will benefit the maximum amount of people. Now, this does not necessarily mean there will be less profit than building for the few... In our beautiful San Antonio city we have a tourist population, just like many other large cities, and the construction of attractions for the locals AND tourists would technically be building for the masses, and sequentially will bring in more profit for the city and its residents.

At my work environment, I work on many city-funded buildings (police stations and headquarters, fire departments, airport expansions and renovations). These come from enormous city bond checks, yet individual project budgets are still stretched thin. With this in mind, the office has to resort to commercial materials and finishes that cost significantly less, oftentimes not using local resources and materials. This causes an uniform look for buildings being produced from the office, similar color palettes, textures, materials, and construction detailing. There is almost no room to expand to different methods of design, since the office already has familiar consultants, manufacturers, contractors, etc, already in place."

PARTICIPANT #2

RACE: WHITE + AMERICAN INDIAN
AGE GROUP: 18-30
SEX: MALE
WORK: CURRENTLY IN THE BUILDING INDUSTRY

"I feel that my answers to these questions sit somewhere along a scale, with building for the few and profit on one side and building for the many with less profit on the other. I would personally love to design and build projects that anyone and everyone could enjoy, but unfortunately building are expensive processes, both financially and timewise. I would consider the work I'm doing to be more towards building for the many, but because of the limits in budget and time, it often leads to designing with a mindset of just achieving the minimum."

PARTICIPANT #3

RACE: ASIAN
AGE GROUP: 18-30
SEX: MALE
WORK: MATERIAL SALES

"I feel like your question can be beneficial both ways depending on how these projects are developed. I don't think profit shouldn't be part of the question yet. Is it more the question about doing less with more or more with less..? Expensive materials can go a long way depending on what type of project you're working on. As well as less expensive materials can become very costly in the long-run. All of which needs to be considered during the design process."

PARTICIPANT #4

RACE: WHITE
AGE GROUP: 18-30
SEX: MALE
WORK: CURRENTLY IN THE BUILDING INDUSTRY

"In my interpretation of the first question I would visualize a scenario in which "building for the many - low profit" relates to building created for the community, such as Confluence park, ruby city, or even places such as a bus station or a plaza. As opposed to "building for the few - high profit" being places like stadiums, office buildings, or luxury places like the dominion. With that said my opinion is that places that contribute to a better society by providing art, safety, or spaces for gathering and socializing, are a more successful and dignified form of architecture. The government should by allocating more of the budget into the successful design of public spaces throughout the community. As far as the question on the work environment, I love where I work. Not only because they provide a fair salary and benefits, but also because they treat everyone equally. We can all go have a beer and crack jokes from time to time, but at the same time we know that when work needs to get done it must get done on time and at the high standard that is expected."

PARTICIPANT #5

RACE: WHITE
AGE GROUP: 31-40
SEX: FEMALE
WORK: IN THE PAST - WORKED IN THE BUILDING INDUSTRY

"I wasn't ever directly involved in the design decision process per say, but I did have a hand in the building process. We mostly worked on military projects, the budget was usually low and meant for community use. Designing for the masses was always a priority for us. Vernacular architecture, as you reference it, wasn't ever apart of the conversation that I knew of, but reflecting back on projects, I would say they were not vernacular, but they were responsible projects. My personal opinion is that considering the long-term effects in the environment is a dream-like request. Of course we all want to make a better world for the future but unfortunately, these mass-industries are ran by the manufacturers, therefore we ae at the hand of others when it comes to these decisions. But I commend you for wanting to continue this research and I hope you can find solutions to these issues.

PARTICIPANT #6

RACE: BLACK
AGE GROUP: 41-50
SEX: MALE
WORK: IN THE PAST - WORKED IN THE BUILDING INDUSTRY

"I have worked as a licensed architect for nearly two decades and I have first hand experience of the ebbs and flows of the workplace regarding vernacular/sustainable design. I actually don't have much of a bias either way. I wasn't taught about sustainable design or eco-conscious design when I was a student. The focus was mostly aimed at ensuring the project was one - feasible, two - structurally compliant, and three - within the client's budget. With that, I have seen the 'ugly' side of the industry that would rather serve the 1% versus allocate funds for the greater good of the community. As an architect you have your professional obligations and your own ethical opinions and sometimes they collide. The best advice I can give you is to work at a firm that has similar ethical and moral goals as you so you can continue to feed the passion you have for this topic. Unfortunately, society as a whole is unlikely to change, opinions won't magically change, but you can do your best to educate the industry and inform clients so you can better serve your stakeholders."

Health/Wellness &
Hospital Design
By: Jodi Priesmeyer

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Architects are taught in school to recognize the disparities within a locality. What is lacking and needed within an area? Taught how to design an effective map of an area to visually describe the urban impacts, such as fresh food, transportation, and healthcare availability in proximity to a selected site. This becomes an intuitive first step in the site analysis of every project. But is this a farce and idealistic view of reality? Does an architect really have any influence on how the urban built environment develops and how this impacts the citizens within a city? Is architecture even relevant within the commercialized built environment?

How is architecture relevant within the commercialized built environment of a city?

Commercialism has increasingly become the designer of our built environment as it neglects city infrastructure and leaves wider gaps in food, healthcare, and housing. We have allowed it to take the driving seat in designing our surroundings while disregarding that space is nothing without humans to occupy it. But who is in control of our environment, our communities, our health?

“Who is in control of our environment, our communities, our health?”

64%
1950

% of the U.S. population living in urban areas,

83%
Today

I wanted to have a stronger understanding of the relevancy of architecture within the built environment and if it has the power to influence development or is simply a tool for developers to rationalize and fund developments?

So I sat down with a developer and broker active in developing within urban communities around San Antonio to talk about how he sees growth within an area shaped and how architects are relevant within this growth.

How do you see growth within an area shaped?

We first talked about how small towns and communities offer incentives to bring in development of grocery, housing, retail, and medical facilities they need. These incentives ignite a spark of development within an area. The incentives are initially offered with little regulations, but as an area evolves, a city will develop ordinances and restrictions that make it harder and less desirable for developers.

He explained that his job begins with recognizing areas that might be desirable and connecting commercial stakeholders with landowners in the area. He used examples of several different development projects he had worked on to describe how he collaborates with stakeholders and local government to create a plan for a development. Recognizing what infrastructure, where low impact development is necessary and how code will affect the development were some of his key concerns at this stage.



What influences or shifts can change the urban growth trajectory?

I asked him what influences could change or shift the trajectory of development or if there is an architectural intervention that might be able to close gaps in development. He explained that large retailer or anchors are the main income sources for small communities. A large grocery chain such as HEB or Walmart or retail store such as Home Depot, Lowes or Academy can pay for the infrastructure needed in an area as well as attract many other developments and income makers.

How can development and local culture evolve together?

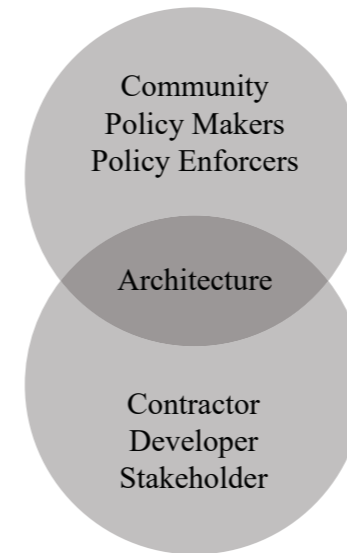
With large retail developments in mind, I asked if he thinks large developments and local culture can evolve together and he felt that city zoning and regulations can have a strong effect on how the development is sculpted. Regulating green space, walkability, trees, lighting, signage, etc he felt went a long way to minimizing the impact of these developments on the local environment.

How can architecture be more relevant within urban development?

As far as the impact architecture has on urban development within cities and commercial development, he recommended more involvement. His negative experiences with architects have led him to engage more within communities and local governments. He felt that it should be the job of an architect to have a robust knowledge of the local zoning and regulations that shape a development. Each municipality and city has its own regulations and for a design to be successful an architect should have a working knowledge of these guidelines and relationships with the offices enforcing them. He felt that the more involved an architect is within the local government, the more effective and genuine their designs become within a community. The success of a design from a development standpoint is partly dependent on construction fluidity and efficiency and the architect's design can have a large impact on this outcome.

“An architect that is well versed in the local zoning and is connected within the community government is valuable to all parties.

-Developer



The United States Center for Disease Control and Prevention, CDC, defines built environment as the physical makeup of where we live, learn, work, and play—our homes, schools, businesses, streets and sidewalks, open spaces, and transportation options. The built environment can influence overall community health and individual behaviors such as physical activity and healthy eating. But this applies to all built environments, not only the large urban centers, but the expanding urban sprawl and smaller surrounding municipalities that has become the hallmark of urban development in the United States. How can architecture help to ensure this development and redevelopment is human centered? Public spaces and parks can only be the first steps.

“Urban sprawl”, commercial and residential, accounts for approximately 75% of all new construction in recent decades—yet it is shunned by most architectural designers.

-Harvard Design Magazine

I argue that architecture could have a strong relevancy withing the future of our built environment. By having a better understanding development within communities and involvement within local policy and planning, architects can become incubators of collaboration between development and its surrounding community. In order to help address larger issues, such as gentrification, housing, food and health inequality, architects need to recognize they must work for the contractor, developer and stakeholder simultaneously as they are community advocates. This conversation led me to believe that in order to be relevant within the built environment, architects should not leave the stronger community relationships and understanding of local code to be worked out by the contractor but should have an active role its development and implementation in order to make a significant difference. Ignoring that a vast majority of the built environment is planned without architecture's involvement is no longer acceptable. Architecture must become the facilitator of a partnership between community, policy makers and commercial stakeholders.

Affordable Architecture
By: Doug Long

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Fig.1: Frank loyd wright's, usonian style, reissley house



Fig.2: Rural studio's willie bell house

To achieve affordability and longevity in homes and buildings, we must strive for two things: To respond to our local environment with vernacular techniques and materials; we must also give the population the tools and knowledge to maintain, service, and efficiently use their homes.

31k
estimated individual income 1953
(2019 value)

175k
estimated home price 1953
(2019 value)

52k
estimated individual income 2019

275k
estimated home price 2019

Home prices are at an all time high, and continuing to climb (with inflation considered). What can we do to combat rising costs of homes and construction? How do we build homes that are sustainable, efficient, and that address affordability simultaneously? Does it require a paradigm shift in the U.S.? How can we take the first step as a society?

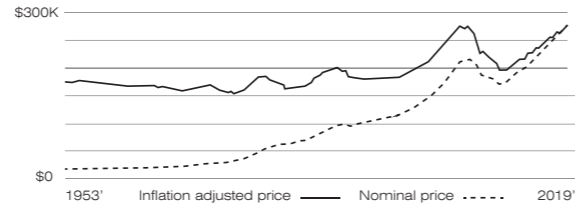


Fig.3: Prices of homes over time

Frank loyd wright uses usonian style homes that addressed financial instability during the great depression and world war II. This was accomplished by using local materials, building styles, and fitting the building into the landscape to respond to it's immediate environment.

Rural Studio implements very cheap and affordable materials and minimal designs for their projects to significantly bring down costs.

Historically, homes would come with an instruction manual, much like a booklet of instructions for a piece of furniture, however more complex and attuned to the house it came with.

Individual 1

Mentioned ways to address affordable architecture through the salvaging old or used parts withing buildings that are still viable structurally. Would help reduce the amount of landfill waste we are currently dealing with in terms of construction.

Thinks that we should promote a rising trend in how people move through the landscape, and that we can lay out residences and commercial architecture in a more fluid way. This would benefit the consumer and the homeowner simultaneously.



Individual 2

This person was curious if labor costs could be reduced in any way. This led to a conversation about reducing the area of floor slabs and foundations. We talked about how that could be accomplished by promoting a paradigm shift in size perception, and what that means to other people. Some people view success. There is a stigma around success, wealth, and achievement with the quality or size of home you dwell in. Touched on the idea of superficiality in our culture and society.



Individual 3

There were three main topics with this individual, the first one was that of policy and zoning. They mentioned allowing for smaller lots and dwellings to be built on those smaller properties, they also proposed the limitations of short-term rentals, in order to prevent property taxes from rising.

Second was a conversation about pushing the 3rd place within cities. This individual felt like the 3rd place as a concept was lacking, especially in suburbia, in the United States.

Lastly, they were curious to know how modularity could fit into the notion of vernacular, and could we marry the two.



Individual 4+5

While conversing with these two individuals at the same time, there were two topics that came up: open floorplan layouts, and the idea of a standard monthly checklist for homes. It was proposed that there could be either services or a standard test for your home to ensure that it is operating efficiently, much like a specialized home inspector.

The other idea of open floorplans advocates for less corridor, and more efficient use of space, but also versatility of spaces, thus allowing for less building to construct.



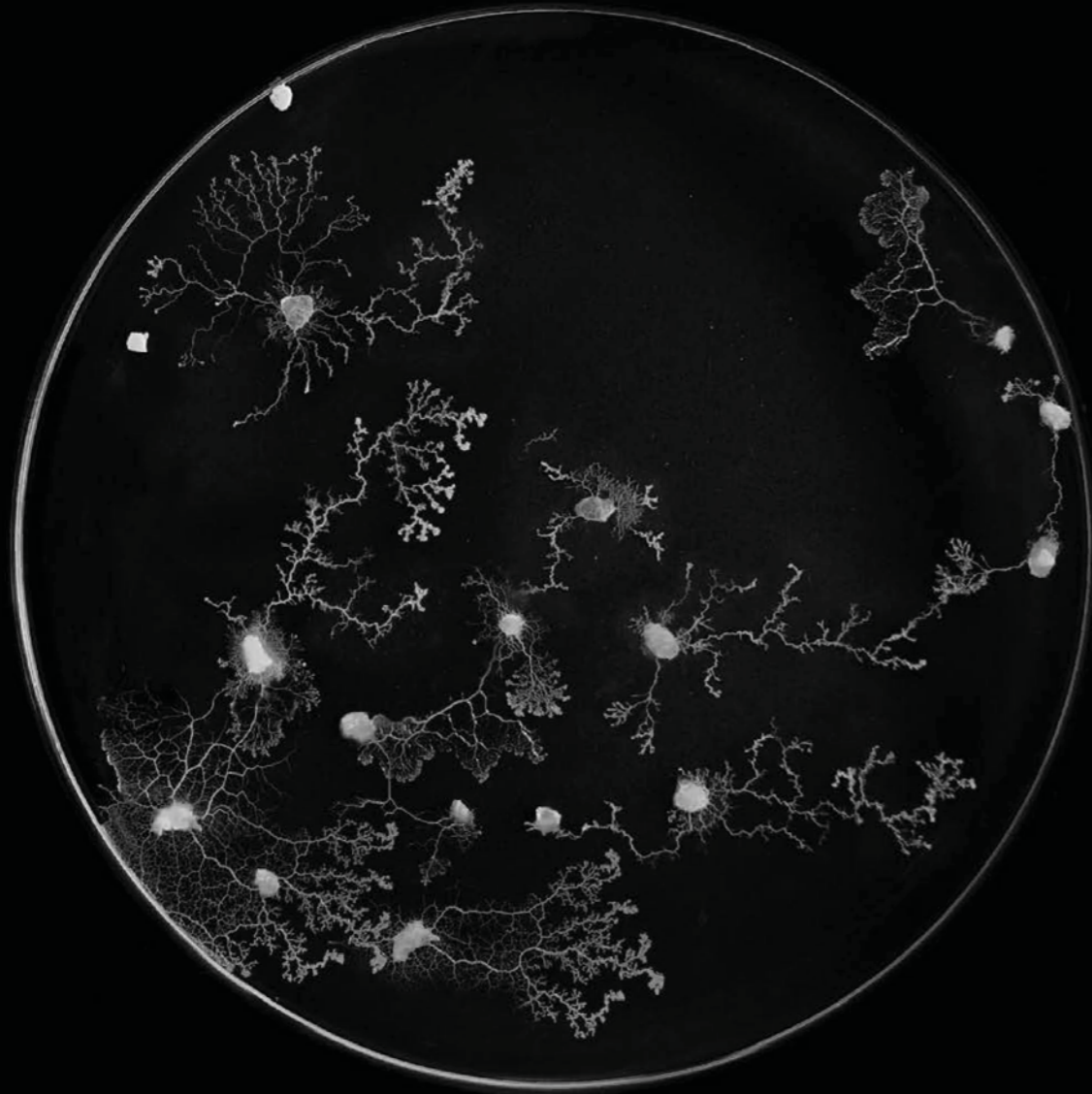
Topics from conversation

- | | |
|--------------------|---------------|
| Modularity | Usonian homes |
| Openness | home prices |
| Inspection | wages |
| Vernacular | Inflation |
| Movement | Materiality |
| Labor | |
| Minimalism | |
| Superficiality | |
| Short-term rentals | |
| Property taxes | |
| The 3rd place | |
| Salvaged parts | |

Functionality in Architecture
By: Alejandra Colina

12

Document of Activation



Arch. Theory and Criticism
Alejandra Colina
ARC 5173-904
12.08.22

As part of the process for reaching out to the community to talk about my position in architecture, I created a presentation where I posed a few questions for the participants. These questions were meant to get an idea of the individual's view on architecture before any sort of influence on the position that was being discussed. After describing the assignment and the process for the prior research that was conducted, the participants were instructed to write down their answers on a piece of trace paper in the form of sentences, keywords, and/or drawings.

**What has architecture done?
What has architecture not done?
What does it mean for a building to be sustainable?
How has architecture affected your everyday life?**

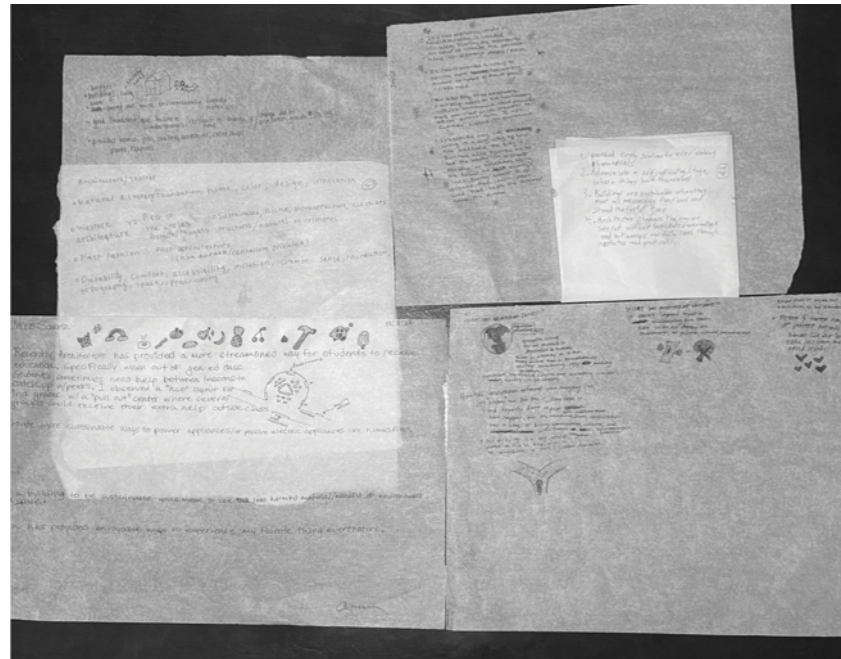
Once the participants wrote down their answers, I proceeded to present the information on the following slides:



Link to video: https://www.youtube.com/watch?v=lqdzRbKTy0&ab_channel=FerrisLabs

“
**Everything that is being done today is
around an architecture of what is needed.**
”

Link to video: https://www.youtube.com/watch?v=lqdzRbKTy0&ab_channel=FerrisLabs



Answering questions

The two participating groups were asked to meet on separate days, with the same process being repeated. Introduction, answering questions on trace paper, powerpoint presentation, and then the discussion.

Group 1

CS:

What has architecture done?

Recently, architecture has provided a more streamlined way for students to receive education. Specifically when out of general education classes. Students sometimes need help between lessons to catch up with peers. I observed a “hub” layout for individual grades with a “pull out” center where several groups could receive their extra help outside of class.



Drawing of “hub” in elementary school

What has architecture not done?

Provide more sustainable ways to power appliances or passive electric appliances like humidifiers.

Background:

- Bachelor of Science in Communication Disorders
- Contracted Speech Therapist for an Elementary School
- From a small town on the border of Texas

What does it mean for a building to be sustainable?

A sustainable building would use less harmful materials and be mindful of the environment and space.

How has architecture affected your every day life?

Architecture has provided enjoyable ways to experience my favorite places in nature.

Additional discussion about position:

Flexibility serves use for people that may need to use a building in the future while also keeping in mind that you’ll creating less waste. Given that part of a building is already built, it can make future installations more affordable, and can be a solution for the accessibility of architecture.

KC:

Background:

- Bachelor of Science in Education
- 1st grade elementary teacher
- From a small town on the border of Texas

What has architecture done?

Created a place for shelter and innovation

Keywords: shelter, natural disasters, foundation, home, color, design, innovation

What has architecture not done?

Western architecture has fallen behind from the rest of the world as far as addressing social issues that involve architecture. Not having learned from history as far back as ancient civilizations such as the Aztec and Mayans, to develop advancements for the community. Keywords: sustainable community, niche, infrastructure, classism

What does it mean for a building to be sustainable?

Architecture that is not “fast” i.e. fast fashion, so it is built to last. Keywords: not durable, focusing on profit

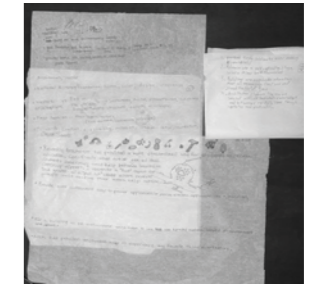
How has architecture affected your every day life?

It makes every day life practical and comfortable. Inclusion and accessibility is important to design for. I took a topography class and we learned about how the foundation of a building is very important for its durability. If soil is bad, the building is not built to last. Keywords: durability, comfort, accessibility, inclusion, common sense, foundation, topography, space, practicality

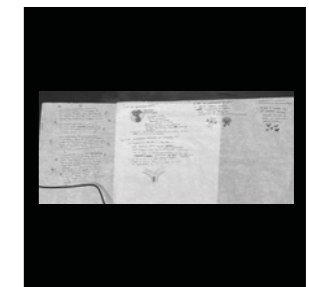
Additional Discussion about position:

It is so important to address the needs of the community and design something that will last. I agree that architects should think about the future, and I think that a good way to address issues would be to learn from architecture throughout history.

Group 1



Group 2



VG:

Background:

- Bachelor of Science in Kinesiology and Athletic Medicine
- PTA
- From South Texas

What has architecture done?

It has created buildings, bridges, living spaces, and worked to address societal needs.

What has architecture not done?

Created accessible ways to conserve energy and use more environmentally friendly materials.

What does it mean for a building to be sustainable?

A sustainable building has a good foundation, is able to survive climate change, resistant to changes in time, evolve with the population growth ex. “The Line” in Saudi Arabia

How has architecture affected your every day life?

It provides a protected interior space for homes, jobs, bookstores, coffee shops, parks, hospitals, etc.

Additional discussion about position:

It is important for architecture to accomodate changes in climate, population, and society. The topic of adaptive architecture can be looked into so a place can evolve with the individuals who inhabit the building.



Rendering of “The Line” in Saudi Arabia

Adaptive Examples

BH:

Background:

- Studies in Music Education and Literature
- Commission Sales Associate
- Brought up in different parts of Texas, south, central, and locally (San Antonio)

What has architecture done?

Provided timely solutions to ever-evolving human needs.

What has architecture not done?

Advanced into a self-replicating stage, where buildings can build themselves through advancements in, say, AI or other technologies.

What does it mean for a building to be sustainable?

Buildings are sustainable when they meet all necessary functions and withstand the test of time.

How has architecture affected your every day life?

Architecture changes the way we interact with our immediate surroundings and influences our daily lives through aesthetics and practicality.

Additional discussion about position:

It’s interesting to see examples of what a flexible building can look like, and I question how it can become more of a norm in the (built environment).

Example 1.



Example 2.



Group 2

DD:

Background:

- Associate Degree
- Retail Associate
- South Texas

What has architecture done?

It has pushed the limits on how a building is created visually, and is pushing the boundaries on how to create the perfect home for different people in different places. Diversity in appearances for each individual building, not just creating “cookie cutter” buildings.

What has architecture not done?

It has not provided a way to become more spacially aware of what different place and cities actually need. A lot of individuals want to just build fast, and instead of building out it may be more sustainable to build up to lessen the environmental impact.

What does it mean for a building to be sustainable?

For a building to be sustainable it needs to live in harmony with its environment, and have elements that are used in its creation to be at its purest form. The building should not impact its surrounding environment.

How has architecture affected your every day life?

Living in a big city has affected my everyday life by its lack of walkability, but it has also inspired me to see the beauty in different buildings and structures. The detail in design allows buildings to be so different from each other and that helps businesses and homes fulfill their purpose. The city of San Antonio has grown too fast too soon and the addition of so much infrastructure has not been appropriately accomadated.

Additional discussion about position:

The environment is affected by the developments of the city. Community based structures are not around because of the ownership of land, separation of community. In Mexican culture it's more community based because everyone can say hi to everyone with a kiss on the cheek and in the US it is a dog-eat-dog world where you have to make it out for yourself. (Examples of community structures are found in the Missions in San Antonio, Pompeii, Egypt, Mexico) The Pearl is a good example of a micro-community.

Extra Question prompted for Group 2:

How do you think we can create architecture that adapts with time and social changes?

In Matamoros, Mexico, every house looks the same, but each neighborhood has a park and businesses for sense of community. If someone has a perfectly good home, individuals will destroy their home to make it into what they want. To try and appease individuality, but design more general. Only rich people can afford to create their individual wants. It's a good question because how do you prepare for the future? How do you prepare for people wanting sectioned off spaces when open layouts were what was needed before? Sustainability is already a norm in low income communities because we do not have the resources to be wasteful. Preserve and adjust for the new needs. The government has the power to adapt the infrastructure of cities, however, the capital-centric perspective sets us back.

TV:

Background:

- Bachelor of Science in Interior Design
- Retail Designer
- From California

more
“Community”

less
“Commercialization”

What has architecture done?

Established living for an increase in the population. Bringing in history and learning from it, however, not repeating the dark part of history. Ex. Holocaust concntraction camps, Aztec sacrifices, Roman aquaducts

What has architecture not done?

It hasn't developed while conserving the Earth's resources. Architecture has not been community-based. Being able to remodel without having to spend so much money and resources as well as creating better structures for communities instead of single corperations. Not a commercialized product.

What does it mean for a building to be sustainable?

An improved and safer way to protect living organisms and to take less resources from the Earth.

How has architecture affected your every day life?

From its history, we have learned from what we have lived through, and hopefully we do not repeat the issues, but learning about architecture has a way of bringing communities, cultures, and civilizations together. Through generations there are changes that affect our social lives, i.e. knowing your neighbors, dangers of attending schools, dangers of spending time in public spaces. The cost of living has a huge impact on whether we are able to live in a beautiful and functional home, and in some cases people may end up homeless because of its commercialization.

Additional discussion about position:

Intentions of individuals have become led by greed and individuality, so community is not accessible.

Extra Question prompted for Group 2:

How do you think we can create architecture that adapts with time and social changes?

Designing with more community in mind. What is meant to be designed for one person is too individual, designing for the general would bring us together. There are easy solutions, but it will always be commercialized and taxed/fined.

“ We have aspects of our ecosystems that we need to protect...we also don't really know what is coming next as a set of challenges or problems, so we need to build the architecture of what may be. ”

Link to video: https://www.youtube.com/watch?v=lq2xRbKTy08ab_channel=FerrisLabs

Fin.

Construction Materials
and Techniques
By: Zaheen Maredia

13



Zaheen Zulfikar Maredia
UTSA ID- Wsy156
Theory and Criticism

“The construction materials and methods have a massive contribution to architecture acting as the backbone for design and construction. There is a major advancement of material and techniques with time which gave astonishing architectural build forms at various stages of construction evolution by providing the versatility and freedom of imagination and creativity.”

How the evolution of Construction Material and Techniques has affected Architecture and Construction Industry?

It is not just the structural importance and constructional behaviour, but also the visual impact along with the historical value of certain materials and techniques that form the essence of the built environment.

Building materials and techniques form an integral part of the field of architecture. The site selected as well as the nature of the surroundings, determine the building type, and choice of building material. The type and form of structure is determined by the type of material used. The concept of ‘building materials and techniques’ glorifies the endurance and visual aspects of design. Not only does it provide meaning but also enhances the aesthetic quality of a building—venustas (beauty) and firmitas (structure). Building materials and techniques help to:

- Establish a relationship between visual quality and structural stability
- Select the appropriate technique of construction
- Provide character and visual appeal to the structure
- Decipher the time and era of construction of a building
- Trace the evolution of the art of construction
- Mix aesthetic elements with practicality

With the evolution in construction materials, Construction techniques have also evolved which has provided tremendous versatility in design and construction creating a bridge between once imaginative to reality of design.



3000-1500BC



StoneHenge

The earliest large-scale buildings for which evidence survives have been found in ancient Mesopotamia. The smaller dwellings only survive in traces of foundations, but the later civilizations built very sizeable structures in the forms of palaces, temples and ziggurats and took particular care to build them out of materials that last, which has ensured that very considerable parts have remained intact. Major technical achievement is evidenced by the construction of great cities such as Uruk and Ur. The Ziggurat of Ur is an outstanding building of the period, despite major reconstruction work. The chief building material was the mud-brick, formed in wooden moulds similar to those used to make adobe bricks.



Mohenjo daro



Ziggurat of Ur



Pyramids of Giza

The ancient Greeks, like the Egyptians and the Mesopotamians, tended to build most of their common buildings out of mud brick, leaving no record behind them. However, many structures do survive, some of which are in a very good state of repair, although some have been partly reconstructed or re-erected in the modern era. The most dramatic are the Greek Temples. The Greeks made many advances in technology including plumbing, the spiral staircase, central heating, urban planning, the water wheel, the crane.

Building structures mostly used a simple beam and column system without vaults or arches, which based strict limits on the spans that could be achieved. However, the Greeks did construct some groin vaults, arch bridges and, with the Egyptians.

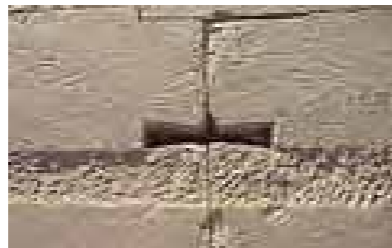
Egyptian stonework showing tool marks and butterfly interlocks in the Temple of Kom Ombo begun 180-145 BCv



The Romans and Greek constructed aqueducts throughout their Republic and later Empire, to bring water from outside sources into cities and towns.



Com Ombo Temple



The Great Wall of China



The construction method used to build the Parthenon was the same as that used with other Greek temples: peripteros, meaning a central area surrounded with columns that hold up the weight of the roof.



Luxor Temple

1000BC-1AD

1AD-1000AD



Colosseum



Cathedral di Pisa



Notre Dame



Notre Dame Paris

Ancient Roman architecture adopted the external language of classical Greek architecture for the purposes of the ancient Romans, but was different from Greek buildings, becoming a new architectural style. The two styles are often considered one body of classical architecture. Roman architecture flourished in the Roman Republic and to even a greater extent under the Empire, when the great majority of surviving buildings were constructed by using new materials, particularly Roman concrete, and newer technologies such as the arch and the dome to make buildings that were typically strong and well-engineered.

The major breakthroughs in late 18th and 19th century were in the use of iron (both cast and wrought). Iron columns had been used. In the late eighteenth century the decreasing costs of iron production allowed the construction of major pieces of iron engineering. The Louvre in Paris boasted an early example of a wrought-iron roof.

With the beginning of 19th century and Industrial revolution, mass production of steel allowed use of steel in form of I-beams and reinforced concrete. Glass panes also went into mass production, and went from a luxury to a commonplace item. Plumbing appeared, and gave common access to drinking water and sewage collection.

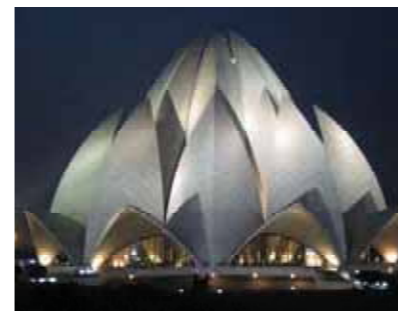
1800AD-2000AD



Flatiron Building



Eiffel Tower



Lotus Temple



Louvre Museum



Woolworth Building, NY

With the Second Industrial Revolution in the early 20th century, elevators and cranes made high rise buildings and skyscrapers possible, while heavy equipment and power tools decreased the workforce needed. Other new technologies were prefabrication and computer-aided design.

2000AD- 2022AD

The construction industry has been under tremendous pressure since the beginning of the 20th century due to the population growth around the world, so the demand for construction continues growing. There were many technical terms associated with modern methods of construction including but not limited to prefabrication and draw up on their similarities and differences in detail. They provided a specific definition of prefabrication. Prefabricated/prefab construction is non-traditional methods of construction. It is one of the concepts of mass production, industrialisation, modularisation, prefabrication, off-site manufacturing.

With innovative advances in materials and engineering techniques, tensile architecture can be designed in a variety of styles, shapes and sizes characterised by flexible fabric membranes which are supported by cables, a structural steel framework and foundations.



Heydar Aliyev Cultural Center



Marina Bay Sands



The Museum of Future, Dubai



Burj Khalifa

How the evolution of Construction Material and Techniques has affected the skyline of large cities?

Since the beginning of 20th Century the graph of the population growth has kept on increasing sharply at the sametime econmic opportunities kept on increasing in larger cities which acts as a magnet to pull massive population towards cities, resulting in tremendous pressure on construction industry. This situation increased the construction activity within the city and densely populated tall structures started erecting, resulting in forming a concrete jungle.

One of the advantage was that large population got accomodated with smaller footprint on the ground, but it laso created scarcity of open spaces

The closely erected tall buildings resulted into depreviation of natural sunlight and fresh air at lower floors. It also affected sustainability of environment.



Position: While Using Advance Construction Materials and Techniques, It is important to implement stringent city planning rules to avoid the creation of highly dense Concrete Jungle.

Support:

1. Encouraging Open city planning with efficient use of Advance material and techniques. An open city is one in which organic small-scaled growth and change is encouraged through a process of co-creation among city government, citizens, business interests, the non-profit sector and development professionals. The open city rests on the foundation of an open society — one in which all people are free to participate in civic, cultural, economic and ecological life though a free and independent media, an accessible political system and access to public spaces.



Zaheen Zulfikar Maredia
UTSA ID- Wsy156
Theory and Criticism

Prison Architecture
By: Adolfo Gonzalez

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MEXICO AND THE AMERICAN DREAM THROUGH THE LENS OF ART AND ARCHITECTURE

ADOLFO GONZALEZ | ARC 5173 | FALL 2022

AN INTERVIEW WITH OMAR MANCILLA



December 05, 2022

Born and raised in the city Manzanillo Colima, Mexico, Omar Mancilla has made a living in the United States searching for the purpose and meaning of life through the exploration art and art architecture. Without a degree in either field, however, Omar believes in the power of education through experience, because for the last eight years of his life he has worked in the construction industry and has gained an interesting perspective into the world of art and architecture.

Recently, Omar decided to take a short break from working to focus on another passion—shoe culture, nurseries, and furniture design. Through the use of prefabricated, basic geometric, and organic forms, Omar has developed a unique aesthetic that communicates his own interpretation of the so-called “American Dream.”

I sat down with him in his makeshift studio to have a conversation about these topics. As expected, Omar was eager to share his insight and gave honest answers while addressing contemporary issues related to both topics, some of which include

suburbia, prison, and the relevance of art in architecture.

There were brief moments during our conversation where we’d walk around his studio, and I’d pause to stare at his artwork, some which were very much relatable to his responses—connections between who he is as a person and his experiences in the fields. Overall, I was grateful to Omar for his forthrightness and clarity. His kind of humour and honesty feels rare in both fields, and I’m thrilled to share this conversation with you.

“I live in the moment, and I reflect later.”



AG: Omar, you’ve been in the United States for a while now, and I’m curious to know how the US’s version of the American Dream compares to that of Mexico’s version, particularly in the area that you grew up.

OM: In Mexico, I believe there are similarities to the US’s version of the American Dream. Growing up in Manzanillo, I was exposed to architecture in an interesting way, most of which I found out was highly influenced by politics and money. Where I grew up, for example, there were homes which we called “casas de infonavit,” or government homes. While most of us, the lower class, aimed to own a home, the bigger dream was owning a home that was designed specifically by an architect.

AG: Based on your experience in working construction, how is suburbia in the US differ from your experience in Mexico?

OM: There’s an interesting view of suburbia in Mexico, especially when you consider low-income housing. Government homes, as I mentioned previously, appear repetitive, lacking in diversity. It’s when you look the poorer houses where you begin to see the beauty in design and construction. Most poor homes in Manzanillo, like the one I was raised in, were constructed of concrete, which is why I feel an emotional connection to that material. I think it’s why use it the planters that I make.

AG: Think about the built environment, and share with me what your thoughts are on prison architecture.

OM: Although I’ve never been to prison, I believe that prison architecture, based on what I’ve seen, lacks natural light; and homes, like prison, act as form of shelter, which is why I believe that prison architecture should incorporate more windows. I believe the health of the inmates are just as important as the rest of the people working within the facility. Joy is definitely possible.

AG: How do you think art plays a role in prison architecture?

OM: As much as I understand prisoners are there for

punishment, I fully support the integration of art in prison, primarily because I believe it can serve as a form of rehabilitation. And when I say I art, I’m talking about everything from literature to writing, music to dancing, and painting to sculpture.

AG: How do you think art plays a role in prison architecture?

OM: As much as I understand prisoners are there for punishment, I fully support the integration of art in prison, primarily because I believe it can serve as a form of rehabilitation. And when I say I art, I’m talking about everything from literature to writing, music to dancing, and painting to sculpture.



AG: Omar, do you think architecture can be used as a solution for contemporary problems in society?

OM: That’s a good question, and it’s a difficult one too. I think architecture can be a solution, but it’s understanding and navigating the types of problems the first step in determining whether or not architecture can be used as a tool. I’ll tell you this much: After working in construction for years now, I get a glimpse into the world of architecture when I look at the spaces created, especially those when I tear down walls and concrete. It is then that I wish I could make a change. But with the influence of money and politics, it feels impossible. It’s why I simply tell myself, “Caminando y miando para no hacer charco,” which translates to “walking and pissing so as to not make a puddle.” In other words, I think about the change I can make now. I live in the moment, and I reflect later.

“Caminando y miando para no hacer charco.”

Affordable Housing
By: Renee Irwine

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Renee Irwine, ARC 5173- 905

With the demand of urban development and the population growth at an all time demand, there has been a cultivating wedge between the inner relationships of the cities and their people. I come across a great question that I must ask amongst ourselves,

Does Architecture encourage social integration or define it?

The urban fabrication and framework of a city can facilitate or discourage interaction among people by the way it is designed.

Unfortunately there are still many voids in cities that create large disconnects within society. Low-income housing projects are disproportionately placed in poorer neighborhoods rather than affluent ones.

This can be caused by NIMBYism, which is a term that stands for, Not In My Backyard. This stance is in opposition to locating something considered undesirable in one's neighborhood and vitalizes social invisibility, thus excluding the low-income to opportunities and conversations with the rest of the community. This also occurs to those who are marginalized in society like the disabled, the elderly, the minority, and the homeless.

One very historic example of poor social integration through design is the Pruitt- Igoe housing project in St. Louis.

This design failed to listen to the communities and understand the social ties that were prevalent during that time.

And in order for reform, we need to challenge this.

Giancarlo Mazzanti, a Colombian architect, believes that architecture is a mechanism of social integration.

He says that Architecture is defined by what it does and what it produces and not by its substance. He also emphasizes the Importance to induce actions, happenings and relationships.

In one of his most successful projects, Biblioteca Parque España, he helped catalyze a challenged community by giving opportunities to those who are limited to them

Are residents connected to opportunities?

24%

Native Americans share of people living in high poverty neighborhoods in US

4%

White population in high poverty neighborhoods in US

“Architecture is defined by what it does and what it produces and not by its substance.”

- Giancarlo Mazzanti



I sent a few questions to close family and peers via email in hopes to receive more in depth responses during the business week.

1) What first comes to mind when you think of architecture? Is it the novelty aesthetics of a building or the people it is being created for?

Anonymous 1: I think of the aspects of a building. Thinking of the details that went into the beautiful design. Arches, used materials, the landscaping.

Anonymous 2: Architecture does initially focus on the aesthetics of the visible portions of a building, park, open space or urban area including the designs of city streets, bike paths and other areas. We all have gone to cities and were impressed with its visual aspects. Urban settings and the “bones” it displays comes to mind first if they are interested and inviting. There are non-urban areas such as planned communities similar to Celebration Florida, but a designed and planned housing setting is secondary in my mind. If the outward architectural aspects of building or meeting space are interesting and inviting, usually the internal aspects are equally as inviting. That could be common areas in a building or a water feature or quite space in a park.

Anonymous 3: When I think of architecture, I think of structural design and customization.

2) Do you see architecture as a tool for creating boundaries/ barriers/ enclosed spaces or for involvement/ engagement/ connections?

Anonymous 1: Involvement with the community and its surrounding building setting.

Anonymous 2: Yes architecture is more than a tool, perhaps more of a process that involves not just the architect but also the users / consumers who create boundaries, barrier and spaces that with good planning fits the surrounding community and invites and engages people to use the space that was previously not used or not used effectively.

Anonymous 3: I see it as involvement and connection, but mostly of creative stability.

3) Do you think Architecture can act as a mechanism of social integration? If so, do you think it has been successful in achieving that yet?

Anonymous 1: I think architecture has the opportunity to bring people together in ways many professions can't. Building interactive community spaces, etc.

Anonymous 2: Architecture is a component of social integration. However, it sets the environment but it takes entrepreneurship, commerce, education and community involvement to make the designed environment a catalyst for social integration. All components of society desire clean, maintained, and safe environments to operate within. Even a well-designed building or meeting space, can fall into social disrepair causing the architectural designed environments to no longer be effective in bringing together various social groups and demographics. Low income housing and Opportunity Zone projects can start off strong to revitalize a community but if not sustained by entrepreneurship, commerce, education and community involvement, they can become unusable, unsafe, and not maintained. I have seen architecture projects lift up an urban area and breath new life into a community. I have also seen failed housing and urban development. Therefore I think it has had mixed results.

Anonymous 3: Never thought of it as social integration but from that concept I can see it driving people a certain path and attracting people of various backgrounds.

4) Do you think architecture is accessible to everyone or only for a certain group of society?

Anonymous 1: I think it's attainable by all people. Corporations and non profits have the opportunity to work with architects on projects meaningful to them.

Anonymous 2: I believe it should be accessible to all groups of society. However to design an architectural project takes access to capital. From a home, business, multi-use structure all require initial capital to drive architectural change. Unfortunately, therefore it seems more like it is the responsibility of certain groups of society but then to include design element that are open to all aspects of the community. Examples might be San Pedro Creek which is open to the community but supported by those who developed the surrounding real estate.

Anonymous 3: I think architecture takes a certain skill set to is managed by few. But can be accessed by all.

5) How inclusive is the design of San Antonio to everyone in the community? (Keep in mind the disabled, elderly, poor, homeless, students)

Anonymous 1: I think due to the wide nature of San Antonio's city limits I think it's hard to be accessible for all people. As San Antonio grows so will the usability of each building, park, etc.

Anonymous 2: Yes but has much room for improvement. For instance, the River walk is wonderful but not very accessible for the disabled or elderly. Parking and street access is confusing and makes a trip downtown frustrating and frustrating dissuading some for accessing it. However the linear parks and a wonderful addition and allows all to access. The mission reach that follows the San Antonio river is wonderful and is accessible to most including the elderly, disabled, students and poor. Homeless situations in urban areas is not handled well. Ignoring the growing problem overflows into well-designed urban areas making them underused and eventually ineffective. This is a good example demonstrating the good architectural design is one element that can help drive effective use but if not working with other elements of the surrounding society, can ultimately fail for which it was originally designed.

Anonymous 3: I'm not really sure about the inclusiveness of San Antonio as a whole. I think it is a large scope to pin down its successfulness in overall design.



The answers were very different in response but the overall observation were positive and hopeful attitudes about the connection between people and the architecture.

Collecting the unbiased professional opinions from a philanthropist, Certified Public Account and a Chief Financial Officer, there is some data that can be compared for each question between these candidates.



“Architecture is more than a tool, perhaps more of a process that involves not just the architect but also the users...”

- Anonymous 2

Resources

https://nationalequityatlas.org/indicators/Neighborhood_poverty#/

<https://www.vectorstock.com/royalty-free-vector/san-antonio-skyline-pop-vector-9>

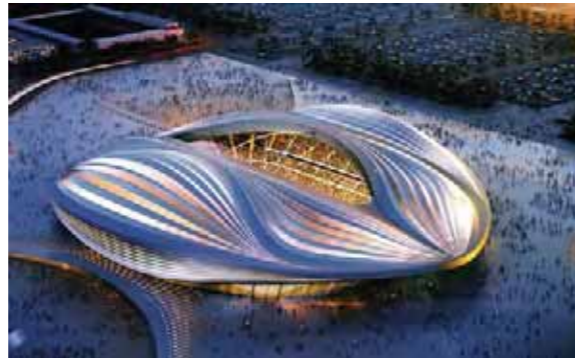
Architecture and Sports
By: Miguel Garcia

16

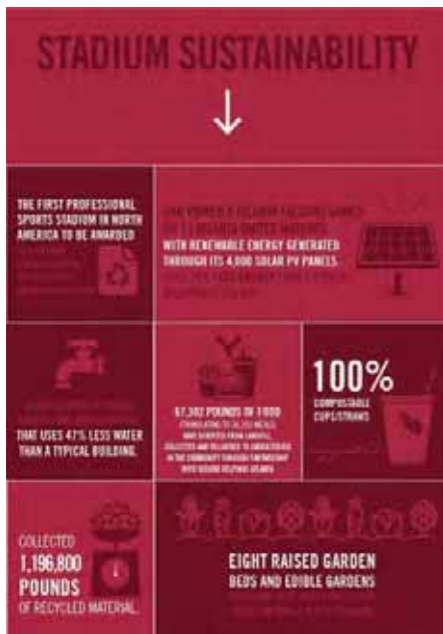
We know its possible, BUT is it Necessary??



Mercedes-Benz Arena, Atlanta Georgia



Al Janoub Stadium, Qatar



The Mercedes-Benz Arena was the first stadium to receive Platinum LEED Certification, making it the most sustainable stadium in the U.S.. I find this stadium to be a great example of the balance between ethic and aesthetic design. The design incorporates many sustainable strategies that are accommodated based of the overall form of the building. Although one might say that the aesthetic design is unnecessary or that it could be less extravagant, we can understand from this example that it is possible to design stadiums that benefit the environment while keeping the aesthetics in mind as well.

If we compare it to the the stadiums at Qatar on the other hand, its a different story. According to architects, the Qatar World Cup Stadiums are said to be 100% carbon-neutral, but its simply not credible given the fact that they just wanted to have the best-looking stadiums to exhibit their economic wealth to the world.

“Even if the chance of impacting global change is slight and we don’t know our chances of success, our obligation is not simply to advance architecture, but to find ways to advance society and expand people’s networks - one local intervention at a time.”
 - Graham Owen, *Architecture, Ethics, and Globalization*



More than 6500 innocent migrant workers have died during the construction of the World Cup 2022 stadiums and infrastructure, yet architects deny this issue.

For the production of the Qatar World Cup, there was a budget of 229 billion dollars, which is a little over 14 times the budget for the Russia World Cup back in 2018. So much money was invested for this event that only lasts a month, yet we don’t see how any of the constructions being beneficial to the environment. And the worst part is that there were so many casualties during this process.

Zaha Hadid Architects claim that no one died during the construction of their stadium, obviously wiping their hands clean to defend their image, obsession, and ego. They also mentioned that “if they didn’t do the job, then some else will” showing how they were easily influenced by Qatar’s economic power, which is certainly not only a problem in that part of the world. We often see that money tends to influence architecture firms, no matter the consequences, because that is where they get the money to do project for communities.

Budget for World Cup (US \$)

QATAR 2022

229
BILLION

RUSSIA 2018

16
BILLION

Miguel Angel Garcia
2d ·

About 6500 innocent migrant workers died during the construction of the 2022 World Cup stadiums. We know that the location is known for its wealth and futuristic infrastructure. The architects who designed these stadiums defend themselves by saying that no one died during the construction of their stadium, obviously wiping their hands clean and still receiving their paycheck. Have architects disregard ethics to produce more aesthetic design? I feel that architects should take a step back and design for a better good and not to look better
#ethicalarchitecture

After reading some of the feedback, I noticed the differences and similarities between them. For example, one of the comments suggests that what they did was wrong, but it is still being celebrated because there is not much that one can do about these issues. I feel like if we keep thinking like this the change that we are looking for won't be near any time soon. Another comment suggested that ethics play a major role in all fields. Architecture should be seen through an ethical lens, rather than it just being admired by how "nice" it looks. One comment that stood out was about how the topic I researched was a conversation at another university. Here is where we start seeing that these problems are talked about in different areas.

The comments also suggested that something needs to be done. That architecture should be viewed differently and that architects should design differently. I think that a major issue to be addressed as well is that architecture firms still do these projects because they know that they are going to be benefiting from it economically and the recognition, which means that they care more about themselves (their image) than being beneficial towards the natural environment.

I'm a fan of the sport and the issue really bothered me. I study philosophy at UTRGV and in my ethics class, this topic was mentioned briefly. I feel like the architects are at fault as much as the people from Qatar. I also feel like it's a bit hypocritical from the architects to deny or to not speak out about these issues even when it's all over the news. I agree with you when you say that there needs to be a change in how architects think or simply for them to take a more ethical approach in their design choices.

Like Reply

1

I've always known that architecture is a very egotistical. The fact that architects are denying the deaths is absurd and it's simply because they don't want to damage their image. That's where we can see that there is a major problem in architecture and it will continue to be an issue if they keep it up.

Like Reply

1

Hey I don't know much about architecture and the way they work, but just think about how all this money was used for one event that only last a month is ridiculous. Not even that amount is used to help out communities

Like Reply

1

I did see that a lot of people were trying to boycott the event, but then again the event still. The architecture is great but at a terrible cost. I think an architects morals are reflected upon their designs

Like Reply

1

An article from the NY Times opens the conversation about an architect's ego influencing design. It reads:

"Several high-profile architects in the media recently perpetuate an image of architects as ethically insensitive, competitively destructive and socially tone-deaf.

Among the recent examples: Santiago Calatrava for his overdue and overbudget World Trade Center transportation hub; Zaha Hadid for her dismissive comments about construction deaths at her Qatar soccer stadium; Diller Scofidio + Renfro for its American Folk Art Museum-eating Museum of Modern Art expansion; and SHoP Architects for its Domino Sugar Factory 55-story development extravaganza in Brooklyn."

I truly believe that ego drastically influences architects' design decisions. As a student of architecture, it is really frustrating to see that almost nothing is done to create a change. All these issues makes me wonder, when did aesthetics become more important to architects than ethics? Or better yet, where do we draw the line? I really feel like architects have lost their way in aesthetic design due to economic influences, disregarding their morals. I strongly suggest that architects should take a step back and reconsider the way in which they design. To design for a better good and not just to look better.

LESS EGO IN ARCHITECTS



“There is always temptation to impose one's own design, one's own way of thinking or, even worse, one's own style. I believe, instead, that a light approach is needed. Light, but without abandoning the stubbornness that enables you to put forward your own ideas whilst being permeable to the ideas of others.”

- Renzo Piano, 1998

American Dream
By: Angie Carrillo Mora

17

The house is the representation of the American dream ?

What is the American Dream? Is the American Dream going to be extinct? How different is the American Dream between generations?

Written by Angie Mora

Since the creation of the suburbs, the government has made us believe in the American dream and that one of the main symbols of the American dream is a house, specifically a perfect American house with white fences and the ideal family of 4. This idea of the perfect American dream house takes most people in a cycle of research for the perfect house, but what is the perfect house? Is the house in the suburbs? Is it an apartment?

Why do Americans feel the necessity to change homes? since in other countries in South America, most of the people live in a multigenerational house with more than four- generations in the house and adapt the house depending on the needs.

As a result of this cycle of changing houses to get something "better." people don't focus on getting the necessities, that is, ...

“More family advantages.
More personal comfort
and security.

More friends and fun.

More home for a woman
to enjoy.

And more for a man
to come home to.

In Park Forest.”

—From Park Forest
marketing brochure,
about 1955

Having a universal design home can provide you with a forever home that you can grow old in

In the following survey, I asked some friends and some of my friends' parents of different ages and ethnicities. What is the American dream for you? What is the perfect house? If they see themselves living in old age in an American dream house? How many houses did you expect to live in before you had the ideal homes? My first friend was an American 45-year-old architect. She said that the American dream does not exist, before the American dream was to get that medium class with a nice house, but now most people have that. In addition, She said the perfect house is something unique, a house with architectural features, not like now when all the houses look the same, and they make a floor plan for everyone. as well she said when is going to be enough for people to look for that perfect house?.

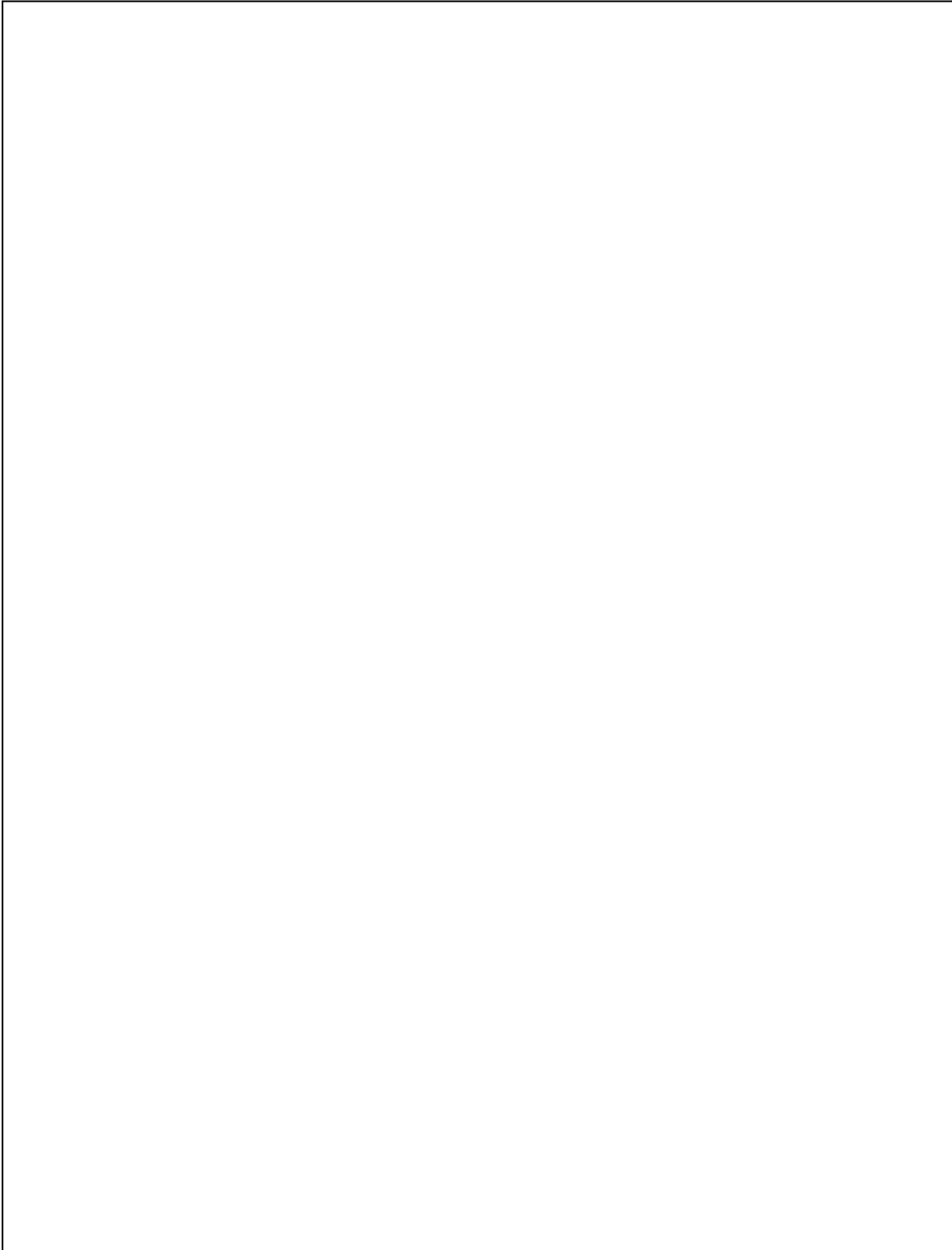
My following conversation was with a group of five friends between the ages of 26-30, most from Mexico and one from Peru. None of them are architects, and they are lawyers and business majors. Most of the answer was the same. When did I ask them what is the American Dream? all of them answered that to have economic stability, what is the perfect house? They relate the ideal house with spaces on how big the house is. On the following question of If they see themselves living in old age in an American dream house? Most of them say no because it will be too big for them. On the last question, most of them answer between 2 and 3. For my last conversation, I spoke with my friend, a 21-year-old Spanish nurse, and his dad de él, a 48-year-old Spanish. For the first question, the answer has financial stability. On the second question, my friend was a huge house, with a lot of light and a more modern look home. The dad wanted the same house. On the third question, my friend did not answer, but the dad said that no that he sees himself living outside of the united state in old age. On the last question, they say 2 or 3 houses.

Subsequently, with these conversations, the different points of view of the people regarding the American dream house are a big surprise.



Crime Prevention & Architecture
Design
By: Monica Noll

18



Architecture has the power to shape how we behave in a space. The past 40 years are precedence to understand how Human behavior, environment and crime can lessen opportunities for school violence. In the past 5 years architects now have a voice to champion CPTED strategies on a local, state and federal level. Together through design and architecture we can help revolutionize new design standards to ensure the safety of our current and future students

School violence has been in our history since the 60's. I focused on the connections between recent school shootings, crime, and architecture. How did we get here, in the world we live in today?

We have learned from Crime Prevention Through Environmental Design concepts which emerged out of the development of Planning and Urbanization in the 60-70's. This photo is from the Oklahoma City bombing in 1995. Below is a photo from Sandy Hook ES in Newtown, CT in 2012. We have learned so much from these two events. You can see the main entrance is hidden behind another building, it is tucked to the back, hard to see who is coming and going until they are in front of the door due to the low canopy.

1995

There is a direct relationship of the environment to human behavior and to crime. CPTED is a variety of strategies. Natural Surveillance, Natural access control, and Territoriality. I do want to state that CPTED is not the total answer to community problems, but it does provide property owners, designers, and communities with the means to reduce crime opportunities. CPTED is an old concept in which continues to be improved as we learn from unfortunate events.

2012

“

Design can deter not prevent these events from happening

”

My conversation with San Antonio Independent School District maintenance representatives didn't surprise me much as we began to discuss how architecture can improve the opportunity for crime. Architecture will always be the low man on the totem pole as far as impact. There are too many other factors that contribute in a greater capacity to preventing school shootings. This decade school shootings is our biggest challenge. Past decades it was school abductions in which design has had a positive impact using CPTED strategies.

1990



“You have to have a plan, something is better than nothing”

Art Rodriguez, SAISD Plumbing Coordinator

A pivoting point in 1990's, when internet and social media developed the widespread news cover over the Oklahoma City bombing struck fear and anger among the Nation. From that incident, The General Administration services have taken charge on implementing safety design standards for all Federal buildings however they have the appropriate funds to implement CPTED security measures. The state of Florida was the first state to put together "Florida Safe school design guidelines " which is a state requirement, based off the CPTED principals. There is not "one-size fits all" solution on designing safety and security. Design can control the way we want the end users to utilize the space and how we do not want them to utilize the space. Implementing natural surveillance and barriers can control student behavior however there are additional issues that attribute to a behavior of crime such as mental and social issues for adolescents. We cannot ignore the role of individuals in the crime equation and their motive.



“You will never get rid of the human aspect”

Richard James, SAISD IT Project Manager



“A good design comes from everyone at every angle”

David Bautista SAISD Electrical

For so long criminologists have focused their research on demographic studies of large areas of people. Most recently an alternative vision has emerged. Let's look at the relationship between the place where the crime occurs. . Place matters ! Architects and Urban planners, design and organize space based on human functions. We are in the perfect position to enable policy change on local and state level and have the control to weaken opportunities for crime in spaces.

Concrete Architecture
By: Victory Kpeji

19

Postition

Concrete is here to stay. We need to find innovate ways to use concrete (production, application) and reduce the overall usage of the future use of concrete.

What are your thought on the position?

Where do your see the use of of concrete in the future and in housing?

Since Concrete causes up to 8% of global CO2 emissions, Do you think architect can find innovative ways or find substitute with the use concrete?

“We must invent and rebuild ex novo our modern city like an immense and tumultuous shipyard, active, dynamic, and the modern building like a gigantic machine ... The house of cement, iron and glass, without carved or painted ornament, rich only in the inherent beauty”

Discord

1. Concrete is a necessity but I don't know how we could utilize it better without completely modifying it. The modifications I'm thinking of would weaken concrete as a building material.
2. Concrete is very important and I don't see it being able to be replaced within the next few decades. We are just on heavily dependent on it.
3. Yes it is important we either find alternative ways to better use concrete or an alternative to concrete completely. I saw something once about concrete that can absorb more water than normal to help with flooding? Not sure about the accuracy or possibility of that but in that situation concrete would not only be a building material but also a natural disaster preventative; measures like this would put concrete on a better path to longevit

As human beings, our number one job is to take care of our home and environment. We have done this by working towards replacing gasoline with electricity. The energy sector has worked towards innovation and it is imperative that the architecture and construction community unite to work towards substituting concrete with a viable solution that will help lower carbon emissions and make environmentally friendly homes.

Concrete will still be widely used in the foreseeable future even with alternatives. As funding towards green alternatives rises in the future, alternatives will be found eventually. However, concrete will still stay around as alternatives are found, but will be used less or eventually phased out.



Cheekynando



#11



Yenny45

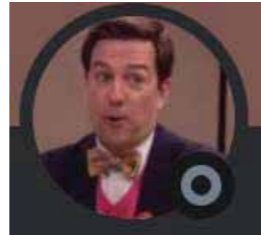
Unfortunately, for larger buildings, it is going to be a tough ask to eliminate concrete because most other materials fail to compete with its multitude of benefits when used as a foundation material. It's combined benefits such as compressive strength, workability in its non-cured state, and resilience to the earth and the elements are just the tip of the iceberg. Despite the impressive benefits of concrete, the massive amount CO2 produced as a byproduct is plainly unacceptable by today's standards. So many other industries are finding innovative ways to become greener and to an extent the construction industry is no different; but by in large innovation in the construction industry is met with unwillingness to adopt new strategies... mostly because of cost. In regards to the situations that absolutely require concrete it is our duty to find greener methods of production along with alternative raw materials such as using fly ash as an additive. When it comes to small projects such as houses there is much potential to eliminate a significant amount of the concrete typically used simply by utilizing alternative foundation methods. Instead of methods such as slab on grade we can alternatively use pile foundations (a tried and tested foundation method) which not only reduces the project's need for concrete almost entirely but comes with other benefits like lifting the house off of the ground reducing the overall change in site drainage caused by typical building foundations. There is of course no change in the world without change in its inhabitants first, so as much as it is a need for alternative materials and production methods it is a need for alternative thinking.

For example less concrete usage would inevitably lead to things such as less construction of basements and for many people (at least in the US) a basement is a very typical element of a house so it would require a shift in perspective and understanding that the trade-off of not having something like a basement is immeasurable when considered on a global scale

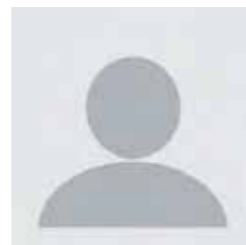
Audio

“getting everyone on the same task is difficult but not impossible, different have different Environmental policy”

“Different countries will have different regulation or non at all in the way they deal with environmental problems/ use of concrete”



BA833- Architect



Johnel Aguilera

Email

1. Yes we should try to innovate the production or use of concrete. However, There is not the same pressure that fossil fuels and food production face that have led to carbon neutral or negative innovations in food and energy production.

2. Concrete will continue to be used for several decades into the future because of its versatility, durability and cheap production. cost unless public opinion motivates innovation.

3. For the time being carbon offsets such as; investments in land conservation, buildings designed to be taken apart and recycled, buildings that are able to easily integrate green technologies, will help to mitigate carbon released during the production of concrete

1.I agree on the position, we need to change the way we handle and/or produce concrete.

2. If innovation is possible, I can see concrete being slowly phased out and becoming a novelty. If not, our reliance on it will likely only grow.

3. I believe that there can be an alternative method or substitutes for concrete use. However, it will take time for concrete to be replaced and some places may never latch on to the change.

Concrete is the second most used material/resource globally and is second only to water. It's significantly damaging carbon impact is fueled further by its wide usage. This is something that needs significant and immediate action as we continue to evaluate the impacts of our decisions on the longevity of our time on Earth. A great alternative that is significantly less harmful to the environment is Ferrock. This material is created using waste steel dust and ground silica glass making it a great material to utilize. It is much stronger than cement and is also quite flexible. It has a lot of positive attributes and is an excellent alternative to concrete. Utilizing this or other recycled materials in building should be a very urgent change to work towards bettering our carbon footprint.



Noa Vasquez



Sri



Humza Shaikh

Courtyards, Culture and Change
By: Piotr Cholodecki

20



San Antonio is perhaps the largest small town in America; the 7th largest city but only the 24th largest metro area according to the 2020 census. With 13,626 people having moved here between 2020 and 2021, and a projected metro area growth of nearly 60% by 2060, it'll be an even larger small town. But will it ever be a city?

My premise is that the most efficient way, ecologically, socially, culturally, and economically, to organize a large population is to do it relatively densely; not densely packed in skyscrapers, but spread out through moderately dense housing such as 5-over-1s and “in between” housing such as duplexes and quadplexes and mixed use developments, organized into nodes connected by adequate, multimodal transportation routes.

The ecological negatives of the current development patterns:

- 1) The springs of the San Antonio River and of San Pedro Creek have not flown freely for decades due to water extraction happening above the water table
- 2) San Antonio is often cited as have some of the worst air quality in the city due to car pollution
- 3) Texas has some of the least amount of public land in the country so there is a lack of protection on lands that will be subject to suburban development

The economic negatives of the current development patterns:

- 1) The state is planning to spend nearly 2 billion dollars on new highways in the next 10 years due to anticipated construction. Yes, there will be more homebuyers and more tax base, but the benefit will be nearly completely offset building and providing new services in undeveloped areas
- 2) Tax dollars are being held from much needed developments in densely populated areas, and although there is finally much needed infrastructure updating going on in downtown, it seems too little too late
- 3) The neglect of downtown and other major economic centers is costing the city in revenue it could potentially earn

The social and cultural negatives of the current development patterns:

- 1) Disperse development does not allow for spontaneous interpersonal interaction, an essential part in creating a collective identity in this city
- 2) Disperse development causes a hyper-localization of belief and virtue systems
- 3) It is difficult to run a city of this size, both population-wise and geographically, where lack of collective identity and hyperlocal fixations prevent collective decision-making with city-wide impacts

I am not so authoritarian to believe that how I wish to live is the best way to live for everyone else and that it should be imposed on them, nor am I privy to all the pre-existing conditions of life in San Antonio that make my idea seem unattainable or undesirable to others being a non-native. I am also not so naïve to believe that enacting my premise is entirely feasible; I understand the barriers and obstacles and resistance that would, and already have been, met with. I do believe, however, believe that my premise would yield a net positive on the residents of San Antonio, and any city in general, and I think those that have already disagreed need to be convinced. As an architecture student with urban aspirations, I believe the field needs to do a better job in convincing others to give them a shot. Of my premise, I believe the social and cultural aspect is of utmost importance as the ability to enact my premise requires a collective will. So I start a dialogue in order to try and convince and to learn how to adjust my ideals for the conditions of San Antonio; I ask:

Do you live in one of the already preexisting nodes in San Antonio? If yes, why? And if not, why not?

I believe effective and lasting change begins on the most local, casual, and informal of levels; collective will must be built from the bottom up, it mustn't be imposed. Over the course of the semester as I've developed this premise, I have asked friends, family members, coworkers, and some classmates this "why" and "why not," and I was happy to find that nearly everyone had thought about this question from perspectives that agreed with me and that, sometimes vehemently, disagreed with me.

Those that agreed with me and already live in one of our many nodes, such as around Pearl, the Museum Reach, Downtown, and Southtown were generally my age with similar lifestyles; i.e., in the service industry, enjoy eating out and nightlife, and being able to walk or bike short distances to get to where they want to be.

Those that agreed with me but live out in the suburbs or random apartment complexes nestled in the suburbs were all across the spectrum with regard to age, occupation, and relationship status, and many cited high rents as a deterrent to moving to a more dense area, while some also said they wish to remain close to their families or that they live close to work. Others, such as my brother-in-law and his wife, while they enjoy meeting me at Pearl or in my neighborhood, have a son and enjoy having a yard for him.

Those that disagreed with me also came from all across the spectrum of demographics, citing high rents (again), noise, traffic, safety, a desire for privacy and their own plot of land. Many of them also did not share values or lifestyles with me or the group that agreed with me, one being a single mother of three living on the Northwest side to send her kids to a better school district than the one she grew up in.

The few people that vehemently disagreed with me were all life-long San Antonio residents, one never even having left San Antonio. There was a general sentiment that the city was doing too much for these denser areas at the expense of their livelihoods. When I would pushback—I don't disagree with their sentiment—more often than not I would get a response along the lines of "I don't really care if some people want to pay too much in rent (talking about me!), but it seems the city is actively neglecting our neighborhoods because we're poorer."

Generally, nearly everyone when asked if they'd rather see money going to building new highways and new infrastructure or reinvested back into existing infrastructure and doing much needed work in the city, they picked the latter. There is a general sense that I am getting that despite shared values and cultural consumption patterns, people in San Antonio really do identify with it, and want what is best for it, despite having different ideas of what is best for it; some enjoy that the city has started to feel more like one in the past few years, while other lament at the loss of a sleepier, more relaxed nature.

My biggest surprise, however, when in discussing the revamping of our public transportation, most people would still opt to use their own cars, Uber or Lyft, just outright shunning the idea of taking a bus. This especially came as a shock to me because I would ask this in the context of how they felt about driving and long commute times in San Antonio; I honestly thought there would be much more annoyance about it, but most didn't mind; one of my coworkers even drives 40 minutes to work (she lives in San Antonio proper, and it is mind boggling to me, a Yankee, to drive for 40 minutes and not drive through several towns)!

San Antonio loves the automobile!

My biggest surprise, however, when in discussing the revamping of our public transportation, most people would still opt to use their own cars, Uber or Lyft, just outright shunning the idea of taking a bus. This especially came as a shock to me because I would ask this in the context of how they felt about driving and long commute times in San Antonio; I honestly thought there would be much more annoyance about it, but most didn't mind; one of my coworkers even drives 40 minutes to work (she lives in San Antonio proper, and it is mind boggling to me, a Yankee, to drive for 40 minutes and not drive through several towns)!

A friend of mine, whom comes to my neighborhood fairly often, who also does not want to move out of his apartment by 1604, told me he didn't mind the drive down here. I have been engaged in conversation regarding land use patterns for a long time now with those closest with me, but expanding the field of those whom I talk to this about is changing my own image of this city and is forcing me to rethink methodologies of how to begin to enact what I believe would be beneficial change.



The biggest disappointment I have from all of this is that despite most people, those that agreed and disagreed with me, want things that would objectively be a net positive (i.e., more parks, cleaner air, better roads, more affordable housing) are pessimistic about the will of the city or the state to make such improvements even if there were more outright vocal support from the public. And I do not blame them. I have seen the neglect and lack of will and effective leadership from local leaders to push for things that would benefit the greater community. One of the people I talked to is a former real estate developer and gave me an earful on how if more people actually knew how affordable housing worked in this city that there would be riots (I don't know if he was being hyperbolic, but he was convincing).

I believe that there isn't more widespread, collective will demanding change because people aren't convince anything would happen. It was a huge disappointment to me when TxDOT took back Broadway despite redevelopment plans already being underway, and not just because it's going to prolong construction around my apartment.

I believe this is a role that architects, planners, and those whose professions pertain to the built environment and would like to see a better city (a city to begin with) that is more equitable, healthy, and desirable: to better convince others that while there is a lot to love about San Antonio, there is a lot that could be better, and that we, together, can imagine and build that city.

Women and Architecture
By: Liza M. Casillas

21



LIZA M. CASILLAS

For over a century, women have influenced and shaped the field of architecture; however, women have not been equally represented due to the social phenomenon of gender inequality. When we think of an architect, we are conditioned to think of a man. This is due to the historical inequality within the field of architecture. How can we ensure credit is equally distributed to every designer that has contributed to the design project, regardless of their gender?

Education has played a major role towards the advancement of women in architecture. In 1873, Mary Page was the first female to obtain an architecture degree in the United States. By 1900, in the United States, 39 women graduated from formal 4-year architecture programs. By 2000, the number of licensed female architects surpassed thirty thousand. Today, women make up over 45% of the student population enrolled in architecture programs around the country.

Despite the positives, some of the downfalls lie in the disconnect within the trade once women enter the field. Women quickly discover the profession is divided into two categories: Architecture and Women in Architecture.

45%
of students enrolled in architecture programs are female.

“

Our mission is to increase the viability and visibility of women in architecture and in the related design and construction industries.

AIA - The American Institute of Architects

”

Local female architects provide some insight.

San Antonio architects, Tenna Florian, AIA from Lake Flato Architects and Nicki Marrone, AIA from Alamo Architects, were asked to discuss thier thoughts and on whether or not they feel architecture is still a man's world when it comes to dealing with owners and contractors.

"Yes. In my experience working with contractors, on nearly every project when you initially start with the contractor, they don't show respect to you at first, however as soon as they see you know the drawings better then they do, you know how to detail things and they see you respect what they do and ask for their professional opinion on things; then there begins to be a mutual respect. It takes a little while to built it, and it varies how long it takes to earn the contractors respect, however in the end you do have to earn it verse a male architect who obtains the contractors respect as soon as he walks in the door. It is unforunate that we do often find ourselves in situations that we do have to prove ourselves, but thats the part we have to get over."

Tenna Florian, AIA
Lake Flato Architects

"The first thing is to be aware of this, you will go to a meeting with a client or other senior principals and may not get the repect you deserve, and that is something that you need to be repaired for and aware of. Being aware of this will allow you to not let the emotion get involved and instead be responsive to the questions you may get and do it with the level of authory that you should have, they will. You have to be assertive, you have to show up you are the one leading the job and you know what you are doing."

Women have the natuaral tendenciyy to want to be liked and accomidating, however in this proffession, we need to understand the importance of being respected verse liked. and learn how to say no and stand up for your design. "

Nicki Marrone, AIA
Alamo Architects

23%

Of architects currently employed in the United States are female.

1%

Of the female architects currently employed in the United States are in leadership roles.



Position

With the changing dynamics in society, women are making an impact in a variety of job trades. Architecture is no exception. As the world continues to evolve, additionally so should the mindset; it should no longer be surprising to discover a woman is leading the design project. Importantly, because the gender of the architect has nothing to do with the quality of architecture.

2023

Recipient of the Charlotte Perriand Award



Jeanne Gang, named one of 2019's most influential people in the world by TIME magazine, is an American architect and founder of Studio Gang. An architecture and urban design firm with the headquarter offices in Chicago, and satalille offices in New York, San Francisco and Paris. Jeanne Gang was first recognized around the globe for the Aqua Tower in Chicago. The Aqua Tower was the tallest woman designed building in the world at the time of its completion. In 2023, she was the receipant for the Charlotte Perriand Award. As a child she would consider herself an outdoorsy kind of girl, she enjoyed building forts and treehouses. She enjoyed breaking things, such as limbs from a tree or a piece of ice. She was intriuged to understand how much force was needed in order to break the material. Gang's goal is to design sustainable and resourseful cities and buildings, similair to an ecological system; where waste from one project becomes the material for another and every material is utilized in the most advantageous way.

Women who have changed the world through architecture.

The late Zaha Hadid was born in 1950 in Iraq, and was originally referred to as the "paper architect" meaning her work was too futuristic to move beyond the sketch phase and into the building stage. However, Zaha Hadid will be remembered for her various radical incomparable building designs. Zaha was the first female in architecture to be awarded the prestigious Pritzker Architecture Award, and the Stirling Prize, as well as numerous other awards such as the Japan Art Association's Praemium Imperiale prize for architecture (2009) and the Royal Gold Medal for Architecture (2016), RIBA's highest honor.

Zaha Hadid had many talents outside her architecture career. She taught architecture at several prestigious Universities, including Harvard University and Yale University. She also designed furniture, jewelry, footwear, handbags, interior spaces and stage sets. Hadid was a member of the Encyclopædia Britannica Editorial Board of Advisors (2005–06). In 2012 she was made a Dame Commander of the Order of the British Empire.

2004

Recipient of the Pritzker Award



“
No matter how my work was published or credited, it was seen as Venturi's. The notion that we might both design seemed inconceivable.

Denise Scott Brown

”

Chronology of Housing
By: Abhishek Donda

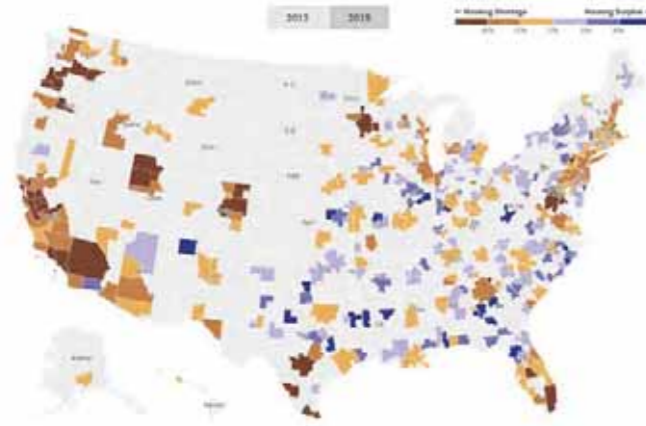
22

Abhishek Donda



My Position for the Topic - Mass Housing

Housing is a solution to many problems but not the problem. Because of the changing time and people's perspective it need constant up-gradation and that is why we think it is a problem(or crisis). With keeping this in mind, mass housing is going to play a major role in providing a best meaning to the word “shelter”, Community and advanced construction technology being the core part of it.



2019

Source: Up for Growth analysis of U.S. Census Bureau and U.S. Department of Housing and Urban Development data. Shortage percentages reflect estimated housing units needed to meet demand, as a share of existing housing units. Metros with a surplus have enough housing for existing residents. <https://www.nytimes.com/2022/07/14/upshot/housing-shortage-us.html>



2012

Looking at the statistics for the housing shortage, it clearly indicates that in just seven years shortage for housing increased to almost double in urban areas of United States. This is also the same as in many developed and developing countries with if not same then even more shortage on housing. This accounts for the one most common factor for people, politicians, architects and many others to think that housing is a problem.

Shelter or housing (in modern world) has evolved in time from being just four surrounding walls and roof to a very comprehensive service. As people's expectations keeps increasing it fails to deliver what it asked for and not what it is meant for (a valuable space for living - a home).

Keeping these few concerns in mind I asked few people with architecture background and few with no architecture background some question and made some visualizations out of it. Questions included their choice of living environment, community, building technology and own views.

~~House~~ **Home**
~~Neighbor~~ **Community**
~~Problem~~ **Solution**
~~Rural~~ **Urban village**
~~Modern~~ **Sustainable**



A community centered housing. In suburban area, landscape and community as a core part, accommodation of more units in one site.



Urban community village. A home for different communities living together in center of the metropolitan area. Modern architecture and vibrant spaces.



Urban mass housing in a developing country. A home for different communities living together in center of the metropolitan area. Modern architecture and vibrant spaces.



Housing cluster inspired by few modern mass housing developments and their architects, Who are addressing the difficult questions of community involvement, housing crisis and sustainability.

Source :

Statistics - U.S. Department of Housing and Urban Development data.
<https://www.nytimes.com/2022/07/14/upshot/housing-shortage-us.html>

Images are derived from the Midjourney by putting the few responses from the people and, with a little articulation of responses for better visualization.

Economic Advancements in
Architecture

By: Dante Munoz

23



HOW ARCHITECTURE AFFECTS THE ECONOMY

Today the construction market size is valued at USD 7.28 trillion and is predicted to reach USD 14.41 trillion by 2030 with a compound annual growth rate of 7.3% from 2022-2030. With the understanding of these projections, I had to ask myself some questions.

What role has architects played within these Projections?

What is the valuation of these buildings, and has this always been the case in regards to our built environment

Post the Great Depression in America architecture had a striking halt in all construction and design work. People were left out of jobs and during the Depression, it is estimated that of the five million were unemployed in 1935 more than 11 percent which is about 600,000 people were white-collar workers, among whom architects surely were well represented.

11%

For centuries architecture and the architectural objects constitute the characteristic landscape's elements Of the particular land or region. They were a vivid illustration of the given culture's achievements, they constitute the aesthetics and engineering accomplishments of their time. Nevertheless in the last few decades a distinct transformation took place. Architecture is not only the reflection of the current state but it became an instrument in process of creating yet unexciting – but carefully planned in marketing strategies – economic potential of a space.

TIME TO SHIFT

“ Architecture can evoke equal Economic growth within Different sectors. ”

As we move along into the 21st century, architecture has evolved into more than just a practice of aestheticism and monument-building. Because of the immense pressure of the growing population, the value of land as a commodity is skyrocketing. Any kind of development taking place on a valuable piece of land carries an added responsibility of maximizing the economic potential of that land and its advancement to the country, community, and society it sits within.

ECONOMIC POTENTIAL SPACE

While monitoring the tendencies occurring lately in global architecture and the urban design five essential parts of Architecture as an economic device can be pointed out:

- 1/. Architecture and space branding where the intentional designing of a particular, imagined picture of any defined Space starts to be a way to impart it a new meaning;
- 2/. Architecture and tourism destination where architecture can be utilized as a basic instrument to stimulate the Tourism development in particular regions;
- 3/. Consumerism where architecture becomes a device of the behavioral economics;
- 4/. Corporate architecture where architecture is used to distinguish companies' image on the concurrence Background thus to enhance their economic position on the market;
- 5/. Architecture as an integrating and holding together factor in local communities.

TIME TO EXPAND

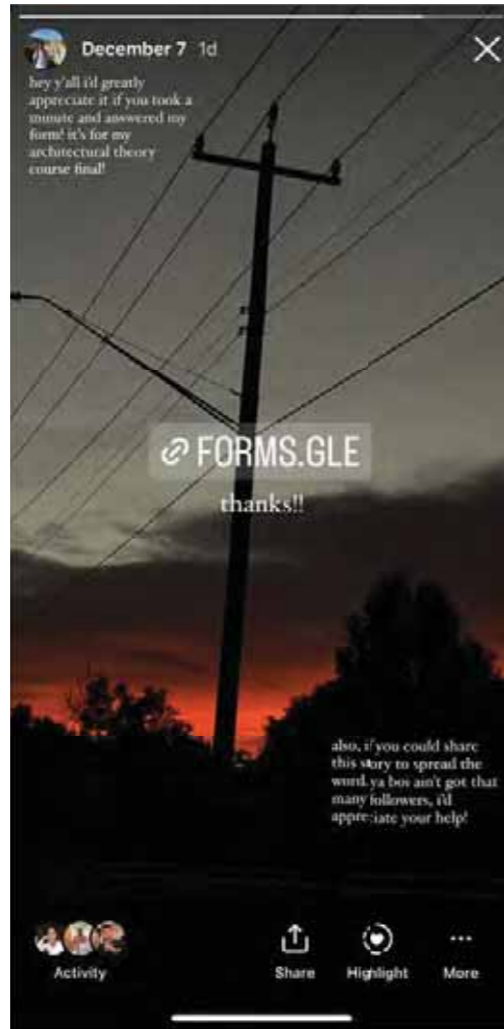
Whilst continuing my studies and research, I grew with the desire to find out what others thought. I went to the one place where people spend countless hours giving opinions without a care. I shared my thoughts on my Instagram, and here are my results.

2000'S



2022...





THE ARCHITECTURAL EFFECTS ON THE ECONOMY

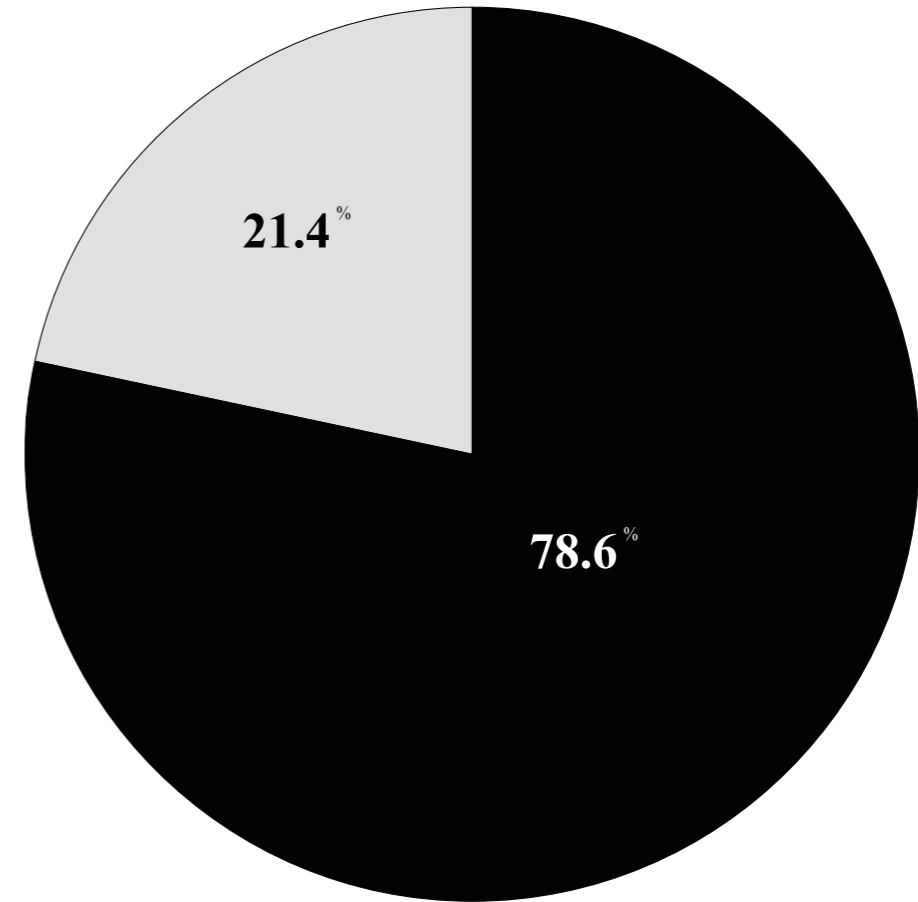
Dante S. Muñoz
UTSA Architecture Master's Student

Are you in the Architecture Field in any way? Multiple choice

Yes ×

No ×

When asked, “Between these two ideologies, of Form Follows Function or Form Follows Finance, which do you think is a more accurate representation of our built environment?”



“Form has to follow Function before it can follow Finance.”

The respondents favored Form Follows Function.

When asked, “Considering that today's Construction Market is valued at 7.28 Trillion USD, What role do you think architects play with their architecture?” This is what a Business Major gave me.

I think architects directly influence an economy both metaphorically and directly. Psychologically, if a building is successfully designed, and we take say a plethora of buildings, in shared interested, an economy is stimulated.

When asked, “Would you agree that if architect's were to use the notion, "Space Branding" it would in turn have create a better economy? If so, in what way or if not, how so?” A Sociology major gave me this answer.

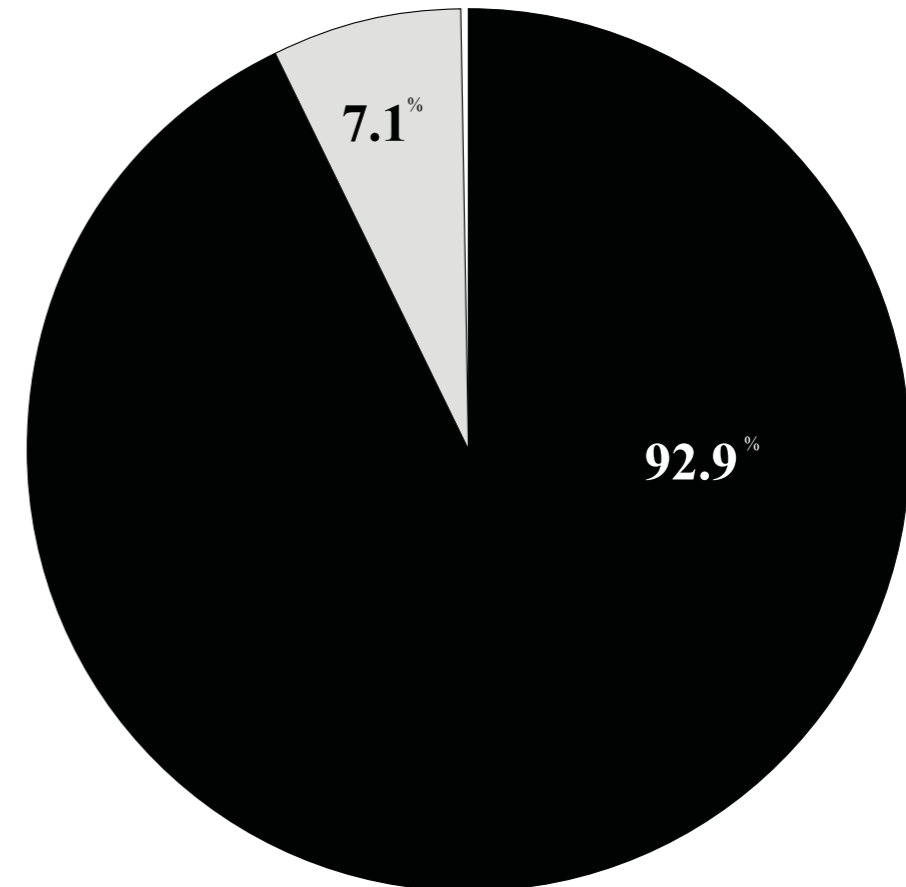
As opposed to creating new architecture, creating it where it already is cuts cost of the build , can stimulate new jobs for individuals in the area , depending on the intent of the new building can drive a new use to spend money there this circulating cash , can lend to locals not growing tired of their environment creating incentive to stay , as well as bring new ideas and culture to an area where previously there may have not been.

From my studies, non architecture disciplinarians seemed to give me a more elaborate answer rather than simply giving their standing like architecture related individuals would provided me with.

35%
Related to Architecture

65%
Not Related to Architecture

When asked, “Do you see Architecture as an Economic Advancement tool or an Economic Disadvantage tool?”



From my studies, I found that not only do Architecture related individuals agree that it time for a SHIFT in the meaning of architecture and its application. But so do many different disciplinarians who happen to be the inhabitants of the architecture we create. Shouldn't we as “great” architects, take into account the belief of these individuals and their request for a better tomorrow

Thank you!



High Tech architecture is a movement that started out in the 1970s during the rise of capitalism, consumerism and the concept of hyperreality in architecture as a simulation of both the real and the imaginary. High Tech succeeded in revealing an image and vision for the future by being a discontinuity of what was before through the use of advanced technologies.

Despite it being revolutionary and claiming the use of technological advancements, these technologies are very basic compared to the ones that exist today and do not address the human experience, context, climate change issues, and sustainability.

We notice the rise of Eco Tech in the 1980s as a position from High Tech. Eco Tech and performative designs are responsive to several factors relating to the site and climate issues. Even though High tech tried to achieve a vision for the future it failed by being too detached from its context since it tended to reveal a machine looking aesthetic and an absence of the human experience. This is why architecture should take the principles of High Tech architecture (the expression of mass production, flexibility of use and technological inclusion) and combine them with the ones from Eco Tech for it to be able to reveal a true image of the future. Context, human beings and nature are integral parts of the architectural design process. They help sustain identities. When does the aspect of mass production expression and industrialization threaten this sense of belonging? How can architecture and ethics come into play in improving socio-cultural and ecological well-being? Is the future a mere framing of technological advancements?

60%
Architect participants in the survey

40%
Other field participants in the survey

“ A more humanitarian and Eco- friendly future for all ”

Since the start of design people have been forced into vernacular architecture to protect us from harsh climates and environments. These forms are as people and environmentally centric and we can get through with the rise of technology we have quickly turned our backs from them in favor of mass density in the form of skyscrapers and other energy dense buildings. At times designers will discuss lead and other awards as signs that the profession is moving in the correct direction though many of the buildings we see discussed as innovative are also not what we imagine when thinking of a project grounded in context and sustainability but rather a new form of international style for the masses. At times I struggle to see a future in which both elements can truly come together not because of designers ability for good design, but rather because we as humans would rather try to tech our way out of our problems than show restraint when it comes to visioning a better future and instead push ourselves toward our next big innovation. So long as we define sustainability in the negative- as saving and sacrifice, using less and giving things up we will never inspire the participation we need to succeed.- Bruce Mau

“[...] At times designers will discuss lead and other awards as signs that the profession is moving in the correct direction though many of the buildings we see discussed as innovative are also not what we imagine when thinking of a project grounded in context and sustainability but rather a new form of international style for the masses. At times I struggle to see a future in which both elements can truly come together not because of the designers’ ability for good design, but rather because we as humans would rather try to tech our way out of our problems than show restraint when it comes to visioning a better future and instead push ourselves toward our next big innovation. [...]”

Problems arise from the development of these technological advancements

“[...]What can be taken from high tech to improve our modern day architecture? Because what we need is a more advanced and more aesthetically pleasing architecture. What can be the approach to achieve this? Several problems arise from the development of these technological advancements like the ones we're facing in my field (electrical engineering) for example, automation has safety concerns because of potential hacking. Another concern is seen in the high emissions noticed in the production of batteries for the renewable energy systems that have several bad side effects on nature [...] what could be a way to solve these ecological concerns while still maintaining an aesthetically pleasing architecture? Definitely taking the principles seen in Eco tech would help in a way. Because projects need to be responsive to their site and need to consider nature and people's well being more.”

In my opinion High Tech played a big role in the transition to our modern day. But nowadays aiming to make everything cleaner and simpler are essential elements to improve the construction process. Specially in a world changing towards minimizing the carbon footprint, reducing the cost of running energy... But what can be taken from high tech to improve our modern day architecture? Because what we need is a more advanced and more aesthetically pleasing architecture. What can be the approach to achieve this? Several problems arise from the development of these technological advancements like the ones we're facing in my field (electrical engineering) for example, automation has safety concerns because of potential hacking. Another concern is seen in the high emissions noticed in the production of batteries for the renewable energy systems that have several bad side effects on nature... what could be a way to solve these ecological concerns while still maintaining an aesthetically pleasing architecture? Definitely taking the principles seen in Eco tech would help in a way. Because projects need to be responsive to their site and need to consider nature and people's well being more.

@annarajadasu well the Eco-Tech came about in the 70s and 80s in a very unprecedented phenomena. It was almost like a bubble in our history when people were suddenly extremely conscious of climate change and the need to be more sustainable and eco friendly. Unfortunately it died down as though it was any other trend. This is the same for architecture and virtually every other field when it comes to sustainable development. I think the issue always circles back to our difficulty with incorporating context and things we don't see that don't necessarily impact design. We can't see environmental factors so much as we feel them. We try to design sometimes neglecting a lot of environmental parameter, or social parameters... This is where I see architecture failing. Our jobs are not easy, I would argue our jobs are more difficult than others. A doctor operates on a patient, it's a 1 to 1 relationship. They mess up the result is almost instantaneously tangible. Maybe complications arise later on... etc. A therapist would psychoanalyze a patient, a 1 to 1 relationship. An engineer has handbooks and a quantitative outcome, the qualitative approach adds to their profession but they can go without it. But an architect creates a building, a space, a city... these objects on their own have no self-assessment. These spaces are assessed over time by a third party, the users, or the stakeholders. But our only real direct relationship is with ourselves and our thoughts that bring about our creations. I don't want to sound too exaggerative of our professions or make it a grand idea... But the fact of the matter is. Our projects, our movements may be successful for a year but the entire contextual basis of the project can change. Demographics change, the environment, the social parameters... but our buildings are not like Botox. They aren't supposed to last 6 months and require a touch up. We design them for decades and centuries if we're lucky.

this is why I think we struggle. We actually play a big role in the built environment and can impact hundreds, thousands, and millions... all with a stroke of a pen and then a click of a button with today's technology that is then translated into the physical space we occupy. It's funny stuff how important the things we do are but how unimportant they can also be.

“I think the issue always circles back to our difficulty with incorporating context and things we don’t see that don’t necessarily impact our designs.”

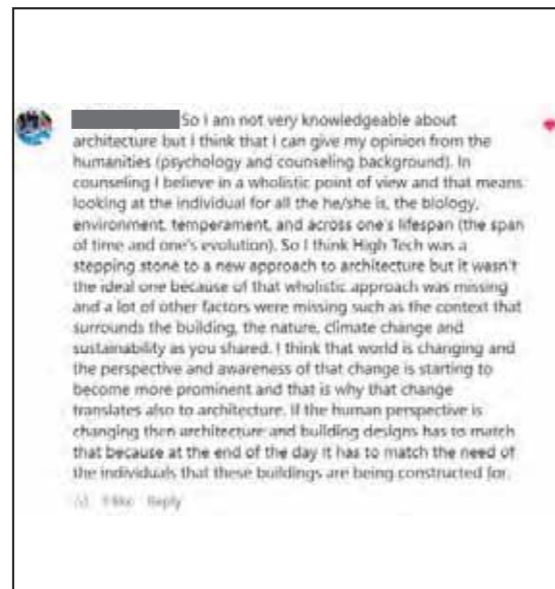
“[...]But the fact of the matter is. Our projects, our movements may be successful for a year but the entire contextual basis of the project can change. Demographics change, the environment, the social parameters... [...]”



“I think you are spot on when it comes to how architecture should be. Architecture should be more sustainable, should promote these values, etc. But it doesn't currently, and that's the issue. We know what needs to be done and how to do it, but we don't. So why not? How can you get architects to change course? How do you change the way a whole industry works? Also the greenest way to build is no building at all. So do we not build? Do we build as little as possible? Built with in? These are all questions we have to ask ourselves based from your position”

“If the human perspective is changing then architecture [...] has to match that”

“[...] I can give my opinion from the humanities (psychology and counseling background). In counseling I believe in a wholistic point of view and that means looking at the individual for all the he/she is, the biology, environment, temperament, and across one's lifespan (the span of time and one's evolution). So I think High Tech was a stepping stone to a new approach to architecture but it wasn't the ideal one because of that wholistic approach was missing and a lot of other factors were missing such as the context that surrounds the building, the nature, climate change and sustainability as you shared. I think that world is changing and the perspective and awareness of that change is starting to become more prominent and that is why that change translates also to architecture. If the human perspective is changing then architecture and building designs has to match that because at the end of the day it has to match the need of the individuals that these buildings are being constructed for.”



“Overall, I think that we must remember that we should never lose sight of people throughout our advancements and therefore never be to one tract minded in our design yet must always challenge ourselves to advance in our repetitive fields. We must be able to adapt and evolve always - just as technology has as a whole and will continue to do so. With that being said, I can see high-tech challenged the way of thinking and accelerated technological advancements at that time and that eco-tech begins to consider human aspect by accounting for climate issues and the human experience.”

80%

Mentioned human well-being

“If we continue pushing the limits with technology and imagination within architecture with the understanding of people’s needs we’ll be in a good place”

“Also, in my opinion, based on a non-architectural background - I believe that the progression of these two principles has helped us develop what I would refer to as modernism and the push to use renewable energy, etc. that we have seen as late.”

50%

Mentioned technology

“Ultimately, high-tech was a necessary stepping stone to push us towards other principles that will help us achieve a more humanitarian and Eco-friendly future for all.”



Revolution Progress

Biophilic Design
By: Michaela Dodd

25

When I set out to research biomimicry and organic, indigenous architecture, I was quickly drawn to the design movement and book *Lo-TEK* (Traditional Ecological Knowledge) by Julia Watson, which is filled with images of beautiful creations and warm textures. Embedded in the pages is a hope that by studying the ancient technologies that have survived for centuries, we might construct a “new architecture.”

Watson wrote, “Once hybridized and scaled, these indigenous technologies could offer a new path to exponentially shrink the ecological footprint of humankind and mitigate the forecast collapse.”

The hope that a magic bullet-like solution to climate change is out there waiting to be discovered is always going to be a temptation. That hope, combined with the market forces around publishing and other content creation streams make it possible for ideas to spread widely, even if they’re not fully flushed out with specific details, like *how* they would be “hybridized and scaled.”

2019



Lo-TEK was published.

Watson seems to have distanced herself from some of the more sweeping and problematic claims in her book, while still maintaining influence of Fortune 500 companies around environmental issues. Though her ideas are less groundbreaking than she initially proposed, she’s managed to retain the attention of influential people who share her investment in protecting the planet.

“In the wake of the fires, there is a recognition that we must return to Aboriginal land practices to re-think the ways Australia manages fire. . . . Up to this point the Australian treatment of indigenous people has been abhorrent, yet now we expect they will sort out this problem for us.” J. Raxworthy

In the wake of the Australian wildfires of 2019-2020, suggestions that Australia, Watson’s nation of origin, needed to re-establish Aboriginal land management practices were prevalent. However, one critic I read questioned this too (www.julianraxworthy.com). Hoping a group you’ve marginalized will fix a problem you created might still be a way of using that group and their knowledge, especially if there isn’t a full reckoning of the complexities involved.

I share the reservations about Watson’s book others have noted, and that she herself has backed away from. She no longer uses the word “indigenism” on her website, and none of the projects featured on her site contain the “traditional ecological knowledge” made famous by her book.

There is a huge mismatch between our expectations around content creation and design work. They’re two different fields, with different goals, metrics, and audiences. So what makes for inspirational content on a podcast and inspirational images in a book, looks kind of ordinary when viewed solely through the prism of design.

71%

US architects that are white

0.3%

US architects that are American Indian or Alaskan Native

The book is more of a tool for conversation than a serious proposal for changes in design. Watson’s influence as a TED Fellow, through her book, and as a frequent podcast guest has allowed her to implement landscape architecture at high-profile sites like Rockefeller Plaza and at the site of the 2028 Olympic Gateway.

She has pivoted away from her initial claim, however. The year after her book was published, 2020, the world experienced a global pandemic and a renewed call for racial justice and equity, which changed the conversation around diversity and inclusion. This had big implications for an idea that suggested architecture might borrow from indigenous cultures.

2020



A pandemic and demands for racial justice changed the conversation around diversity and inclusion.

“Watson side-steps issues such as decolonization, identity politics, and intersectionality. This is both a strength and a danger of the book.” Julian Raxworthy

“Except for referencing the title of the book, the word ‘indigenism’ is absent from Watson’s website.”



<https://www.juliawatson.com/rockefellercenter-channelgardens>

Gardens with native flowers and grasses that attract pollinators are important, and when they're done well, everyone benefits.

But it's impossible for them to live up to the hype if the ideas that promote them are touted as if they're the solution to climate change.

In fact, I've seen the same ideas in the installation at Rockefeller Center done better in the local parks around San Antonio. But perhaps Watson's talent is getting into the circles where these ideas can have influence on the people who are able to green-light an installation at such a tourist-heavy destination.

Changing public aesthetic expectations for what an urban garden should be is important work. It involves the work of educating and messaging around the problems of climate change, and it's needed in the fight as well.

Spreading ideas via TED Talks, books, and podcasts may be more influential than a single work of architecture; in part, because it opens doors to projects with a much wider reach.

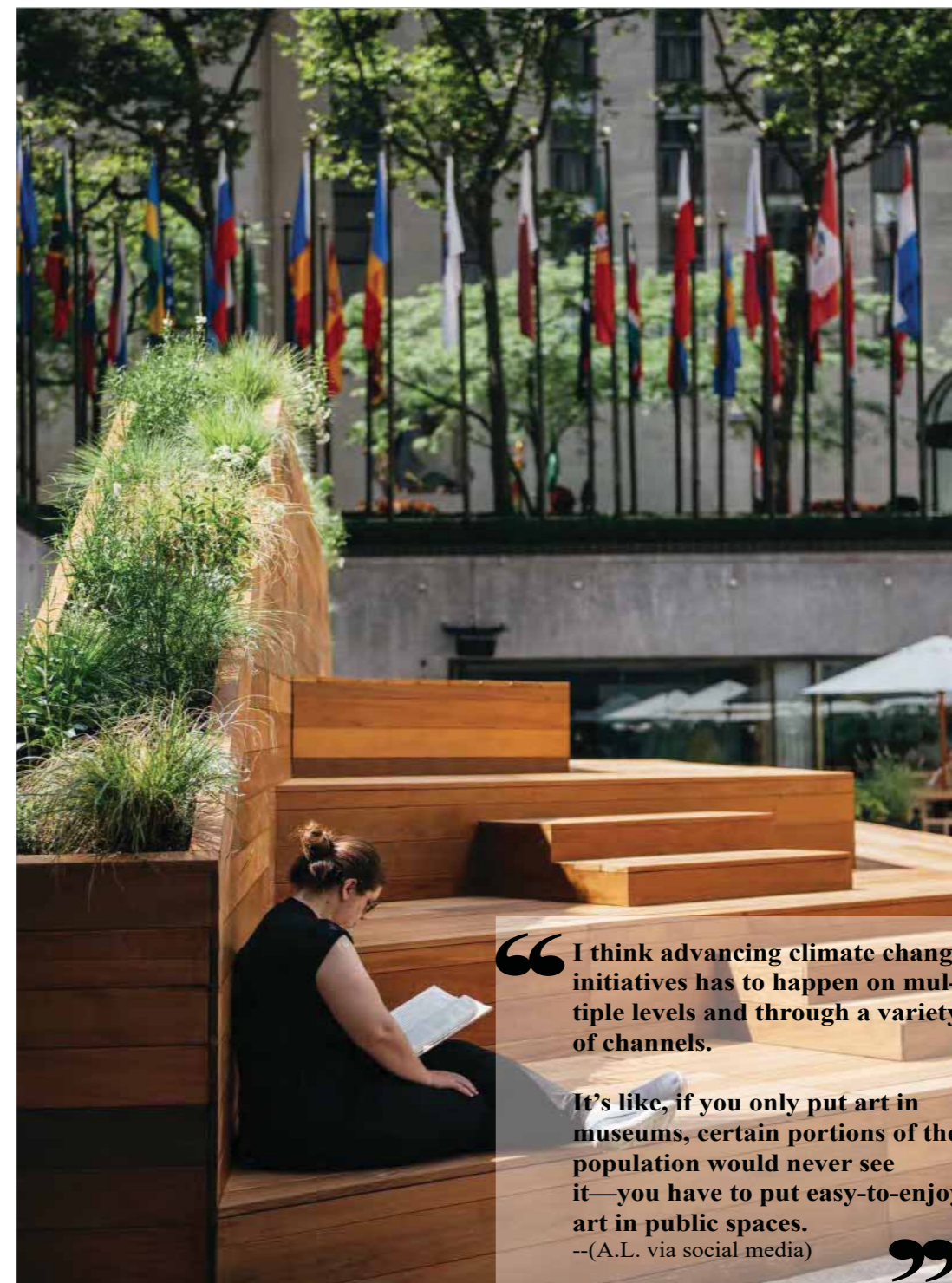
As for my takeaways, I have a renewed appreciation for specialists within the field of architecture, and I need to read much more of the ideas being generated there.

However, I also respect Watson and anyone who can wield power as an idea generator in this noisy, media-heavy environment.

There's a place for all of it, and I want get better at recognizing the differences so I don't conflate them and miss the good each can offer.



<https://www.juliawatson.com/rockefellercentericerink>



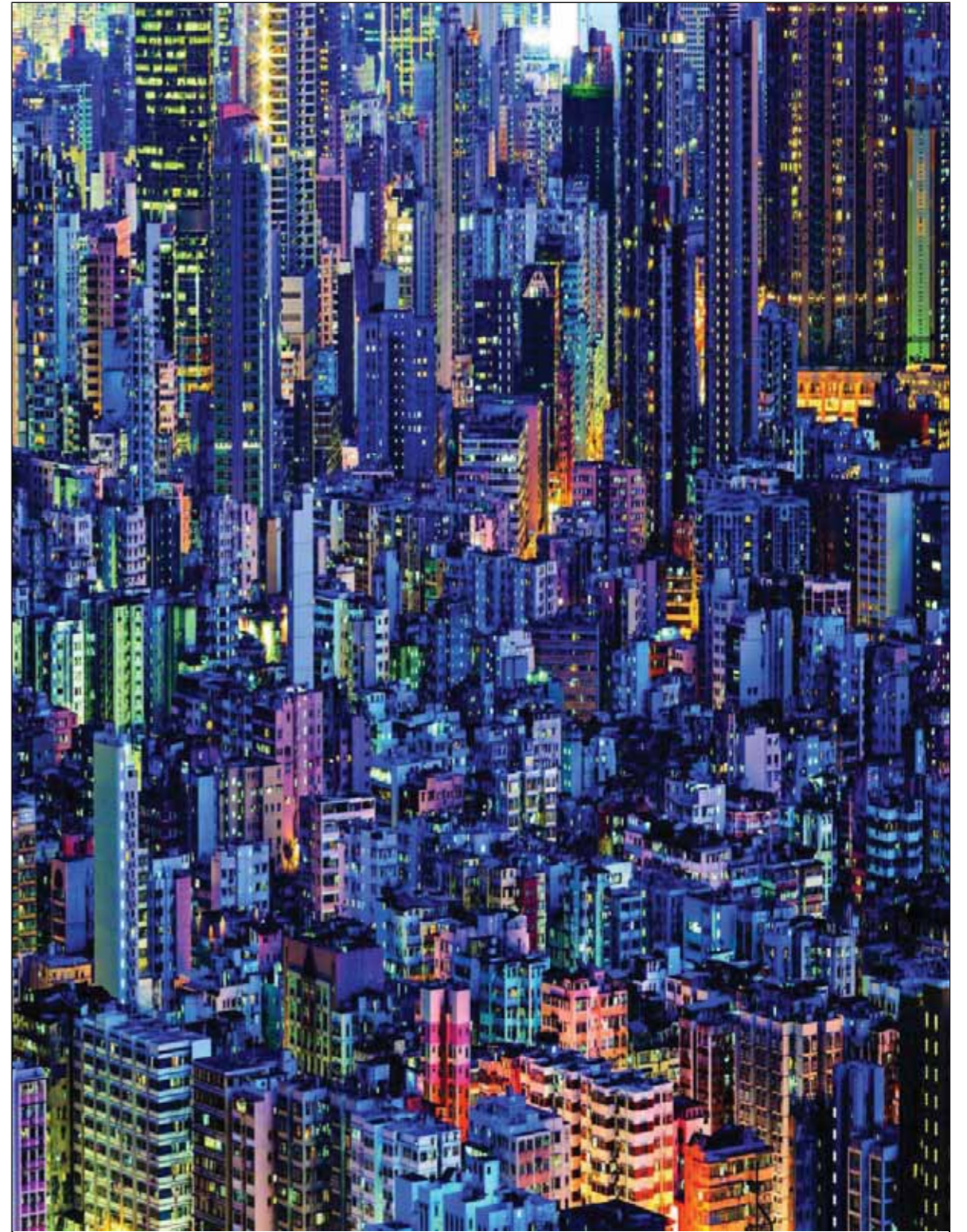
“ I think advancing climate change initiatives has to happen on multiple levels and through a variety of channels.

It's like, if you only put art in museums, certain portions of the population would never see it—you have to put easy-to-enjoy art in public spaces.

--(A.L. via social media)



<https://www.juliawatson.com/rockefellercentericerink>



The concepts of order and disorder applied in urban design and city issues involving complex definitions. Why do cities, in spite of the endless effort made to provide them order, even though from time to time this order has been disturbed in different ways, end up being untidy?

Urban development, the work of planning and organising the city and territory, is influenced by a strong voice to impose order. When an urban planning instrument defines what, where, when and how it is possible to “realise” some change in the organisation of space it ends up improving what exists and imposing a new kind of “order”. We tend to think of “physical” order but actually, it is a case of order that has a variety of aspects, including the indications of “meaning” space organisation gives.

chaos in the city can be of three different types. man made, architectural and natural. The chaos produced by humans (manmade) or architecture are mostly the same but have different meanings. The architectural chaos is about not have any typology of structure to follow but to randomly design a space. The urban design of the city should influence each and every micro place in that particular city. the whole city should be on same scale and same lines. Man made chaos are which disturbs the day-to-day life schedule of a person with the influence of man made chaos like traffic, street shops, open markets pollution, population etc.

These (man made and architectural chaos) can be solved by following a GRID, PATTERN, RULES, SYSTEM, HIERARCHY, SYMMETRY.



By providing a proper layout for the city and increasing the housing proximity one can reduce the man made chaos.

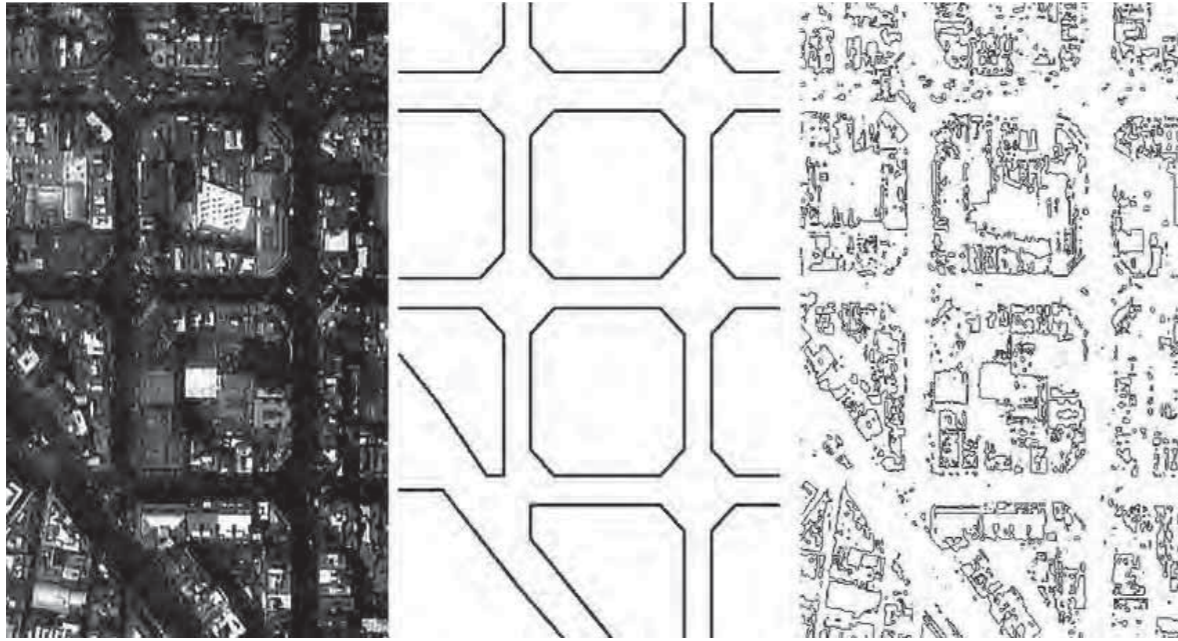
The planning of the city should be in a manner that the whole city should follow rules and by-laws to construct any or redevelop any building. The economic, social, demographic, cultural, technological and power mechanisms involving the city and territory are of such an innovative impact that they cannot but cause change, i.e. a challenge to the pre-existing order. But there is more, the modification of change, namely disorder, should be taken as positive or at least inevitable.

It is one of the most seismic changes the world has ever seen. Across the globe there is an unstoppable march to the cities, powered by new economic realities. But what kind of lives are we creating? And will citizens - and cities - cope with the fierce pressures of this new urban age?

In the context in which the two concepts will be used in this paper it is not possible to imagine them as alternatives or separate entities, but they are taken as constituting territorial reality. “Order” and “disorder” oppose each other but do not clash with each other.

Order and disorder are closely linked with each other, one producing the other in a circular process. They are like Siamese twins: one takes pains to find the most comfortable position for itself, but this does not mean it is comfortable for the other, too; the latter reacts and achieves a more comfortable position for itself but uncomfortable for the other. This metaphor might make clear how the dynamic relation between order and disorder is continuous, not linear and may never find a point of stability.

Highly complex economic, social, political and cultural designs are projected onto the city and its transformations. It is impossible that the city can be demonstrated and dominated by a single interest, even when this appears as strong, and when it avails itself of the strength of economic and political power. The complete design always seems incomplete or, rather, is the outcome are compromised between different interests and strong points.



BARCELONA

In the urban structure of Barcelona, the subtle combination of the same is visible today. In the 19th Century when the walls were pulled down, a large extension of the city was realized. This new part of the city was organized in grids to achieve over 600 identical urban blocks – 110m X 110m with angled corners. Over time, all these blocks were developed in their individual way. This example leads to formulating a conclusion that chaos precedes order and order precedes chaos and there is beauty somewhere in between.

Obstacles faced in improving and renewing means and needs in the processes of city planning are not thought to exist, improvements and renovation are able to increase the efficiency and public effectiveness on the management of urban and city transformations. It is not a case of stating an ideological position, but of the awareness that the organisation of the city cannot but have a public/collective guide, able to improve the inhabitants' living conditions.

following a systematic, thoughtful and a well executed planning can help the city develop in order and disorder. This will have a huge impact on the development of cities which will eventually reduce the chaos on the city. atleast the architectural chaos in the city.



The strengths, their compromises, their agreements or disagreements, from the conflicts, the city takes shape and gives itself organisation, a type of order. Order that seconds evolution but, at the same time, creates contradictions.



CITY ORDER AND DISORDER

SINDHUJA . PERI

Ego of an Architect
By: Suraj Bhandari

27



ego of an architect

SURAJ BHANDARI | THEORY AND CRITICISM | 5173.904 | FALL 2022

EGO

Noun

e·go

the part of the mind that mediates between the conscious and the unconscious and is responsible for reality testing and a sense of personal identity.

In Philosophy,

a conscious thinking subject (the human vessel)

EGO OF AN ARCHITECT

Noun

the part of the mind with a sense of personal identity.

That takes form from the history, memory, senses, environment (surrounding), mental associations, and experiences. It determines one's choices, preferences, perceptions (ideas), biases, influences, and in this case, design of built environment.

“**If architect's weren't arrogant, they wouldn't be architects. I don't know a modest good architect.**”

Philip Johnson

Does EGO of an ARCHITECT exist?

Yes it does!

And it influences the design decisions. This ego translates either into inspiration or obsession.

In absence of objectivity, the mind draws design inspirations from memory. But, what if the memory itself is corrupt? There would be no way of knowing that. Corrupt memory would push ego over the edge to turn into obsession. When it translates into obsession, ego, the sometimes it fuels the creative spirit, and other it takes over and causes imbalance that leads to the stereotypes about architects.

The Ego then directs design decisions and imposes the whims of an architect on the site, context, and user.

The architects in that case become the slave of obsession. Trapped in their own mind and going away from objective creativity. Many “master” architects were/are were obsessed with themselves, a design language, an -ism, and/or a particular geometry. Imposing their whims on the projects.

But who truly is a real master here?

A True Master

The Buddhism and Eastern Philosophy in extension have spent over two millennia to explore and develop an intimate relationship with thoughts.

The thoughts that are manifested into words, actions, and eventually the physical worlds we occupy.

This awareness forms our thoughts; thoughts make a man; man makes architecture; and hence, the thoughts manifests architecture.

“ Rather than love, than money, than fame,
give me the **truth**. ”
-Henry David Thoreau (Walden,1845)

Most architects today are working towards love (appreciation), money, or fame, rather than the truth. This raises serious questions, whether with all the **overpowering ego and caged minds**, have we then lost sight of

*The **Role** of an Architect? & that of
The **Purpose** of Architecture?*

“ Rather than love, than money, than fame,
give me the **truth**. ”
-Henry David Thoreau (Walden,1845)

It seems we have!

We have been blinded by the ego of our profession and need to get out of our minds to critically question our thinking patterns, biases, and everything we know, believe, are taught and told.



A true Master is in command of the ego. Objective, critical, inspired, and independent thinker than an influenced one. To be a true master, is like achieving Nirvana. To achieve Nirvana is **to be a free thinker**. Free of any biases, influences, mental associations. It is an extensive and ever evolving process. The reality seems to be what it is and not what one wished it be. Reality, and truth in extension is Objective.

The conscious awareness of our thoughts and ego makes us objective, critical, and independent. It transforms ego into inspiration. The inspiration is drawn by talking to site, context, culture, community, nature, and user. Their desires and aspiration being manifested into physical form will talk to its surrounding.

*The architecture shall finally **breathe** and the dead objects in harmony and respect will **come to life**.*



BAPU KUTI | Last Residence of Mahatma Gandhi, Sewagram, India

The structure in this picture is a Mud structure from a small town in India. It is almost a 9-decade-old building that has been preserved to its original state as is. Apart from its historic significance, there is something remarkable about this structure; It talks to people and their built environment. It's almost as if it's preaching philosophy and talking about peace, simplicity.

Why is it that *'Architecture without Architect'* is powerful enough to create emotions and universal conversations within and around its built environment?

It was not designed by an architect. It just addressed the needs and constraints of its user, and the structure manifested in physical reality. Hence, *no ego involved* whatsoever! It was not even supposed to be an architectural piece. Yet every space, material, texture, color, and geometry of this structure has *evolved in response* to the constraints presented by the context and the user. An "traditionally" trained architect would be forced to notice the absence of axial geometry, a lack particular system of proportionality, and other basic design principles that are usually associated with "good architecture". Yet again, the small imperfection of this structure is what makes it such an amazing monument of architecture. It's very difficult to introduce *subtle imperfections* like this in a design. A true master would know how. Yet, this is "Architecture without Architect".

With this, I present before you 'My Manifesto!' This is what I have learnt so far and want you to see. Don't accept it as a whole. Test it before you know it to be true. There will be refinements for the better, but the core or the soul of it will forever remain the same; *oriented to the objectivity.*

"An architect and Architecture must be self-aware; aware of the ego, biases, mental associations, and be objective, critical, inspired than influenced, and free.

Architecture is an ever-evolving process; so is being an objective architect, it demands one to eternally be seeking truth, unlearning, relentless questioning, and seeing the world the way it is."

REACHING OUT...!

“...with an absolute dismissal of what the project actually calls for.”

Non-sensical drama is all this boils down to. How can a city survive or be built around a single person?

It's actually funny that we have to discuss this out. It's the same people who generally get pissed when a local middle-class neighbor of theirs, calls them "architecture" instead of "architect" and these people can't wait to disrespect them for a "lack of common general knowledge" and go on to design houses for the elite 1% of the population. Perfect.

I think it all boils down to sorting out needs and wants in a project. Yes, you need good clients. Yes, you need the right circumstances. But, your ethos, the philosophy you begin the journey in this profession is precisely there to keep this in check and maneuver around these blocks. The usual disregard for the built environment to exert influence of the power-hungry clients, which is then represented by their equally influence-starving architects is not a common sight to see, be it South Asia, Europe or Americas.

No doubt, I love works done by Herzog de Meuron, Bjark or even Gehry for that matter. They have projects that one can only imagine, let alone bring it to a reality. They are known names to general public who may not understand the nuances of the profession. That is a good thing. But what is not good about it is how they have time and time again, overlooked certain humane ideals for the "perfection" of their designs. The Bird's Nest in Beijing is the perfect example. The interview by the principal architect on the stadium's design is the prima facie of this conversation.

In South Asia (read: India and China) it's so easy to get influenced by the West, that architects seem to emulate the same things here, with an absolute dismissal of what the project actually calls for, what the project actually needs and what is the architect thinking that takes the project beyond the client's worldly imagination? None!

"Oh, look at that Glass building in Europe".

"Great, let's do it in New Delhi, we can always install tons and tons of Air Conditioners to cool the building down, we can't let the sleekness of glass be taken out by some average looking cavity walls. No!"

This conversation above is so generic in these parts of the world that its even taken as a norm by the public. Hence the direction architecture follows thereafter; this is what the architect needs, desires and gets it done without actually understanding the social construct, economics and the cultural heritage of a place.

Yeah, call us architecture. I kind of like it.

Rahul Priyadarshi | Architect, Urban Tree Architects, India



“...while many are just existing”

“Well, since early days of architecture school we were taught to possess and develop a sense of ego as so called “creators of the world.” Now, based on professional experience, mentors and opportunities (and eventually status quo) few get to inflate their egos, few dissolve; get humbled while many are just existing.”

Hrishikesh Thoke | Architect, HuSaCo, India



“...need to unlearn ourselves..”

“I think we have ego because of our formal education in University has trained us the way they have. In order to learn something, we need to unlearn ourselves as soon as we step out of school into the world outside.”

-Shreya Lakhankar | Architect, Design Jatra



As for manifesto, it is crucial to let people express the way they are most comfortable with. That's how the lasting and effective conversations begin. Even if they decide just to be spectator for the time being, it is bound to trigger some sort of thought, insight, conversation, or a meme none the less.

Join the conversation!

@ego_of_an_architect



#ego_of_an_architect



surajbhandari.space/forum



Sustainability
By: Gabriela Garza

28

Sustainability for

sale is a statement that is controversial and polemic at best. This layered statement in a time where social justice, and politics are inextricable is disagreeable to the palate. This bitter commentary of society, how ambiguous is it and how does it manifest in architecture?

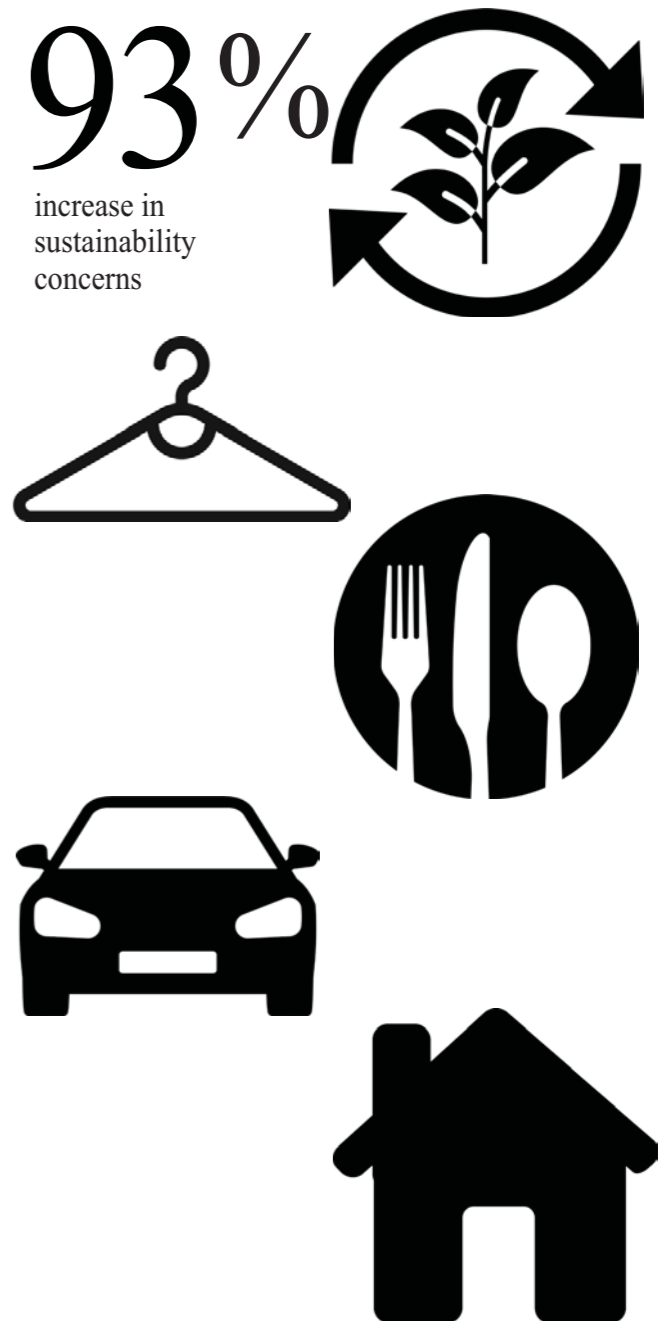
“ To what degree will architects and architecture sell us sustainability? ”

Perception

A survey done with over 14,000 people worldwide showed a 93% increase in concerns for sustainability in clothes, food, cars, and buildings. Sustainability has become a buzzword, a fad—often used without thought for the real meaning and its very real implications.

Sustainability is not a modern idea, it is one with a long history that has change in meaning over time.

Fontanelle, a French scientist, brought up the idea of progress, which paved the train of thought that intrinsically tied modernity to progress. This idea was not only fueled to modernity but tied itself to economic growth and advancement through goods. In economic terms, only that which can be bought by a consumer has value.



What is sustainability?

Sustainability is usually comprised of three core concepts; economic (profits), environmental(planet), and social(people).

What is sustainable? By definition sustainability is

1: capable of being sustained

2a: of, relating to, or being a method of harvesting or using a resource so that the resource is not depleted or permanently damaged

sustainable techniques

sustainable agriculture

b: of or relating to a lifestyle involving the use of sustainable methods

sustainable society and refers to the ability to maintain and support a process continuously over time.

(Merriam Webster)

noun: the ability to be sustained, supported, upheld, or confirmed.

Environmental Science. the quality of not being harmful to the environment or depleting natural

resources, and thereby supporting long-term ecological balance

(Oxford Dictionary)

Sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs'.

(Brundtland Report, WCED 1987; 43)

“ Sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs ”

Perceptions

Name: James Long

Age: 27

What are your views on sustainability? I believe that sustainability is incredibly important, it should be the future of architecture and should be a priority for lawmakers going forward.

How do you think architecture has helped or harmed sustainable practices? I think historically it has harmed sustainable practices as it's been mostly based on style or cost efficiency with little regard for sustainability. It has the potential to help tremendously however.

When you think of sustainable/ green architecture what do you think of? I think of plants growing on buildings, solar energy, energy efficiency materials and designs, and using locally sourced resources to build.

Do you think sustainability is tied to money? I don't think it should be tied to money but I believe that unfortunately everything in our society is tied to money.

Name: Laura Pisani

Age: 29

What are your views on sustainability? Important that we all work for a sustainable planet! Even little things add up and we can all make a difference.

How do you think architecture has helped or harmed sustainable practices? Some architectural practices don't take into consideration the waste they are producing or about heating/ cooling sustainable practices.

When you think of sustainable/ green architecture what do you think of? Buildings are sometimes now rated on their sustainability. Also, I think of building that use recycled materials for construction or are transparent about their sustainable practices.

Do you think sustainability is tied to money? I think so! If it cuts into profits, many places might not care for sustainability (unless they care for how it looks for their brand and advertise about it!).

Name: Alexa Morales

Age: 28

What are your views on sustainability? Sustainability is a change that needs to be added everywhere we can, and we need to find new options of where it hasn't been implemented.

How do you think architecture has helped or harmed sustainable practices? It has change the construction materials to new sustainable options, it has modified the design to incorporate sustainability in the building and or lives of the users.

When you think of sustainable/ green architecture what do you think of? I think it is good and needed change for society and should advance faster.

Do you think sustainability is tied to money? Not to money, but yes to wealthy peoples' own necessities (interests).

Perceptions

Name: Joel Garza

Age: 28

What are your views on sustainability? I believe sustainability is necessary for future preservation. It is something that can be applied at a personal and community level as well as through government and corporate levels.

How do you think architecture has helped or harmed sustainable practices? I think “sustainable architecture” has helped sustainability efforts tremendously. The built environment is where we spend most of our time so naturally we will have an effect on our carbon footprint. If the place we work or live in is sustainable built, then you’re lowering your environmental impact and the same is true inversely if a building was not built in a sustainable way. Sustainable architecture could be the key to lowering emissions as a country and saving energy in general.

When you think of sustainable/ green architecture what do you think of? I think of LEED buildings. I think of efficiency in HVAC systems and good energy management.

Do you think sustainability is tied to money? Yes, it’s almost in the nature of the word. To be sustainable is to improve on your triple bottom line: people profit, and planet. So yes, profit is part of this. Better practices usually cost more money but they will save you money in the long run.

Name: David Marquis

Age: 32

What are your views on sustainability? I believe sustainability is essential to our future and should be thoughtfully and intentionally incorporated into our lives including design and construction.

How do you think architecture has helped or harmed sustainable practices? Buildings designed today are far more sustainable than they once were 30-50 years ago. Less concrete and better insulation products, along with more efficient mechanical system has resulted in facilities that take less resources to build and run. However, buildings are also not built to last like they were more than 50 years ago. Systems and infrastructure seem to degrade faster and result in more waste.

When you think of sustainable/ green architecture what do you think of? I think of Emory University. They take a holistic approach to sustainability. They incorporate their goal of being carbon neutral and as sustainable as possible into all aspects of their operations. They create buildings that go above and beyond LEED standards while also diverting construction waste from landfills and incorporating the build out of geothermal power to run the building.

Do you think sustainability is tied to money? Sustainable practices cost more up front but are repaid many times over through the years.

Perceptions

I reached out to a couple of friends and colleagues to answer some questions on sustainability. I wanted an untarnished answer so I had them answer before dialogue. What I found was this, there is a common understanding of the good of sustainability, and the need for it. There is a strong perception of sustainability linked being to money. Lastly, sustainability looks and means different things to different people. I believe this are tied closely to personal views of individuals knowledge of understanding of sustainability and their personal lens of either social, profit and planet. Some answers consider one or two or all three.

I am left with more questions. I first started by looking into how sustainability look in architecture and how it has changed over time. I knew it had changed historically to economic growth and progress I want to continue to explore how sustainability has changed over time, and how an if the paradigms that constitute it have /or can satisfy all three core components to better improve sustainable practices; How have the sustainability paradigms shifted and changed over time in architectures definition of sustainability and how they align to the trifecta: profit, people, and planet? Does it satisfy one core concept, two, or all?

At the core, I believe architecture is not limited to designed by modernity for the sake of progress. It is time architects and architecture took accountability and redefine what sustainability truly looks like and not just sell it or brand it as a commodity. Sustainability does not need to tied to money and shouldn't. A shift to the original meaning of sustainability needs to happen. I believe we can propel it. In the mean time, if architecture is tied to people, profit, and the planet, we need to reassess sustainability and work within the trifecta to provide real sustainable change.

Organic Architecture
By: Mariana Merle

29

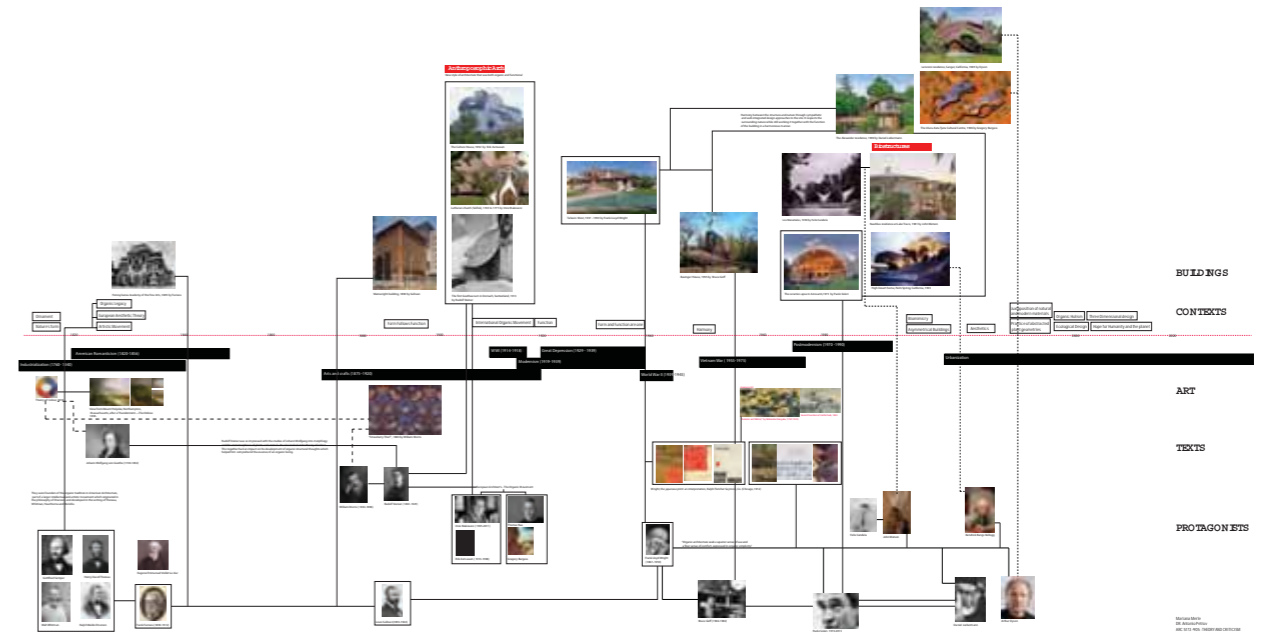
The University of Texas at San Antonio,
College of Engineering and Integrated Design

Theory Slam
Organic Architecture

What has architecture done and what
hasn't done?

Mariana Merle

Professor: Antonio Petrov
ARC 5173 Theory and Criticism
December 8, 2022



Organic Architecture timeline and the life's pendulum within

Throughout the semester we gathered research information in a specific topic of our interest, from which organic architecture was selected. Considering the topic, a question was brought up "What has been done and hasn't been done in Architecture? Life's pendulum swings, sweeping up to one side, but before it swings the other way, there's a pause - that rare opportunity when everything is possible and issues show their unsolved roots. We refer to this mysterious area as chaos. When familiar movement ceases and nothing seems to be happening, it is normal to initially experience uneasiness in this environment. There seems to be no direction, support, assurance, or aid, leaving one feeling lost in a void. In this state of ambiguity, we may experience intense disconnection, annoyance, ungroundedness, and/or stress. But this demonstrates that we are in the magical period just before the birth of something new.

**“ We refer to this mysterious areas as chaos.
When familiar movement ceases and nothing
seems to be happening. ”**

The name Organic Architecture came into the picture by architect Frank Lloyd Wright. He claimed that the integration of the natural and the built environment would be the new thriving paradigm in architecture. He was inspired by the elements and processes found in nature and he used that inspiration to design successful sustainable ecosystems within his architecture. Buildings can be very powerful or disturbing in their symbolism and methodology. Organic architecture embraces the idea that beauty and practicality go hand in hand. The idea behind this theory is to use the built environment, nature, and embrace human life together as a design that represents the creative inspiration of nature.

Individual characteristics such as the organic legacy, the observation of nature's form, ornamentation, the international organic movement, harmony, aesthetics, the juxtaposition of natural and modern materials and the practice of abstracted plant geometries implemented in the buildings. In addition to philosophers, painters and writers they have taken in consideration some of these manifestations and applied them in their work. I see that it takes their attention and manifests the application of these in their own interpretation. Such as design decisions, inspirations, purposes and ideas.

What I noticed from my timeline is that architecture is a continuous process, an evolution; an architecture that is in constant state of change, very reminiscent of how nature works. This architecture flows with and not against the dynamic forces of nature. By considering Wright's relationship between nature and architecture, I encourage architect's to rethink design principles within organic architecture. It's not just about aesthetics—it's about sensitivity, ecology, fairness, creativity, and communication through opportunities.

1950

Raul Bailleres House, Acapulco, Mexico. Project, 1951-52



2022

The Cumbaya Neighborhood
Living – botánico by Tatiana Biblao



My Position: Organic architecture evolves and adapts to its needs. It takes in consideration the logic behind the design process.

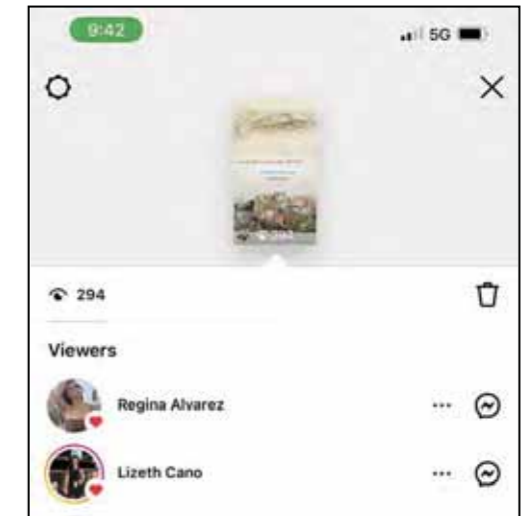
While architecture considers the logic behind most contemporary designs, I believe that in the category of organic architecture, it hasn't left room for evolution and adaptation to the changing needs of the future. Consider the failures in tall buildings; they don't necessarily lend themselves to being social buildings; instead they can seem isolating and sometimes leave us feeling indifferent. Architecture has become two dimensional, so simplistic and devoid of character. Furthermore, I believe that contemporary architecture creates a disconnect between the built environment, the landscape, and community, leaving residents without a sense of investment and ownership.



Let's have a conversation!

In order to have dialogue about organic architecture with people who are not familiar with the practice, I came up with two ways to share my thoughts on this topic and reach as many people as possible. The first one being an anonymous online survey. For this method, I gave an introduction to the topic for people that are not familiar with what Organic Architecture is and educate them.

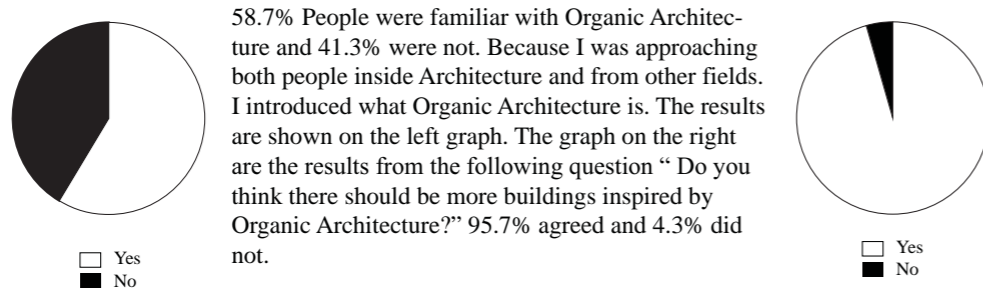
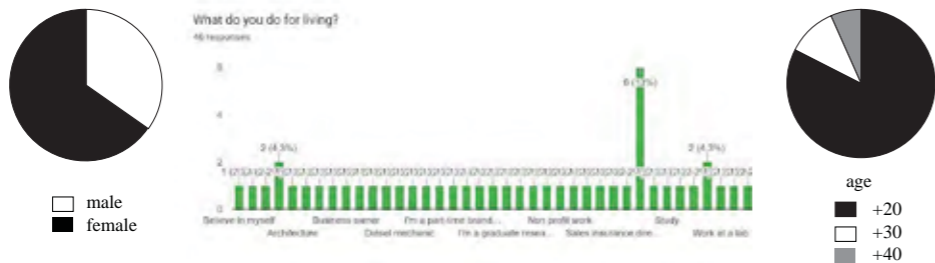
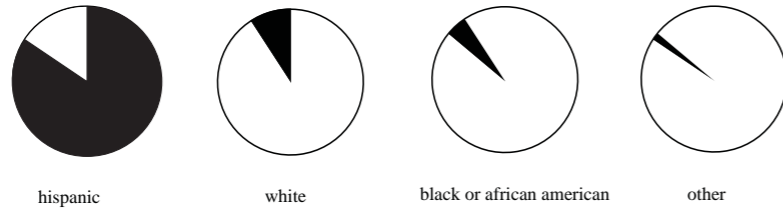
The second method of dialogue I created was a social media platform (Instagram) to share my thoughts and have a conversation with whoever was interested in the topic. I was able to reach 294 people in one day. Many of my friends reached back and shared their thoughts with me and had a conversation through messages. Most of the audience reached are between 20 -30 years old.



“ Architecture must become a platform for each inhabitant to develop their own existence. ”

DIANA SERRANO

Online survey documentation results



The Origin
The name Organic Architecture came into the picture by architect Frank Lloyd Wright. He claimed that the integration of the natural and the built environment would be the new thriving paradigm in architecture. He was inspired by the elements and processes found in nature and he used that inspiration to design successful sustainable ecosystems within his architecture.

An Architecture that is in constant state of change
Architecture is a continuous process, an evolution; an architecture that is in constant state of change, very reminiscent of how nature works. This architecture flows with and not against the dynamic forces of nature. By considering Wright's relationship between nature and architecture, I encourage architects to rethink design principles within organic architecture. It's not just about aesthetics—it's about sensitivity, ecology, fairness, creativity, and communication through opportunities.

Do you think there should be more buildings inspired by Organic Architecture? *

Yes

No

Position: Organic architecture should evolve and adapt to its needs and still take in consideration the logic behind the design process.

Architecture has failed in...
I believe that in the category of organic architecture, it hasn't left room for evolution and adaptation to the changing needs of the future. Consider the failures in tall buildings; they don't necessarily lend themselves to being social buildings; instead they can seem isolating and sometimes leave us feeling indifferent. Architecture has become two dimensional, so simplistic and devoid of character. Furthermore, I believe that contemporary architecture creates a disconnect between the built environment, the landscape, and community, leaving residents without a sense of investment and ownership.

Do you agree that we as architects need to respect architectural diversity and be inspired by a design that evolved and adapts to its needs?

Organic architecture is different from any other architectural style. It represents the architecture from within in a philosophical sense as an entity. Where the nature of the material is the nature of the purpose. Organic design lets us evolve as in when situations present themselves, we take inspiration from that particular project, site, context and then use all those factors to design. It responds, adapts and respects the context. It's deeply rooted to the site and its surroundings of the new conditions and situations it might present.

46
Responses

Where the nature of the material is the nature of the purpose.

Having a conversation with other people and putting out my thoughts on this theory slam, made me realize that it is important to engage with the community and activate relations with them. We have the power of expanding our awareness as future architects and theres nothing more important than listening to our community and binding us together in cities, buildings, and rooms. This world belongs to us and we need to take care of it for future generations to come. We need to be serious about architecture, the environment, equality, diversity and inclusion.

52.2%

People agreed that Architects should respect architectural diversity and be inspired by a design that evolves and adapts to its needs.

“I think there should be more places that could represent us by our cultures and unique characteristics. In today’s society buildings have become simplistic and just similar altogether. You need to travel to places like Italy or France to be overwhelmed with meaningful architectural places. I wish I could be overloaded with those foreign emotions when I travel and visit those magnificent places in nearby locations.”

ANONYMOUS RESPONSE



anonymous responses

Sustainable Architecture in
relation to housing

By: Luciana Gonzalez

30

OUT with the OLD,

IN with the NEW.

Hello CLOUDS ARE GREY,

Goodbye SKYS ARE BLUE



I believe that it is very important to have a stance, specially in this day in age i feel like everyone has something to say about something wether its helpful or hurtful.... so i decided to share my thoughts on an instagram post and reached out to sevral people from my community by sharing a google form i created with a littlebit about my position and asked for their contact, for me to be able to converstae with them personally.

POSITION: We are not building homes for the simple purpose of providing a home and shelter but instead looking to see what is the most financially profitable and beautiful architecture, without thinking if its even helping the people or the environment.

John James (Busiess Accountant for Valero Corp.) read my statement and when i called him the first thing he said was literally

“DAMN! THAT WAS HARSH!”

I immediately said “and its bad?” he then explained that no its good but its very clearly to the point and straight up” i just said yeah i know and laughed. The reason he said he reacted this way is because he realized that yes its true we do act as if we are “helping” but at the end of the day are really? Since John works at Valero, as a corporate office he confirmed that Valero does help alot of its community but then as he was explaining this he realized that they also turn around and hurt alot of the environment because of the work they do with the natural oils and resources that the company sells and profits from. This reminded me of an episode of friends where joey says there is no such thing as a “good deed” because the person always does a good thing but feels good about it and that makes it selfish. I related this back to my topic because of the way i believe we have treated archi- tecture as a business instead of a helpful design, and how its not only in the architects job but also developers and regular people, really everyone to push for better design and talk about it so it makes louder noise and that makes a change, otherwise we will continue to produce work for profit and not the better good of the end user. to what he responded to with, “business is business and people watch out for their own companys wellbeing” which i agree but to what extent? where do we draw the line when we see our community and surrounding environment suffering?



“ Frankly a lot of it boils down to an unwillingness to actually take on responsibility for things at an organizational/institutional level yes, but more fundamentally on a personal level. ”
@The_Lover_of_Light

I posted questions as they came up in conversation on my instagram story to promote my original posts. @ashleyydiann (health:epidemiology specialist) commented on my post and said “our growing population is causing an unaffordable housing crisis. However, I believe part of the problem is the ideal housing situation most Americans have, which is a single family home with a back yard.” i reached out to her to talk more about the subject and we agreed that in order for change to happen we would have to change our way of living and be open to sacrificing our comfortableness for the better good. To her she felt “this means giving up the single family home dream. I think architects play an important role in this, because of their potential ability to create new community/needs based apartments/townhomes. I like your position and I am happy and relieved architects are \ shouldering part of this burden and I am excited too see what you come up with! which gave me even more drive to what i have mentioned before to my classmates, to not forget what we are researching and our position and make this part of our manifesto, that is to say that when we work, lets show what we are passionate about and help create a movenemt and a change therefor contributing to the pendulum in a positive reaction.



We are so focused on the business development aspect and the aesthetics of architecture that we don't see the problem that it causes for the people and the earth.

Ashley aslo said she wouldn't say that the desire for a growing economy and a capitalistic society are inherently bad and the reason for environmental ruin/population crisis (although it def can be). A growing economy means more jobs and less people in poverty. we both agreed and as i talked to others we mostly agreed it is a problem in the US specifically and think the issue revolves around greed and rich peoples desire to grow their already enormous wealth, own excessive land/properties and their fervor to separate themselves from the poor! wether it be from neighborhoods, areas or even countries (aka building the wall) without going too in depth with politics i will say that there is a pattern and its very easily seen by the new generation and im honestly glad to see it come to light.

“I don't think the U.S will ever get to the point of community housing or urban planning. It requires an underlying sense of selflessness that the United States just doesn't have. The idea of the "American Dream" comes with a large house, for a large family on a large piece of property and we fail to see the selfishness with that.” - Megan Lopez (architect)



An Architect that was an undergrad colleague of mine and now practices also shared this personal “rant” as he called it, “architects are great at making buildings that their clients (developers) want, but architects are terrible at ever actually pushing back on what we are building. A lot of that is because we hold so tightly to our contracts which are basically for design & construction documents (for the owners vision).

Frankly a lot of it boils down to an unwillingness to actually take on responsibility for things at an organizational/institutional level yes, but more fundamentally on a personal level.

@The_Lover_of_Light

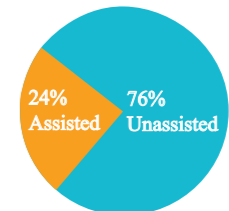
And architects will tell you that it's because we are paid to do what is in the contract and that it's to protect our financial stability, which is true, but we need to recognize that that is precisely the privilege we have: the privilege to choose to avoid risk. Maybe we could start taking a little more risk to try to help those who live every day at risk.”



Includes people who stayed in Emergency Shelter, Transitional Housing, or Safe Haven programs.



Includes people who slept on the streets or another place not meant for human habitat.



All Low - income Renters with Housing Needs



“You cant tell people anything here that they dont wanna hear, yet everyone has a comment on everything”

- John James

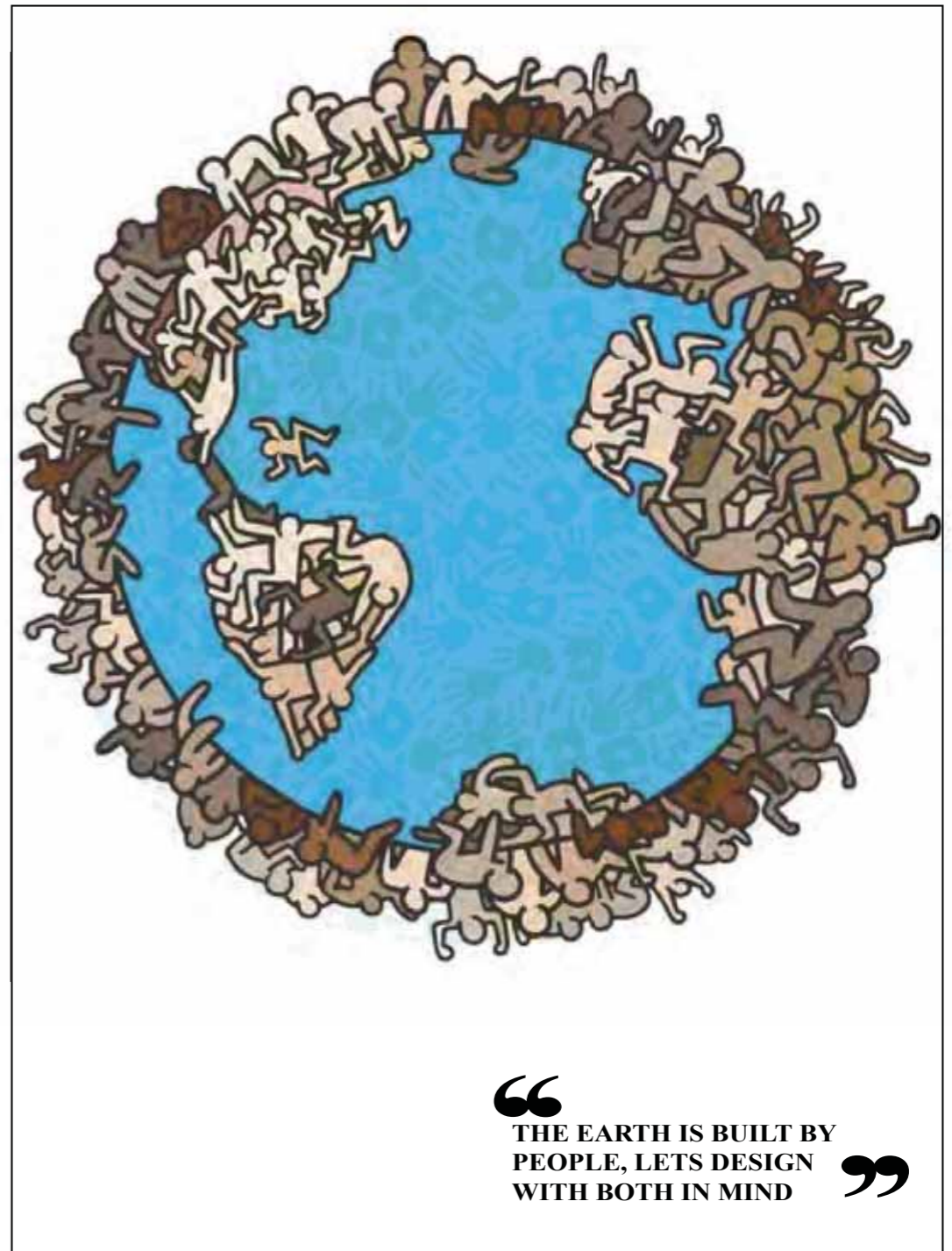
Alberto Canales (Computer science) I think with population growing more unprivileged families are being run out of their homes and communities to build “nicer homes” for cheap. I see apartment buildings being built too fast to where there’s major mistakes and lacks personality. We have forgotten why affordable housing is crucial; it goes hand in hand with our poverty rate. In other words, housing is synonymously an opportunity for people to triumph. Without such a foundation, we cannot expect people to rise out of financially distressing situations.

Megan, also brought up the idea of architecture leaving behind lower income based communities, and felt its largely a problem within the U.S. Architecture, when it comes to community housing, and can come in many forms. From Finland, who design with 'housing first' intent, to help unhoused received proper housing before facing any mental issues or substances abuses head on to Japan, who designs "up rather than out" with large skyscraping apartment complexes to properly accommodated their growing and dense population.

One thing i found in common with almost all of my converstations is the fact that money is a big drive for this topic. which proved to myself how incredibly reliant and worried we all are about financial things and its with reason, everything costs. @Priscillaa.brown (Educator bacground) on instagram through a direct message saying they were just curious because they “know of a lot of places that used to & still reside “poor and needy” citizens are being gentrified.” she said that “Business are being built, expensive homes, etc etc. But doesn’t that also come with more job opportunities and safer neighborhoods? Can’t it also be a good thing that things are changing because that also gives the “poor and the needy” a better opportunity?” I explained that yes, new developments may come with more homes and jobs but they also make it also harder for the people that need a home to get a home because newer almost always means more expensive because it’s “safer” or it’s “better materials” or whatever, and it drives out the people that need it into a deeper cycle of not finding a home even though homes are the most popular thing that gets built there isnt enough being built afforably nor “eco friendly”. in my converstaion with John, i was curious about what he thought shelter was and we both agreed its a space that people go to to feel safe, and then i asked what was safe? mainly because i wanted to see if he would say “safe means a gated community”, and i was surprised to hear him say that safe meant the area, doesnt have to be gated because he doesnt live in a gated community and yet feels safe, and bad things happen in every community. He gave me an example of his cousins house in the northside, but said he didnt feel safe even though its a gated community because of the wildlife in that area.



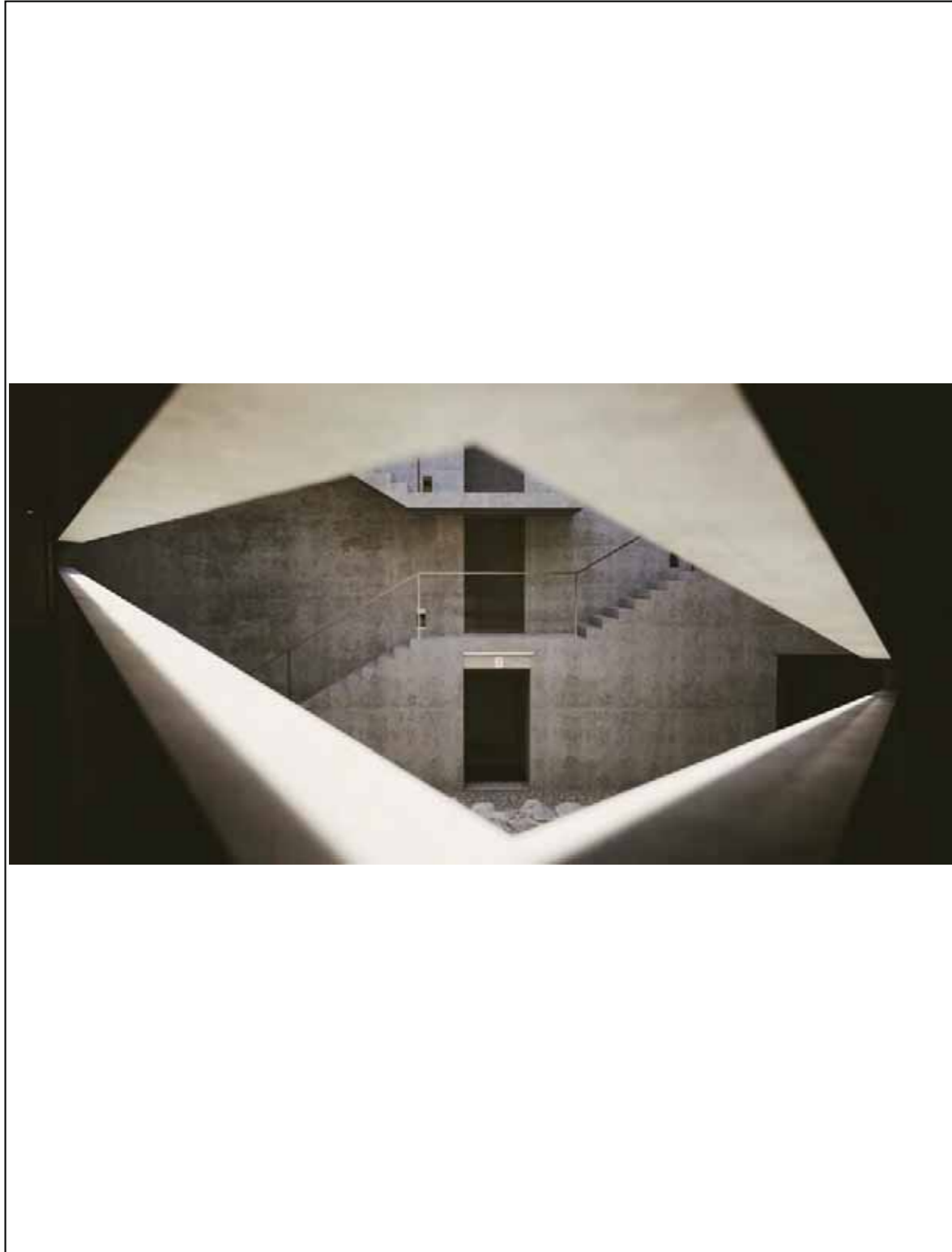
My intsagram post will remain on as well as my google form open for me to continue to gain information



“ THE EARTH IS BUILT BY PEOPLE, LETS DESIGN WITH BOTH IN MIND ”

Minimalistic Architecture
By: Mariah Lopez

31



Minimalistic architecture is designing in a simple and essential way. Designing this way leaves no room for interpretation and creates opportunities for finding beauty in the void. Though this way of designing was introduced with the modern architecture era, not everyone agrees that this design style should be done.

“Less is more.”
- Mies van der Rohe

In order to get the feedback I needed for this project, I decided to approach this in two ways. My first approach was to gather a group of people I knew, (that knew nothing about architecture) present my powerpoint, and allow for questions after. This conversation lasted about 45 minutes. The second approach, was to go live on Facebook and Instagram to see if I could get people to interact with me online. On both platforms, I have people that know nothing of architecture, and I have people with architecture and interior design backgrounds. This second approach was similar to the first in that I presented my powerpoint and then allowed for questions after the presentation. However, this time around, I showed more examples of minimalistic buildings. Both of these live sessions lasted about 40 minutes each.

Through both of these approaches I only had 18 conversations that resulted in 55% of people agreeing with my position and 45% did not agree or were neutral on the matter.

55%

45%

“ I honestly learned so much from this presentation. - J.D.”

1929

Because the first group I talked to knew nothing about architecture, a lot of the initial conversations were me elaborating more on what minimalistic architecture is. Some of the questions I got were:

- "What defines minimalistic architecture?" - D.D.
- "Are there only certain materials you can use?" - J.D.
- "Are some of these buildings functional or are they just something to look at, like art?" - K.D.
- "Is there a certain criteria that has to be followed in order for a building to be considered minimalistic?" - M.R.

After a foundation of what minimalistic architecture is was set, the guests found a quick liking to the Barcelona Pavilion. I mentioned that the Barcelona Pavilion was the first building to create a footprint for minimalistic architecture and they quickly wanted to see what minimalistic buildings looked like today. This led to me showing them the Akao House in Japan, designed in 2004, and made way for conversations about how and if minimalistic architecture has evolved over time.

One of the guests from this same conversation kept saying, "Less is more," without even knowing where the saying came from. Once I let the guest know that Mies van der Rohe coined that phrase and was the one that designed the Barcelona Pavilion, he wanted to see more buildings by Mies and later said thank you for teaching him where the saying came from.



2004



Now it was time to stand by my position.

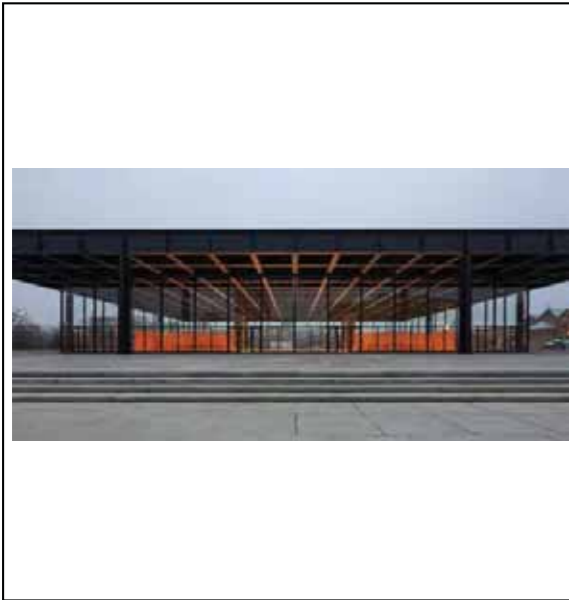
After all the questions in the beginning, the guests wanted to be reminded of my position and why I felt this way. I began to elaborate on my reasoning and this only led to more questions.



I was in the ring of fire.

- Once I restated my position and support I was thrown a million questions at once. These included:
- "Why should we do it more often if it isn't as appealing to look at?" - S.D.
 - "You don't think it's boring to look at?" - S.L.
 - "If it's faster to build this way and cheaper in some cases, why don't we do it more often?" - J.D.
 - "How do you know a clean space creates a clean mind? Have they actually done studies?" - J.D.
 - "What about privacy at the Farnsworth house and the Glass House? I would always feel like I was being watched." - S.L.

After all questions had been answered and all comments were addressed, more than half of the group agreed with my position and said they actually learned something.



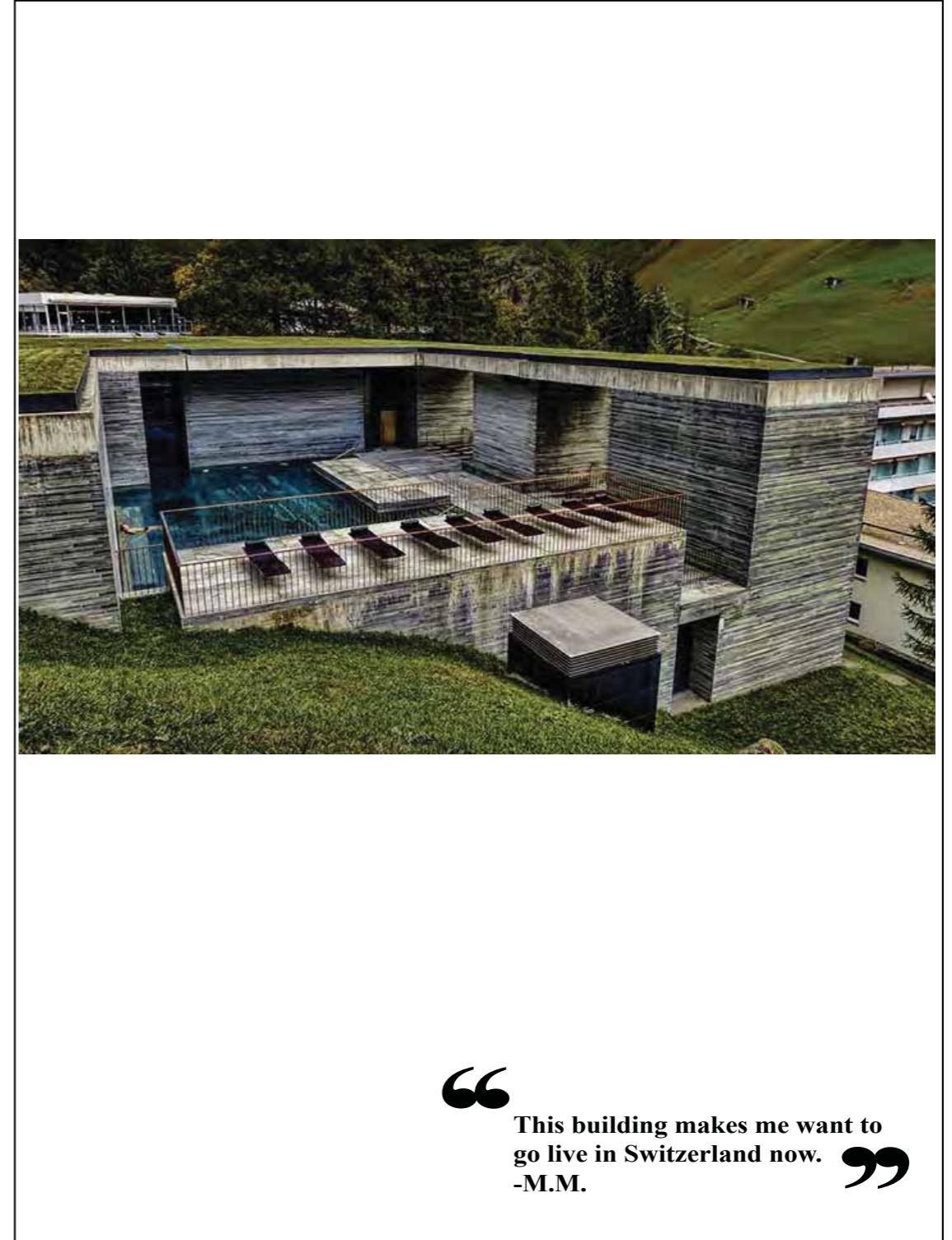
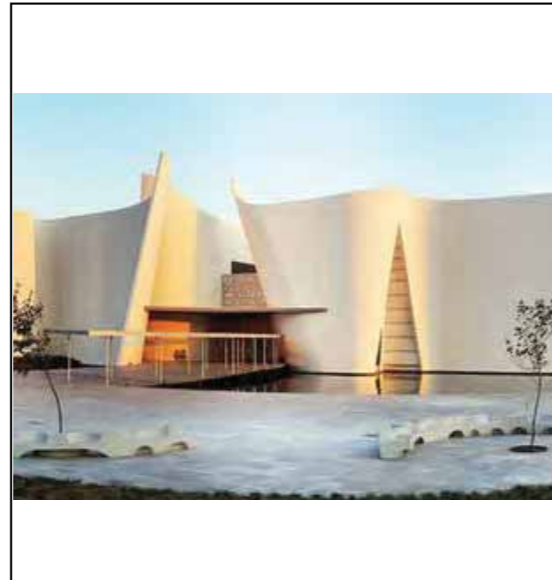
With my second approach, the conversations I had on Facebook were a lot less interactive. As I mentioned before, I presented my powerpoint and then showed more examples of minimalistic buildings. The conversations that rose from this weren't filled with questions but instead, more opinions. These responses also happened to have more negative thoughts toward my topic and position with the exception of one person. I few that I got were:

- "It's very plain." - J.G.
- "I don't think I'd be able to relax with all the natural light coming in through the day." - V.C.
- "I wouldn't live there for free." - J.G.
- "Those are the types of houses I would look up as a kid wishing one day I would get it." - M.M.
- "Simple and easy to clean!" - M.M.
- "I would be scared during a storm. What do I do if there's a tornado watch and my entire house is surrounded in glass." - M.M.
- "It's almost like they use art to build it." - M.M.
- "The natural light is beautiful." - V.D.
- "It's boring." - J.G.

Trying something different.

After ending my Facebook live, I decided to do an Instagram live. I have more architecture and interior design followers on that platform that I knew might give me different responses. Like the interactions I had on Facebook, these conversations were also more opinionated instead of informative. These comments were more on the neutral or positive side to my topic and position. These comments included:

- "Minimalist is easy on the eyes and aesthetically pleasing." - R.B.
- "I love this type of modern architecture." - S.G.
- "I sorta like minimalism...it's very plain but simple in beauty." - K.L. Interior Designer
- "Minimalist is significant in symbolism but I think modern design is more fun." - K.L. Interior Designer
- "I LOVE these buildings. I wish I knew about them sooner." - C.C.



“
This building makes me want to go live in Switzerland now.
-M.M.”

Though both approaches worked, the in-person group conversation I had was the most successful. Ideas and questions were consistently bounced around and the conversation was always flowing.

8

In-person conversations

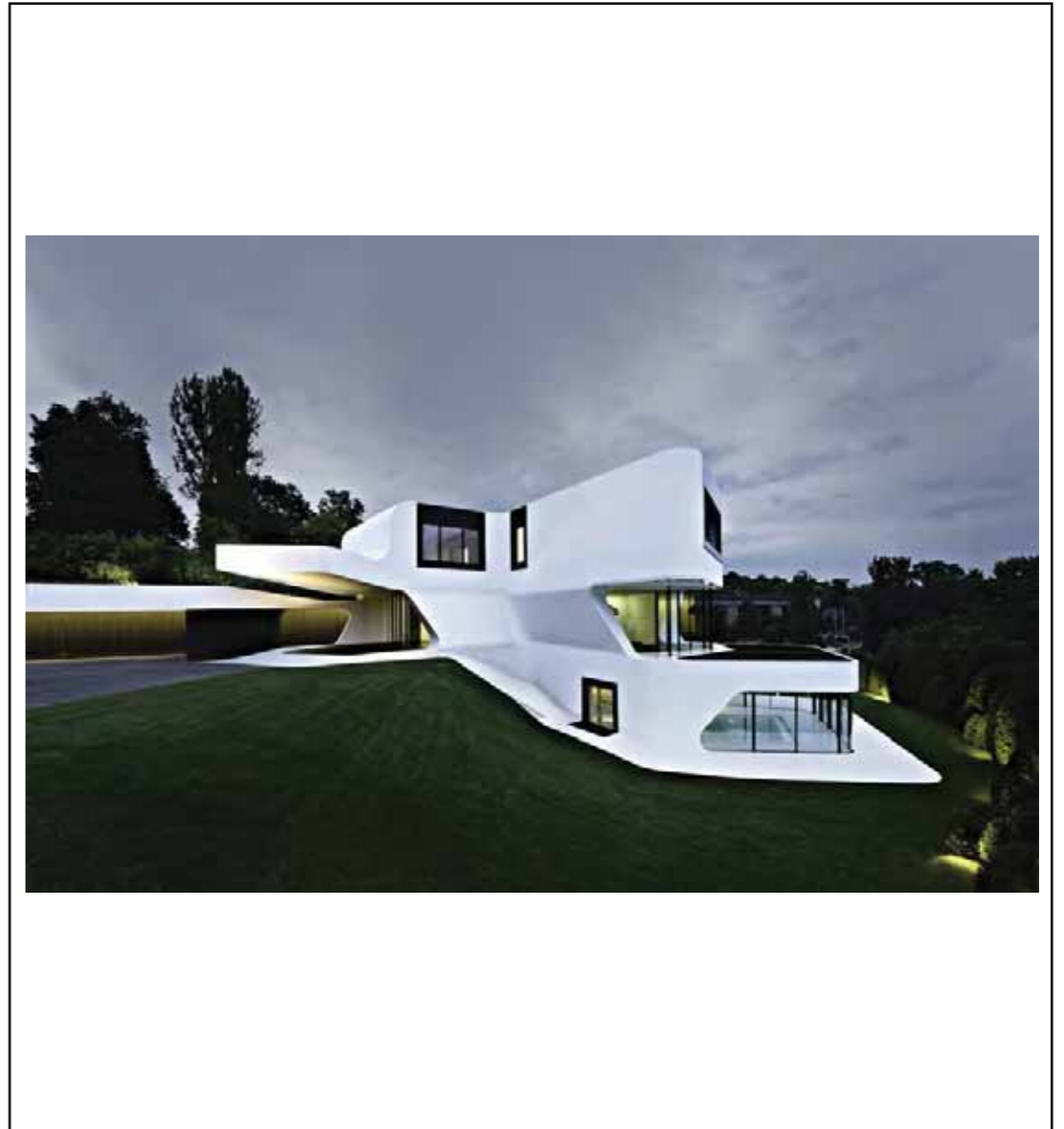
In-person vs. online

During the live sessions, fewer people were willing to give their opinions or comment on the things I was saying. I also noticed that the people that tended to not like minimalistic design were from an older generation and had an interior design background.

10

Interactions Online

Minimalistic architecture isn't for everyone, but after this experiment I now know why some people like it and some people don't.



Minimalistic Architecture

Architecture as a Hyperreality
By: Armando Dominguez

32

Are you Real or Hyper-real?



Architecture has been plagued by the symptoms of consumerism. Succeeding the second industrial revolution the nature of building practice experienced a substantial shift. In these post modern times, architecture has become a commodity to those who are possess wealth and power.

Inherently, Architecture has accelerated the creation of hyper realities within the present world. Capitalists continue to exert their wealth in pursuit to falsely deceive and feed the common man temptations toward a "BUY IN" culture.

The continuous spread of this plague furthers the downfall of the common man and welds the framework toward the collapse of societies. Current future practice continues to support the destruction of man and the environment.

An inevitable dystopian future.

Hyperreality

NOUN - plural
an image or simulation, or an aggregate of images and simulations, that either distorts the reality it purports to depict or does not in fact depict anything with a real existence at all, but which nonetheless comes to constitute reality

**“Who controls the past controls the future;
Who controls the present controls the past.”**

George Orwell's 1984 (1956)

7 Questions to ask yourself...

What is architecture and what are its limits?

Technology has it diminish the world or has it enhanced it?

Is utopia real or hyper real?

Do utopias exist at different scales?

Hyper realities do we see them or are we consumed by them?

Where are the utopias Thomas More & Le Corbusier spoke of?

When did free speech no longer become free?

The questions presented above set the tone for an inner conversation the user of the simulation must answer to logically and rationally identify whether they are real or hyperreal...

Jean Baudrillard a French theorist, sociologist, and philosopher coined and addresses the topic of Hyperreality. He identifies the term as an inability to distinguish "what is real" from the meta-physical. Baudrillard theorized hyperreality will become more than ever present as society continues to become more technologically advanced. Since the times of the industrial revolution hyperreality has accelerated its growth. It can now be seen as a condition in which what is real and what is fiction have seamlessly blended together so that there is no longer clear distinction between where one ends and the other begins. The world including architecture will merge the physical with virtual reality, augmented reality, human, and artificial intelligence.

The continued studies of Semiotics and Consumerism in the technologically driven era has greatly contributed to the studies of Hyperreality and its' effects on the consumer. Hyperrealities' point of departure can be seen near the same time as Postmodern moment. Social movements fueled the turmoil of the 1960s which questioned the philosophy and actions of social institutions igniting the creation a postmodern symptom Hyperreality. The Postmodern theology abruptly framed reality as fragmented, locally produced, and polysemic. This new social reality or modern way of living constantly produces and reproduces our use of language and symbolic forms. Signs, symbols, objects, and systems have become multi-faceted. Everything now contains greater meaning. Codes are developed to categorize how semiotics affect the user. How to deceive the consumer and bait them into the fabricated "Buy In" culture. These systems of ideas are researched, studied, and weaponized to predetermine how the user acts with in the simulation with in modern society. The postmodern user became the target of hyperreality to enable the reinterpretation of social, cultural, political, and structural values.

1904



Times Square gets its first billboard

2022



Modern day Advertisement (Times Square)

2030



Space Branding (Future Global Advertisement?)



So... How does Architecture play a role in this? What even is Architecture anymore?

What if Architecture... . . . ?

Prevents the further collapse of the common man. It will become essential that architecture and the world seek automation.

A ubiquitous merging of architecture, nature, alongside future technologies (AI) must define their presence with in the world we inhabit. Redeveloping the way architects conceptualize, design, and construct the built environment. This redevelopment towards global infrastructure is now more than ever hypercritical. Architects need social engineer utopic visions amongst the people they serve.

Utopian visions can become prevalent with in the future course of human history, however the gateway will only be seen if we utilize and integrate the products of AI with the world that we inhabit.

Perhaps the pursuit of happiness is not buying a ticket into utopia, but rather defining your presence in hyper reality and ease the burdens of man vs man and man vs world. A world not fueled by consumer greed, poverty, homelessness. Rather a world lead by mankind's collective intelligence to solve the worlds problems.



The Line

What other disciplines say about Hyperreality, AI, and Utopia?

“Artificial Intelligence such as DALL-E 2 pose a severe risk to many industries. Artists are already having to adapt to a rapid development in AI art. What purpose is there to study and preserve art when AI can seamlessly generate original art resembling any past artists style in seconds. Artists are currently having to adapt their own practice to defend their validity and resourcefulness. The current consumer can easily subscribe to platforms such as Midjourney.AI disenfranchising the need for actual artists.”

- Disclosed Software Engineer

Architecture may soon be in the same jeopardy. The role of the architect may be at substantial line in terms of software development. With AI artwork defining its space within conceptual architecture generation, how long would it be before architecture is programed and designed completely by AI?

The world is suffering immensely from media manipulation, censorship, cancel culture, and the spread of misinformation. Architecture has been promoting false depictions of Utopia. Hyperreality is present in architecture and can be seen in places such as the city of Dubai and/or even Disneyland. Places that are only accessible to those who can afford the “Buy In.” These places were driven by capitalism and attempt to convene the public that they need to visit, experience, and/or live there. These spaces attempt to convey as realit; that everything beyond their boundaries are fake.

Las Vegas is a failure. It replicates cultural artifacts (buildings and monuments) from all around the world and stuck it in a desert. Umberto Eco criticizes hyperreality as a fake inauthentic world we live in today. One where replicas percieve to be real and authentic. Vegas is a place crafted by the capitalist pigs. An opposition of utopia visions.

So, what if architecture had the ability to reshape world and re-create is as a utopia. Will it require a tabula rasa as Le Corbusier describes? When will architecture actually begin to fix the issues the world has seen rather that falsely respond to them? How will architecture respond to the realities created by AI?



The City of Dubai



Disney Land



“ We live in a world where there is more and more information, and less and less meaning.”

Jean Baudrillard’s *Simulacra and Simulation* (1981)

Color and Architecture
By: Narda Parga Moreno

33

COLOR MATTERS

**The importance of color in
architecture**

Narda Parga

Architects do not have to hesitate to incorporate color in exteriors and interiors as it can enhance their idea according to the function of the building. The built environment serves humans; therefore, architecture has the opportunity to evoke a positive impact on the people experiencing it.

Why is it important to incorporate color in architecture? How does color psychologically affect occupants?

Colors are often considered just decoration in architecture, yet colors make a great impact on viewers when interacting in a space. The purpose of architects is to design structures that provide shelter and serve a function to the human being. If architecture is for the people, then architects must not only think about the structure and form of the building but also the experience and mental well-being of the people engaging in the space. When designing exteriors and interiors, architects shouldn't hesitate to incorporate color.

There is a universal language of color that everyone understands. Consequently, when we communicate or transmit something through building design, colors are the best way to do it. In order to communicate with colors, one must first understand their behavior, how they affect humans, and how they affect their character. Psychology is connected to colors, evoking subtle emotional responses. Color palettes offer architects the opportunity to make a dramatic impact. The ability to specify colors and adjust to eyes requires advanced color theory knowledge. A better understanding of the human psyche can help architects use color more effectively.

“Color in certain places has the great value of making the outlines and structural planes seem more energetic.”

– Antoni Gaudi

How can designers incorporate color into architecture?

Architects use colors to influence their designs and the people that interact with them. Color is an essential part of our universe, not only in the natural world but also in the environment humans create. When color is used through materials, lighting, or ornamentation; architectural details are highlighted, provoking spaces to have a stronger impact on the human psyche.

Luis Barragan adds the element of texture and color to create a poetic experience in his designs, using the Mexican flora, sky, and sun as his inspiration for color choices.

Ricardo Legorreta's architectural goal was to make people happy through colors, provoking in people who visit the building a sense of excitement, or peacefulness.

Gerrit Rietveld used primary colors to emphasize its architectural elements reflecting the movement's emphasis on form, construction, and function in the design of the Schröder House.

Le Corbusier used color to individualize a particular element within a space, making boundaries of spaces closer or wider, and altering the senses.



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“Architecture must satisfy the essential needs of its inhabitants, although people need a lot of things that can not be included in a list of spaces and square meters; things like: space, intimacy, silence, color, sun, shadow, and gloom.”

– Luis Barragan

People and their perception on color

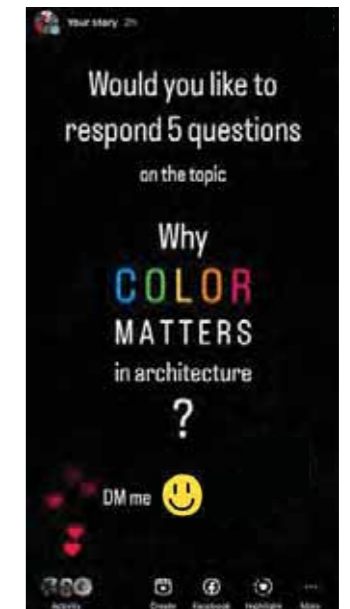
To better understand how people perceive and respond to color in the built environment a series of questions were asked to multiple subjects analyzing how the incorporation of color on buildings changes the perception of space in an emotional way.

With the help of social media, people engaged on starting a converzationg regarding the idea of “why is it important to add color in architecture”

Instagram is a good way to interact with people as most of them spend long periods of time in this app. With the number of followers , I knew there would be people interested in answering the Instagram story. If the image hooked them they would proceed and reply. Once participants were interested to answer the questions by direct messaging me, I started the conversation by talking about my school career, future goals, and class assignment to then apply the position:

“Architects do not have to hesitate to incorporate color in exteriors and interiors as it can enhance their idea according to the function of the building. The built environment serves humans; therefore, architecture has the opportunity to evoke a positive impact on the people experiencing it.”

This was a good technique to make them feel comfortable and actually express their opinions more openly. Once they agreed to get engaged, I proceeded with the question.



- 1 What is your point of view on spaces that incorporate color?
- 2 If you were to see a building that has color in the exterior façade, would you feel excited to go and explore the place? Why or why not?
- 3 Do you think these types of colorful buildings look good on an urban scale? Why or why not?
- 4 Does color make you have any kind of reaction? Explain.
- 5 How would you like to see color in interior and exterior spaces?

The format of the questions was displayed in an inclusive way, for designers and non-designers placing then on scenarios involving color in architecture making them think and use their imagination to be able to respond the five questions.

Many of the interviewed were alumni, professors, or students enrolled in the school of Architecture of the University of Texas at San Antonio which were the first ones interested on the Instagram story. A total of thirteen individuals answered the questions from where 6 were involved in architecture. One of the subjects was a registered Interior Designer who loves to incorporate color in her designs. The ones that did not have any architecture knowledge answered in a positive way as they experience space with a different perspective than how architects/designers do. On the other hand, as expected, some designers tend to hold back on the idea of color as they prefer to use dull materials for their projects disregarding the impact that such can provoke to the inhabitants. My answer for such responses supported my position saying “color goes beyond aesthetics and form of the building”.

Participant #1

Kegaan Watts
Sales Specialist

1. What is your point of view on spaces that incorporate color?

Spaces that incorporate color tend to allow people to be more creative. Whether it be in conversation, their line of work, etc. It gives a certain type of mental stimulation on the indoors.

2. If you were to see a building that has color in the exterior façade, would you feel excited to go and explore the place? Why or why not?

Yes I would, it would pique interest in seeing what is inside.

3. Do you think these types of colorful buildings look good on an urban scale? Why or why not?

To a certain extent, it would look good on an urban scale. The exception is if the color palette is too far out of the norm for a given area. For example, a bright color palette on a building would not look good in a historical district. But if it fits the rest of the area of town it is in, I would feel excited to go explore.

4. Does color make you have any kind of reaction? Explain.

Color tends to give an emotional reaction, a small scale, but nonetheless an emotional reaction. A warm color would bring a sense of calm, whereas bright colors would stir some sort of curiosity to the item the color is attached to.

5. How would you like to see color in interior and exterior spaces?

I would like to see more natural/earth tone colors on an interior space. I do like more vibrant colors on the exteriors of buildings.

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Individuals

46%
Architectural designers

54%
Other fields

Participant #2

Gian Carlo Cruz
Physical Therapist

1. What is your point of view on spaces that incorporate color?

Color adds to the personality to the space, color brings in and extenuates the highlights of the space while also drawing away the attention away from certain aspects of the space.

2. If you were to see a building that has color in the exterior façade, would you feel excited to go and explore the place? Why or why not?

Highly dependent on the color/theme and the look of the exterior façade

3. Do you think these types of colorful buildings look good on an urban scale? Why or why not?

Yes, colorful spaces break the monotony of the typical urban landscape

4. Does color make you have any kind of reaction? Explain.

Yes, color bring on emotion

5. How would you like to see color in interior and exterior spaces?

Color should create a clear delineation of an outdoor space to and interior space

Participant #3

Jon Paul Subia
Sales Specialist

1. What is your point of view on spaces that incorporate color?

I feel like when spaces incorporate color it not only sets the mood for it, also giving the space life, and gives the space ambiance.

2. If you were to see a building that has color in the exterior façade, would you feel excited to go and explore the place? Why or why not?

I would definitely be excited to explore a building that is colorful on its exterior. Not only will it pull my attention but I would feel more inclined to explore it because of the color being something other than the standard colors. (i.e brick, cement)

3. Do you think these types of colorful buildings look good on an urban scale? Why or why not?

I personally believe they do look good, it would bring life to urban areas that don't feature a lot of color and could attract more people.

4. Does color make you have any kind of reaction? Explain.

I tend to associate colors with a certain emotion, when I see a color I also think of a memory associated to that color. I enjoy seeing color when I go to a coffee shop, a museum, I want more spaces in incorporate color in there buildings to give it more life.

5. How would you like to see color in interior and exterior spaces?

I would love to see color in the form of murals, charcoal paintings, graffiti arts stlyes and many others weather it be featured externally or internally. I think the space could be brought together by the featured piece or it could attract people to go explore said building.

Participant #4

My name is Karen Ibarra and I work at an aerospace company called GKN, also, as a fun fact I'm at a lecturer at the state's university.

1. What is your point of view on spaces that incorporate color?

Since I don't know much about architecture, from my perspective, I think either if it's an open space or a closed one like a bedroom, it needs to have a splash of color, to make it come alive. I consider myself as a very visual person, so for me, that's very important. You don't have to use all the colors of the rainbow though, you just need to incorporate even a small quantity to make it look nice.

2. If you were to see a building that has color in the exterior façade, would you feel excited to go and explore the place? Why or why not?

Of course, as I said before, I'm a very visual person, so for me, in order to get interested in something I need to be attracted to it. As a Mexican woman who is capable of appreciating her culture, the moment we are born, we are surrounded by all of these wide ranges of colors, going all of the way from seeing very colorful plates, figures, cups, houses and even toys. So I don't know if it depends on psychology and its colors, but definitely if I see something very colorful, I'm automatically intrigued.

3. Do you think these types of colorful buildings look good on an urban scale? Why or why not?

Of course, I think that from the moment you start to put color in all of these buildings and houses it changes your perspective and it changes your mood.

Some examples that were in the top of my head were two cities that I've got the chance to explore: Guanajuato, located in Guanajuato, Mexico and Amsterdam, Netherlands. These two different cities tend to explore and play around with colors to make quite a few buildings look more vivid and quaint.

You don't always have to be so serious with large scales of black or grey.

4. Does color make you have any kind of reaction? Explain.

I think that since I'm kind into art of any kind, whether it's music or a very cool painting, color changes everything. Personally, I believe that living in the world that we currently live in, everybody needs a little bit of color in their lives.

So in order to answer this question, color can alter my mood, can make me happy or make me feel blue (see what I did there).

5. How would you like to see color in interior and exterior spaces?

Probably in a varied way, but not too much. Something that it's pleasant to our sight, but at the same time, is able to generate something within us.

I'm fine with seeing two to three colors per space, but I think it really depends on what type of space we are talking about.

Participant #5

Diego Gonzalez Alvidrez

Architectural designer at Gensler.

1. What is your point of view on spaces that incorporate color?

Color can be positive or negative, I believe that the combination of spatial quality and color can create a great experience if used correctly, therefore, color should be used appropriately and should be directly influenced by the user, rather than by the desire to use color.

2. If you were to see a building that has color in the exterior façade, would you feel excited to go and explore the place? Why or why not?

The use of color is not a reason to go and explore a building, just color by itself does not create an "exciting" or "interesting" space. The color should compliment the space, the architecture as a whole, therefore, the idea of being "excited" to go explore a building is a combination of a good quality space created by "synergy".

Color could enhance the user experience, but it can also do the opposite, therefore, the spatial quality and the color should compliment each other to create the appropriate experience that the space suggests.

3. Do you think these types of colorful buildings look good on an urban scale? Why or why not?

I believe that color can be used at any scale if used properly, I have seen it used in large public spaces. "Nomada estudio urbano" is a great example to study how the use of color can activate very basic public spaces that were once abandoned or no longer used by the public. I have also seen the application of color on very low income housing in third world countries that the main purpose behind the idea of using color was to make the spaces brighter and to prevent crime and lack of light.

4. Does color make you have any kind of reaction? Explain.

Color affects our mood, therefore, it automatically provokes feelings and reactions. As I stated before, color has been used to affect moods, but also to divide spaces. I believe there is a great opportunity to use color in order to separate spaces and create rooms without the intervention of physical barriers such as walls. I believe that Dominique Coulon has done a great job of addressing this approach.

5. How would you like to see color in interior and exterior spaces?

I believe that the right answer should not be answered by me, or by a single individual, it should be answered by the community that will inhabit the space and it should be informed by the program of the space.

Participant #6

Analy Diego
Interior Designer, Artist, Professor at UTSA

1. What is your point of view on spaces that incorporate color?

Color is one of the most powerful tools in design, if not the most powerful. It carries symbolic, psychological and cultural meaning, which no other element of design does. Further, color is affected by light and it also has a big impact on contextual perception. Therefore, its use should be carefully planned.

That said, there are spaces in which its use is so beautifully planned and executed that essentially color becomes the primary element that enhances the space, while there are others in which the careless selection and application of color negatively affects the experience within the space.

2. If you were to see a building that has color in the exterior façade, would you feel excited to go and explore the place? Why or why not?

Generally speaking, yes, because I love color (unless its use/application is not pleasing to the eye or it evokes a negative feeling). For example, if dark colors are used on the façade of a bus station, and there's not good sources of light that make it feel more welcoming on the outside (we can add the amount of homeless people that usually surround those areas), then NO, I would not want to go into that building. But, if dark hues are implemented on the exterior façade of that bus station, yet paired with good lighting and a balance of lighter tones, among other design strategies, then I would definitely want (and feel safe) to go in. In short, it depends on the building type, how color has been applied, and how it contributes to our aesthetic and functional perception.

3. Do you think these types of colorful buildings look good on an urban scale? Why or why not?

Yes, but they have to be a good fit for the place. For example, I could not imagine seeing a multitude of color in Mykonos. The white and blue iconic palette used in the buildings of Mykonos is so culturally and geographically appropriate that more colors could ruin the city's vibe. On the other hand, San Miguel de Allende is characterized by a diverse palette of color; the more, the better. It is part of the Mexican culture and what makes San Miguel the colorful Spanish colonial beauty it is. Lastly, the orange roofs that characterize Lisbon, Portugal, which can be perceived as you fly into the city, perfectly mark its boundaries, and give it that sense of place. One color does the job!

4. Does color make you have any kind of reaction? Explain.

Of course. As previously mentioned, colors carry psychological, cultural, religious and personal meaning. Color is also rooted in biological conditioning, so color, or lack thereof, will always evoke a reaction on people. Every color, and most importantly, the level of saturation of color used and its relationship with other elements in a larger context is what truly affects our perception of it.

5. How would you like to see color in interior and exterior spaces?

There's no specific formula that teaches us how color can be used in a space, which is what makes it so fascinating and challenging. I'm always open to seeing how people interpret and apply color in architecture and interiors, because there's so many ways to do it and not just one is right. The more ideas, the more interpretations of color use, the more I learn and the happier I am!

Participant #7

Samuel Alvarez
Masters of Architecture student

1. What is your point of view on spaces that incorporate color?

Color is important I feel it can invigorate feeling and enhance the space itself. Certain color can convey these different moods and it's association to the program.

2. If you were to see a building that has color in the exterior façade, would you feel excited to go and explore the place? Why or why not?

Yes, I would feel more excited than if it was a neutral color. Maybe there is something the color may be attracting me to!

3. Do you think these types of colorful buildings look good on an urban scale? Why or why not?

Yes, change is good! It could make a distinction that is beneficial and may invigorate the environment around the building. Maybe there's something more to the story on why it was given a particular color.

4. Does color make you have any kind of reaction? Explain.

Color makes me happy, my favorite is either green or blue. Probably because it associates to nature in some way.

5. How would you like to see color in interior and exterior spaces?

I would like to see it be appropriately used, in a coordinated manner. May the interior finishes align to a softer color than the exterior. A distinguishment between interior and exterior would be nice but not always required.

Participant #8

My name is Paola, I am a psychology student and a mom of two.

1. What is your point of view on spaces that incorporate color?

I believe every space, whether it is colored or white, communicates something. It's just that color speaks a different language, one that is alive, at least that's the way I see it.

2. If you were to see a building that has color in the exterior façade, would you feel excited to go and explore the place? Why or why not?

I guess so. It depends about infrastructure and design too. I consider that everything is important in order to get the attention.

3. Do you think these types of colorful buildings look good on an urban scale? Why or why not?

Yes, I definitely do. I feel like it gives this "artistic side" to the scale that actually makes it more interesting and inspiring.

4. Does color make you have any kind of reaction? Explain.

Yes, I think that every color has its own reaction. It depends on the mixture, the tones and the way it is exposed through our eyes. I also believe that it depends on each personality.

5. How would you like to see color in interior and exterior spaces?

Very much. To see color in interior and exterior spaces means watching art wherever you go.

Participant #9

Jaime Vicencio
Eye Care Professional

1. What is your point of view on spaces that incorporate color?

I believe that more spaces should incorporate more color into their architecture because sometimes while the design of the building is nice, the color is most of the time bland or unappealing.

2. If you were to see a building that has color in the exterior façade, would you feel excited to go and explore the place? Why or why not?

I would definitely be more interested to see what the inside of the building looks like because the exterior would be more attractive if it had more color.

3. Do you think these types of colorful buildings look good on an urban scale? Why or why not?

I think that while the building would look nicer and more appealing to the eye, the other buildings would have to follow suit or they would have to match with the colorful building for it all to mesh well together.

4. Does color make you have any kind of reaction? Explain.

I find certain colors like warm colors very relaxing and appealing to my eyes, usually when I see them I feel either happy or relaxed because of it, while colder colors tend to make me feel more sad or serious

5. How would you like to see color in interior and exterior spaces?

I would love to see more warm colors inside of buildings to give a more happy vibe when you enter them and more vibrant colors on the outside to draw you into the building.

Participant #10

Laura Arriola
Currently-Homemaker, Plant Lover

1. What is your point of view on spaces that incorporate color?

Color is so powerful, so I'm a huge fan of spaces that incorporate color.

2. If you were to see a building that has color in the exterior façade, would you feel excited to go and explore the place? Why or why not?

Of course I would be excited! I'm naturally drawn to places that incorporate color in their buildings like the Bahamas or Puerto Rico. Color breaths life and naturally draws me in!

3. Do you think these types of colorful buildings look good on an urban scale? Why or why not?

I think if done right and intentionally, it could bring a lot of happiness for people to view even if just from the exterior.

4. Does color make you have any kind of reaction? Explain.

Color definitely creates a specific atmosphere and mood for me and I think you can play with colors to even put you in a specific mood you'd like to be in.

5. How would you like to see color in interior and exterior spaces?

I'm a fan of color exterior wise when it's used in landscaping or a pop of color on a door, or windows, and even someone's art on the side of the building if done tastefully. In regards to interior, I love art pieces, furniture, rugs, and decor pieces that involve color because they can easily be manipulated or changed!

Participant #11

Paola Castanon
Interior design graduate

1. What is your point of view on spaces that incorporate color?

It is a way to convey different types of atmospheres. Color can create a sense of tradition, direction, and emotion in spaces. The more color is used intentionally and wisely, the more specific emotions we are able to evoke. Incorporating color allows the chance to observe and articulate on your own.

2. If you were to see a building that has color in the exterior façade, would you feel excited to go and explore the place? Why or why not?

Absolutely, we are so used to seeing colorless buildings in the United States that any colorful building is very intriguing to me. Color in an exterior facade can give this profound sense of exploration and life.

3. Do you think these types of colorful buildings look good on an urban scale? Why or why not?

Yes, color can be used to create a dynamic space on an urban scale. For example, color can help promote exercise, control bike traffic, and create walking paths. Light can also play a big role in how the color interacts at different parts of the day.

4. Does color make you have any kind of reaction? Explain.

Yes, color brings me a sense of tradition. The use of color played a major role in modern architecture in the 1940's with Luis Barragan's use of pink. When I see this specific pink, it always brings me a sense of tradition and culture. I also have a positive reaction to color because it is a sensory perception after all.

5. How would you like to see color in interior and exterior spaces?

I would love to see more color in interiors and exterior spaces. Primarily in interiors because I feel as of lately, the use of neutrals has made everyone comfortable. It is important to push boundaries and discover different color combinations that evoke emotions and create dynamic spaces.

Participant #12

Carlos Parga
Mining Engineer

1. What is your point of view on spaces that incorporate color?

It is a good way to express the identity and style of the building or space.

2. If you were to see a building that has color in the exterior façade, would you feel excited to go and explore the place? Why or why not?

Yes I would. It is more attractive to enter a place that has a good combination of colors. A bad combination of colors can be harmful to a business.

3. Do you think these types of colorful buildings look good on an urban scale? Why or why not?

A colorful landscape is always attractive. It gives life to the urban scale.

4. Does color make you have any kind of reaction? Explain.

A good color palette is always good. It can change your mood.

5. How would you like to see color in interior and exterior spaces?

It has to be balanced, an excess of color can make it look bad.

Participant #13

Rolando Medina
Architectural Designer

1. What is your point of view on spaces that incorporate color?

Spaces that incorporate color have a bigger impact in the psychology of the end user experiencing them rather than just their physical character; of course both of these situations compete with one another depending on its context in time and space.

Color in spaces have the tendency to give excitement and energy that increases either our efficiency or wonder of exploration; even though much of it is used in static buildings such as houses, we have begun to incorporate them in museum facilities, schools and even office spaces. I believe color should be integrated in most of today's spaces in architecture but it all has to come down to brass tacks and fully analyze the space's function and thoroughly decide what's the best palette for it.

2. If you were to see a building that has color in the exterior façade, would you feel excited to go and explore the place? Why or why not?

Of course I would be excited, we don't see that many colors in building facades nowadays especially here in Texas, I would be eager to explore every space inside a building that has a bright color on its façade!

3. Do you think these types of colorful buildings look good on an urban scale? Why or why not?

It can either be good or bad, it all depends on the function, scale, and context in which the building is designed. We have MVRDV's Radio Hotel Tower in New York City, The Why Factory Tribune, and The Podium out from many others, they all are quite successful since they most importantly unify the context with its people and fully embrace the idea of excitingly bright architecture into an urban fabric that seems static and in some situations stale.

4. Does color make you have any kind of reaction? Explain.

Color makes me excited as it triggers my sense of wonder on how they addressed the architecture of its space, it gives me energy to have a better day since I don't see a lot of color incorporated in building design here in San Antonio. Of course, I'm not saying that every piece of architecture should have color, there are different factors that need to be taken in account for the best option in building design: the client, the budget, the context, and the physical character that wants to be achieved. Some buildings require a neutral approach and rather express the design in its own materiality as seen in Tadao Ando or Peter Zumthor's work, these buildings just require a sense of relaxation and pause.

5. How would you like to see color in interior and exterior spaces?

That would depend on the building type that is in question; I would like to see color in architecture as moving and energetic as it can be integrated. Sometimes we should not only look into buildings for this matter but also art as a whole, and world renowned artist Olafur Eliasson integrates color beautifully, exploring his work truly helps inspire and envision better spaces and places.



As a personal project exploiting my creativity on a low budget, I painted my kitchen white just as Mies Van der Rohe for the Farnsworth House, a white canvas contrasts and highlights materials and furniture of the space. My decision for painting the cabinets green was to create a sense of refresh and tranquility. It elevated the space and made it more enjoyable. On the contrary to previous dull colors, now the space feels more harmonious. I spend more time there now and I feel encouraged to keep the kitchen clean to better appreciate the space that I created. This is just a little example of how color can change a space completely.

In conclusion, color is an essential part of our universe, not only in the natural world but also in the environment we create. When color is used through materials, lighting, or ornamentation; architectural details are highlighted, provoking spaces to have a stronger impact on the human psyche. According to the answers, people enjoy the use of color when is well executed in the built environment. My position proclaims: **“Architects do not have to hesitate to incorporate color in exteriors and interiors as it can enhance their idea according to the function of the building. The built environment serves humans; therefore, architecture has the opportunity to evoke a positive impact on the people experiencing it”.** Let's make this world a little brighter!

“Whenever humans interact in a space, color matters.” – Narda Parga

Ephemerization: More with Less
By: Kevin Jele

34



1954 <https://misspreservation.com/2011/02/10/oxford-film-festival-pruitt-igoe/>



<https://www.governing.com/archive/gov-pruitt-igoe-st-louis-redevelopment.html>



1972 <https://www.businessinsider.com/pruitt-igoe-myth-public-housing-project-2013-5>

Ephemerilization is the concept coined by Buckminster Fuller based on doing “More With Less”

After World War I and World War II, Americans experienced a massive “baby boom”. These new families needed housing. Wealthy families chased the American Dream out of cities and into sprawling suburbs. Farmland and natural space became single family houses spread out so far that a car was required to live. Cities lost funding from their fleeing tax base creating inequalities between urban and suburban populations.

The term ephemerilization was coined by Buckminster Fuller in his 1938 book, *Nine Chains to the Moon* as the concept of doing more with less, understanding that the earth has a limited amount of resources.

The modernist, **top-down** perspective on doing more with less was based on mass production, **high-tech** materials, and a **global economy** where it was more (cost) efficient to import and export rather than use regional vernacular ideas. Pruitt-Igoe was designed at the height of this thinking. This “urban renewal” project cleared and demolished 57 acres of housing that was categorized as a “slum” and Minoru Yamasaki designed 33, eleven story high rise buildings on the This approach was **universal** proposing a singular solution that was intended to address diverse issues. The method of wiping away the old and creating new made architecture quickly outdated and disposable, creating even more waste. The project was a failure, existing for less than 20 years. The demolition of Pruitt-Igoe was seen as the death of modern architecture.

57
acres

2,870
Units

10,000
Tenants

“

Modern architecture died in St. Louis, Missouri, on July 15, 1972, at 3:32 p.m. (or thereabouts)

- Charles Jencks

”



1975

<https://www.livingneighborhoods.org/ht-0/mexicali.htm>



<https://www.livingneighborhoods.org/ht-0/mexicali.htm>



1995

mexicali-experimental-project_christopher-alexander@ana-laura-ruesjas/

There was a paradigm shift in the 1960's culture as well as architecture. The unpopular Vietnam war continued creating an American culture of resistance. Rachael Carson published *Silent Spring* in 1962 sparking the environmental movement. *Architecture without Architects* by Bernard Rodofsky came out in 1964 challenging the idea of the puppet master architect. And in 1969, Jane Jacobs defeated the Lower Manhattan Expressway (LOMEX) project by Robert Moses and Paul Rudolph.

Christopher Alexander was a main voice in the anti-modernist and new urbanist movements that valued pre-automobile walkable cities with uses mixed together. From 1975-76 he worked on the Mexicali Houses, one of the first built participatory design projects. Later, he documented the experiment in the book *Production of Houses* (1985). Rather than following a plan or architect's vision, the architect becomes a facilitator that describes a system, or "pattern," where occupants can design and build their own **individualized, low-tech** housing, with **local** materials, based on their needs with a **bottom-up** approach. Alexander called it self-help housing. Ana Laura Ruesjas wrote in her 1997 thesis *Lessons from the Mexicali Experiment Project* that this was a failure because residents did not understand what they needed. Within a short amount of time the building, which were conceived as long lasting because of the community input had already changed into something unrecognizable with community shared space divided by fences and overtaken by additions built onto the housing with construction methods other than suggested by the pattern.

“

Most of the wonderful places in the world were not made by architects, but by the people

- Christopher Alexander

”

The theory of more with less, will always be relevant because populations are growing and resources are dwindling. The action taken to achieve this concept is still elusive. Top-down decision making does not address individual needs, but bottom-up chaos lacks direction toward collective goals. Both ends of these spectrum need to be considered in order to create a framework in which people inhabit at, multiply, evolve, and maintain the earth.

Current discourses around citizen-centered design, incremental design, ecological urbanism, and resilience have all inched toward a contemporary embrace of diverse inputs to inform a culture that uses less. We can learn from Paolo Soleri's Arcosanti, which mixed functions requiring housing in every building to make them occupied 24 hours a day.

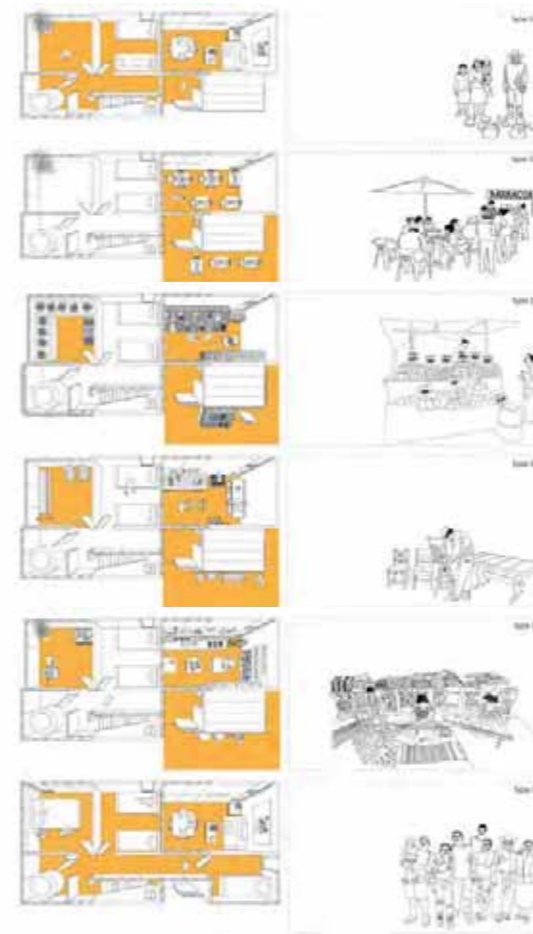
“More With Less” in housing design today, Is designing for CHANGE



Villa Verde housing, 2013 in Constitucion, Chile.
Elemental

The Villa Verde Housing designed by Elemental in 2010 took more with less literally, when they decided that room for growth needs to be involved in social housing. Rather than house size be fixed on budget, design a reasonable house and leave room for growth, so a tenant can finish their house. While there are very real limitations to growth...

...This thinking gives people with less the opportunity for more.



Housing+ Acuna Housing, 2015 Coahuila, Mexico.
Tatiana Bilbao Estudio

Tatiana Bilbao took a different approach. Based on participatory design research, residents of Acuna in Coahuila, Mexico want flexibility, but they also want the house to look complete when moving in. So she designed a building that could function for a family, a restaurant, a fruit stand, a furniture shop, or a store. They were also able to leverage more square footage than a typical INFONAVIT, or Mexican federal housing agency, house by leveraging materials and building only the central core of the house out of cinder blocks and surrounding that core with modules of lighter cheaper materials like wood pallets, which allow for future expansions in different phases.

Both of these projects are designed with future changes in mind. Housing cannot be stagnant and must adapt to the current culture, climate, and technology.



Do homeowners think that their houses can adapt?

If successful architecture can change, I wanted to see what kind of changes people typically make to their housing. Below is how I introduced myself when starting these conversations.

Conversation Intro Script:

Hello, I'm a UTSA Student studying architecture. This year in our theory class we have studied what architecture has done and what it hasn't done to establish a position for the future. I studied the concept of doing "more with less" and I developed a position that today that concept is designing for change. In order to be able to house more people with less impact on the environment, housing must be designed to be updated with current technology, aesthetics, and for current lifestyles. Do you mind if I ask you a few questions about what changes you have made to your house?

Anne and Jake

Anne is my sister and we went to her house for thanksgiving in Elgin, Illinois. She works in Lakeview, Chicago, as a nurse, but on a nurse and security guards salary, they could not afford to buy a house close to work, so she commutes over an hour each direction.

What can you tell me about your house?

Its really old. It was built in 1925. There is a coal chute from the driveway into the basement and we have a boiler for radiator heat. There are lots of old Victorian houses in Elgin, we like it, the neighborhood has character.

What have you changed in the house?

The house was renovated before we bought it. They remodeled the bathrooms and the kitchen, finished the basement, and added all new flooring everywhere. When we moved in we painted. Since then, we have done a few things, like replace the fan in the living room, and tile over some ugly fireplace tiles. I guess we also added smart devices to unlock doors and turns lights on and off since we both work weird hours.

What would you like to change?

The house was designed before air conditioning, which is fine, we have window units in the summer. But the kitchen is really small and closed off, there is no air circulation and cooking in there makes it like a million degrees. It would be nice if the floor plan was more open, so air could circulate better. People uses spaces differently now than they did in the 20's. When I go to friends house, the kitchen is usually the main gathering space, but that doesn't work in this house.

Do you think you will make this change?

Honestly, I doubt it. I just don't know, structurally, if we could take any walls down. Even if we could, I don't know if its worth it, we don't plan on living here forever. Don't get me wrong, we love this house, we like that we are so close to downtown Elgin, and Elgin is a fun place with lots of art pop-ups and community events, like Nightmare on Chicago street, but next time we move, we will be considering different things when looking at the houses. We will look for a house that is a little bit more open for entertaining guests and probably one that has central air conditioning and heating, the radiators really dry out my skin.



Tabitha Valdes 2022

Maddy

Maddy is a friend of mine from Chicago and also Austin. She is a small business owner and loves San Antonio.

What can you tell me about your house?

I moved to San Antonio about two years ago from Austin. I was at a point in my life where I wanted to be a homeowner, but couldn't afford to do that in Austin. This house is a great investment. I rent out one of my rooms, usually to travel nurses, to supplement my income. I've always lived in old houses, I would only look at old houses, my dad is a home inspector back in Nebraska and houses built now are just not the same quality. The "feel" is so important when you walk into a house, houses that have just been flipped by a contractor just feel gross.

What have you changed in the house?

One of the bathroom showers had black mold, so I remodeled that when I moved in. Luckily, I had another bathroom to use, but I had to do it as quickly as possible, so that I could rent out the master bedroom in the back. My Realtor recommended a contractor. I would not recommend him, I would recommend the guy that actually did all of the work if you speak Spanish, but I don't, so I basically had to pay a contractor to be a middle man. Once I had both bathrooms, I furnished the house. I'm trying to expand my vintage business, slowburndesign, into staging, so I have lots of resources to do that. Then I made a listing on a few websites and I have had a pretty steady flow of tenants since. I feel like I need to keep up with landscaping in order to keep the place rent-able. I also did a lime-wash on the walls, but I did that myself, other than that I left the house as it is. I think they did a lot of work in the 60's, the whole front of the house used to be the porch, and now it is enclosed to make a huge living room, a dining room, and a longer kitchen. They were able to match the hardwood floor, so you barely even notice that it is an addition. The only thing that annoys me is that the fireplace is not centered in the room.

Of course I have little things along the way as well. I've replaced a few light fixtures. The kitchen is probably the room that has been renovated most recently, but I like it the least. I want to do a different backslash. I have an idea to do a textured plaster or stucco backslash, but people tell me thats a bad idea.

What would you like to change?

Long term, I would like to turn the garage into a casita. I have a whole plan, were I can move the fence, so the casita can have parking off of the alley and it would feel totally separate and private, so I can rent that out.

At one point I wanted to make a separate entrance into the master bedroom that I rent out, but now that I have been doing it for a couple years, I don't think it is really necessary.



Tabitha Valdes 2022

Rose

Rose is my neighbor. She has been very gracious welcoming us to the neighborhood.

What can you tell me about the house?

I've lived here for a long time. My relative Josephina owned the house. I am originally from Corpus Christi. She was really active up until the end, she drove and everything. The house was a duplex then and she lived on the larger half and she invited me to live on the smaller half.

Have you seen the neighborhood change a lot?

You know, it's a historic neighborhood, so there hasn't been too much change on this street. Across the street where the high school is, there used to be shops on both sides of St. Mary's, the Jimenez brothers owned a plumbing shop, but I'm not sure where they are now. Gloria owned your house, I think she rented it out for a while before she sold it to you. I think she owns a few rentals.

What have you changed in the house?

I converted the house from a duplex into a single house after Josephina died. I was working at the savings and loan, then, so I was able to get some money to have the work done. I've painted the inside myself and try to keep up with maintenance. Most of the house is the same as it has been. (she took me inside and showed me the devices to open and close the transom windows above doors.)

I also added a carport in the back. There is parking for 3 cars, so I hope that really helps if I decide to sell the house. Have you seen how fast the new buildings are going up on the other side of St. Mary's? Do you think all three stories are just for one family? That seems like too much. And where do they park?

Would you like to change anything else?

No, not anymore. I do all the landscaping myself and I will keep that up, but the house will be what it is. I would like to clean it out, but I'm so attached to some of these things. My cats Prieto and Mahanabell and I are happy here. I feed the other cats in the neighborhood on the porch.



Tabitha Valdes 2022

Tabby

Tabby is my partner. We moved to San Antonio together in August and our house has been a construction zone ever since.

What can you tell me about your house?

To me, the most important thing about a house is the location. We didn't know anything about San Antonio when we started looking for a house, a friend of ours had just moved here, so we visited her and as we went out to dinner and stuff, I would just take note of where we were and what houses were like around there. After a couple visits, we were set on Southtown. There were not a ton of options in our price range, so we were able to see all of them in a day and we put an offer in on this house.

What have you changed in the house?

This house needs a lot of work. I don't know anything about the history, but there are a few of this house around the neighborhood. There is another one that looks the same on Mission and someone told me there is another on the other side of Alamo street. I think both of those are still duplexes. This one combined the two units into one house at some point. Eventually, we want to convert this back into a duplex so we can get some rental income and just live in half of the house. We are in the process updating the kitchen. The house didn't have any appliances when we moved in and the sink was cracked and leaking. The house is in the King William neighborhood, our understanding of that history is that it was a German neighborhood, but they all moved out to the suburbs and it became a Mexican neighborhood, and our house was built then. A bunch of contractors have mentioned that they don't see stucco houses built like this here, but they grew up in Mexico in houses built this way where interior walls are stucco and metal lath without any studs. Anyway, the Germans in the suburbs would come back to the city for Fiesta and see "their neighborhood" with housing being converted into multi-family and mul-generational so the historic district is an attempt to for the white Germans in the suburbs to control Mexican culture.

What would you like to change?

After we are done with the kitchen, one of the bathrooms is basically non-functioning now, so we will update that and that should be one side of the house done, so we can move to the south side of the house and start updating the north side.

We would like to replace the windows to ones that can open and keep the draft out, but we went to a historic society meeting and that seems like a lost cause. The city seems to have the right intentions and focuses on illegal demolition, but the community members are just elderly people that want to tattle on their neighbors. Hopefully some change is coming, I have seen people installing solar panels around the neighborhood, hopefully energy efficient windows come next.



Kevin Jele 2022

Sustainable Cabin
By: Pedro Silva

35

The principles of small and tiny houses are essential in establishing a conscious approach to architectural design, that leads to a sustainable, equitable, and accessible future in housing.

Principles of small and tiny housing:

1. Focus on effective use of space
 2. Relies on good design to meet the needs of the resident.
 3. Serves as a vehicle to a lifestyle that the resident wishes to pursue.
- (Harris, 2018)

PEDRO SILVA ARC 5173-904 DR. PETROV

More with less...

This way of conscious design has been driving the small and tiny house movement. Considering the large waste of consumption, and consumerism in housing, the small/tiny house movement seeks to design more sustainably by doing more with less. Prefabrication, modular, and passive design are some of the main design strategies of the small/tiny house movement. These strategies in home design encourage the occupant to reduce space, reduce waste, as well as increase responsibility, and encourage community building. Author Ryan Mitchell describes the three principles of a tiny house as:

1. Focus on effective use of space
 2. Relies on good design to meet the needs of the resident
 3. Serves as a vehicle to a lifestyle that the resident wishes to pursue.
- (Harris, 2018)

Although small/tiny house design is becoming more popular and more communities are springing across the country, this type of housing is not ideal for everyone. However the principles of small/tiny housing could be applied to all conscious architecture design. These principles focus the attention of design to the basic needs of the user. "Spatial or material compromise should not be the defining feature of housing." (Harris, 2018) By asking questions like "How much house?", we can begin to design with a conscious approach to the essential needs of the human scale, and build a more affordable, equitable, accessible, and sustainable future in housing, while contributing to the communities we live in.

How much house do we need?

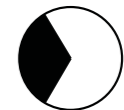
How much time do we spend at home?

How much of our house do we really use?

On an average work day (Mon-Fri), we spend eight hours asleep in our bedrooms, we wake up and go to work/school for another eight hours, and finally we are left with eight hours. Of those remaining 8 hours most of it is spent driving, cooking, cleaning up, and preparing for the next day. We spend most of our time at home in our kitchens, living rooms, and bedrooms. We end up occupying only the essential rooms in our homes. However many people buy or design homes with extra leisure rooms (game rooms, hobby rooms, movie rooms, fitness rooms, etc.) that they never get to fully enjoy. We work hard to pay for the debt accrued from purchasing dream homes that we don't get to fully enjoy. Much can be said and looked at about capitalism and labor culture to improve our lives. However, we can also find solutions in how we design home to be more livable and affordable. By understanding our needs versus our wants, we can design homes that are more sustainable to our lives.



Sleep



Work/School



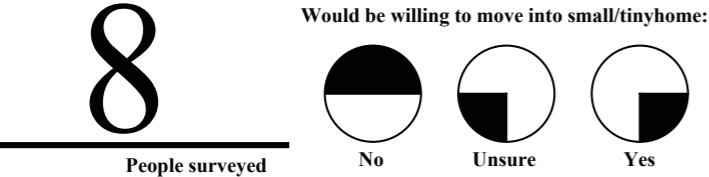
Remaining Personal Time

Understanding different living conditions.

How much house do you live in?

To further understand how different people live, a simple questionnaire was given out to eight people (family, friends, and coworkers). The participants were given minimal information about the nature of the questionnaire to keep the

In it they were asked to answer honestly and with as much information as they felt comfortable. The participants were given minimal information about the nature of the questionnaire, only that it would be followed by a conversation. Basic questions like where they lived (house, apartment, or other), and the size of home in square footage and occupants. Followed by more detailed and personal questions like the type of spaces in their homes, what spaces they spent most/least of their time, what spaces were essential to them, and the challenges of owning a house. Finally asking if they would consider moving into a smaller home if it meant they could own it.



How much house?

Where do you live?
 House
 Apartment
 Other

How many people live with you?

What kind of rooms do you have in your house?

What room do you spend most of your time at home?

What room do you spend least of your time at home?

What spaces or activities are essential to your home?

Do you plan on leaving your own house?
 Yes
 No

What are some challenges for you leaving your own house?

If a small you could own a house, would you consider living in a smaller home? (500 sqft or less)

Yes
 No
 Unsure

What would be some considerations for you to live in a smaller home?

Would you consider living in a community of smaller homes, with community needs? If yes, what kind of amenities are important to you? (e.g. community gardens, local grocery stores, local shops, local libraries, local schools, recycling centers, etc.)



When asked if they would consider living in a smaller home if it meant they could own it and have more independence, half said “Yes”, while the other half remained unsure. These participants saw larger homes as a sign of growth and advancement. On the other side the participants with larger homes answered “No” to living in a small home. While they saw the financial benefit to living in a small/tiny house they were used to a certain lifestyle that type of home could not accommodate. However, this group of participants agreed that they had too much house for their needs and could do without the spaces they rarely occupy. One participant of the larger sized homes is currently renting while they find their “forever home”. They showed appreciation to this conversation and realized that their next home should focus on their essential needs. “We have a home office, but we don’t use it because we don’t work from home. I could do without that type of space in my next house”.

“We have a home office, but we don’t use it because we don’t work from home.”

**What are some considerations that would make living in a small/tiny home more viable?
 What community programs/amenities would improve smaller living?**

Beginning the conversation.

Testing the three principles of small home design.

The participants were shown a quick two-minute presentation of the position/proposal of a smaller, conscious, needs-based approach to home design. Each conversation was guided by their responses to the questionnaire. The participants whose homes were smaller (<1500 sqft) were also the homes with the most occupants (3-6), while the larger homes (>1500 sqft) had the least occupants (2-3). This distinction is also shown in age groups where the younger participants lived in the smaller/denser homes usually moving back home into family home. Though the participants in smaller homes demonstrated they could live in small homes, they saw this as a temporary condition.



The participants were also asked to think of considerations that would lead them to opt for a small home. The participants answers were more diverse in what they needed in order to live smaller. The answers were more personal and less about likes or dislikes. A few participants expressed being able to live in a smaller home if they were single or if their children were older and out of the house. Others considered space and flexibility. An open floor plan that could accommodate all the shared spaces into a smaller space allowing the bedrooms to be larger. One participant stated that hosting family/friends was an essential part of their life and smaller bedrooms would be ideal to allow for a larger living/family area that could be transformed into smaller guest rooms. To further push the idea of small/tiny homes, the conversation of small house communities was discussed. The participants were asked to consider what community programs or amenities would be important to improve smaller living. Local grocery stores/farmers markets, local schools, community centers/gardens, artists maker spaces/galleries, were common amongst most participants.

“This apartment is 675 sqft, and maybe it could feel bigger if the design was better.”

Rethinking current small apartment: A conversation

The following conversation happened between an artist and I in her current 675 sqft apartment.

Me: How could you apply conscious design in your home? What spaces are essential to you?

Her: When you're talking about conscious design, for example this apartment is 675 square feet, and maybe it could feel bigger if the design was better. Like if the kitchen wasn't blocked off with this wall, and the appliances were along the back wall and maybe turned the corner. Then it would open up the space. There would be more room for a dining table right there instead of like having to squeeze it into what they assumed would be used as a dining space. Then that makes it feel like the living room is bigger, too.

As an artist my studio space is essential to where I live. Currently my studio space is a separate space from my living space. But if the apartment were more open and at least 900-1000 square feet then maybe my studio equipment could fit and the studio be incorporated into the living room. Or if maybe I still have my studio separate, there could still be a place for guests to stay. Because that's the other essential part that I like, an open space to host guests.

Me: Do you think it is important to have a role in the design of your home?

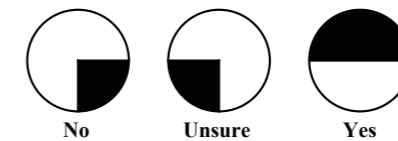
Her: Yes a role in design is important. Its depends on where things are placed in a space. With more freedom, more of an open plan, with walls that can change the space. That is not what is happening here. But maybe with a modular design where the living room and shared spaces can be the base of the design to figure out the essential spaces. It needs to fit different people's needs.



Revisiting the question Would you be willing to move into a small/tiny home?

To conclude the conversation the question of willingness to move into a smaller home was revisited. This with the participants thinking of the potential of designing a space that would be conscious to their needs, affordable, sustainable, in a community with strong community engagement. Though some participants changed their opinion and most will consider homes to fit their needs a few still had reservations to moving to a small/tiny home. Overall this experience opened up great conversations and made me aware of the needs and considerations of different people, that will in turn help me in my future designs.

Would be willing to move into small/tinyhome
End Results:

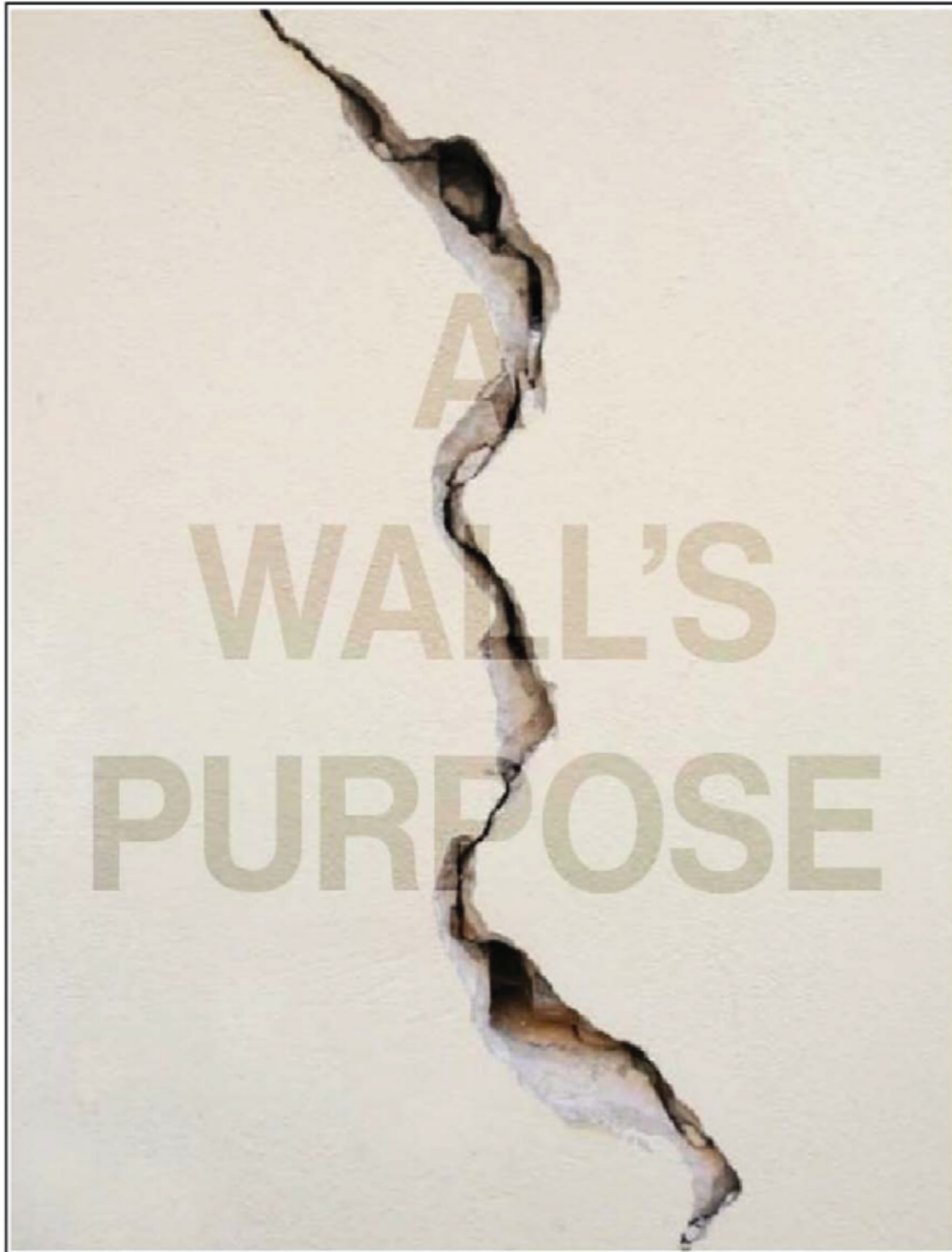


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Walls in Architecture
By: Regina M. Alvarez

36



Walls have become a fundamental feature when we think about architecture. However, the intentions we design walls with can influence how we perceive the wall physically, and mentally. Understanding walls with indivisible intention transcend mental walls is the main point I intend to express with my position.

Walls are not simply a partition made of a certain material. They have the ability to impact the people who use the space on either side of the wall.

The idea for this position started with me just questioning why walls are such an important ingredient to architecture. Then I started to do some research about how walls started, and why? In my findings I found that there are four main reasons why walls started and why they have evolved and keep being apart of our everyday life till this day. I had to create a timeline that dated back to the 9th millennium around 8300 BCE to present time, in order to find the reasons walls were created. In doing so I found that there are four main reasons which are protection, privacy, shelter, and marking of space or territory.

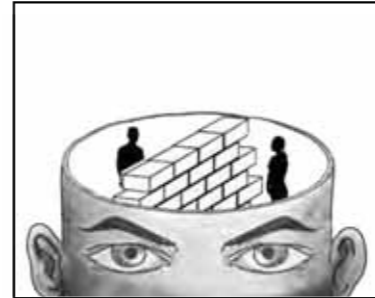
After that I had to question what roles walls take politically, socially, and emotionally apart from the reasons they were designed for. I found that throughout history walls have actually caused a bigger impact than what they were initially designed for, sometimes intentionally and sometimes not.

Walls hold more power than we usually think they have, and that has lead to the creation of invisible walls.

Physical and invisible walls can impede a connection to whatever is on the other side.

I initially started seeing the power of the invisible walls when I recognized that throughout history in any major events where two different sides did not agree they would build a wall with defensive intentions. I noticed the ability walls have to start as an invisible division that is not seen but perceived, and can later turn into a physical division.

These invisible or mental walls can be perceived in many occasions, and they do not necessarily need to be born from a major event. One clear example of this is how we can perceive a difference from a wealthy community compared to a more humble one. This can then turn into a physical boundary which now is very common to see gated communities that mark that distinction.



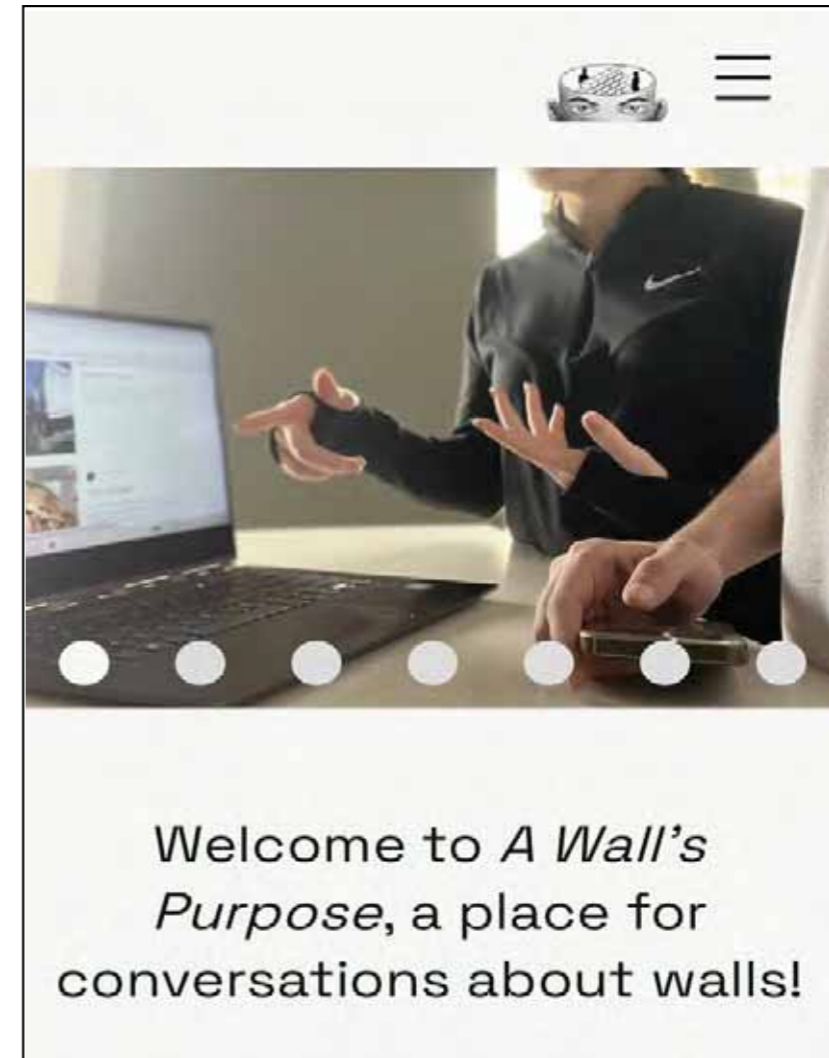
Many of these walls are designed with the intention of isolating something or someone from what is on the other side, like we see in gated communities. However, when doing so the gates cause the mental walls to become even more potent than they were before. The intentions walls are built with are as important as the wall itself.

When applying this to architecture we must realize the power the walls we design have and what they can cause. Walls can provide shelter, protection, and privacy while still embracing the natural landscape, or the community around instead of blocking us from it. As architects we can design buildings that instead of defining the difference with what is around the building it is able to embrace it and bring it to the interior. We do not have to contribute to the polarization that comes with mental walls but instead intentionally design walls that could help us understand what is on the other side.



We must understand that walls designed with indivisible intention can transcend the mental walls.

If walls are understood with this context it could influence how architects approach them when designing, and help us contribute positively in a political, social, and emotional way rather than just designing a division.



To share this position I decided to create a blog called *A Wall's Purpose*. I shared this blog creating a website where you can read the blogs I have written about this topic.

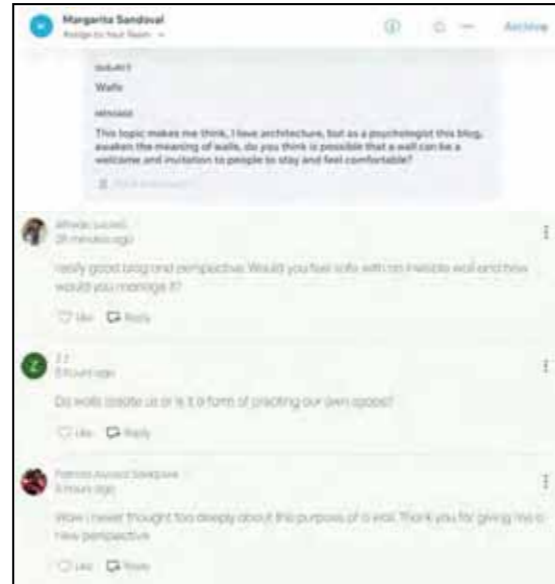
In this blog people are able to share their thoughts or comments and even subscribe to it. This way people are able to read about my position and I can directly receive their feedback, or questions.



I started sharing this blog by sending a link to my friends and family, then they got to share it with people they may know. I was looking to get feedback about the content and see how people with different backgrounds would respond to this position. I realized that some of the people reading this would not have an architectural background or any idea what the topic is about. For that reason I went ahead and typed three different blogs. One would be just about my position, the second one would be about the history of walls, and the last one about mental walls. I figured if I did this, anyone reading could read another blog to get more context and the position would be better understood. I understand even with all this information there would still be questions about what I am trying to share. That is why I made sure to let people know that they could ask questions in the comment box to either start a conversation with someone else or directly for me.

The response I got from people was surprisingly constructive and positive.

The responses varied from comments I found very intriguing to question of people who viewed this topic from another lens. People who did not want to leave comments where everyone could see them were even able to do it privately and send it to me through a chat. One of the comments left on one of the blogs asked if someone would "feel safe with an invisible wall and how would you manage it?" This really got me thinking and made me realize I need to do more research and look for examples where I could give an answer or better explanation for this question. Like this question, all the comments left gave me new perspectives on how to approach my position and how to make it clearer to anyone who may come upon it.



“ I never thought too deeply about the purpose of a wall. Thank you for giving me a new perspective, ”

So far I have gotten at least a like or a comment in each of the three blogs I wrote. I feel this made not only me but the readers think about walls from a different perspective and brought awareness of the purpose and power of walls. The three response I got from the blog were I am just talking about my position made me realize I was able to get my point across but there is still a lot of work to be done.

07

Total responses

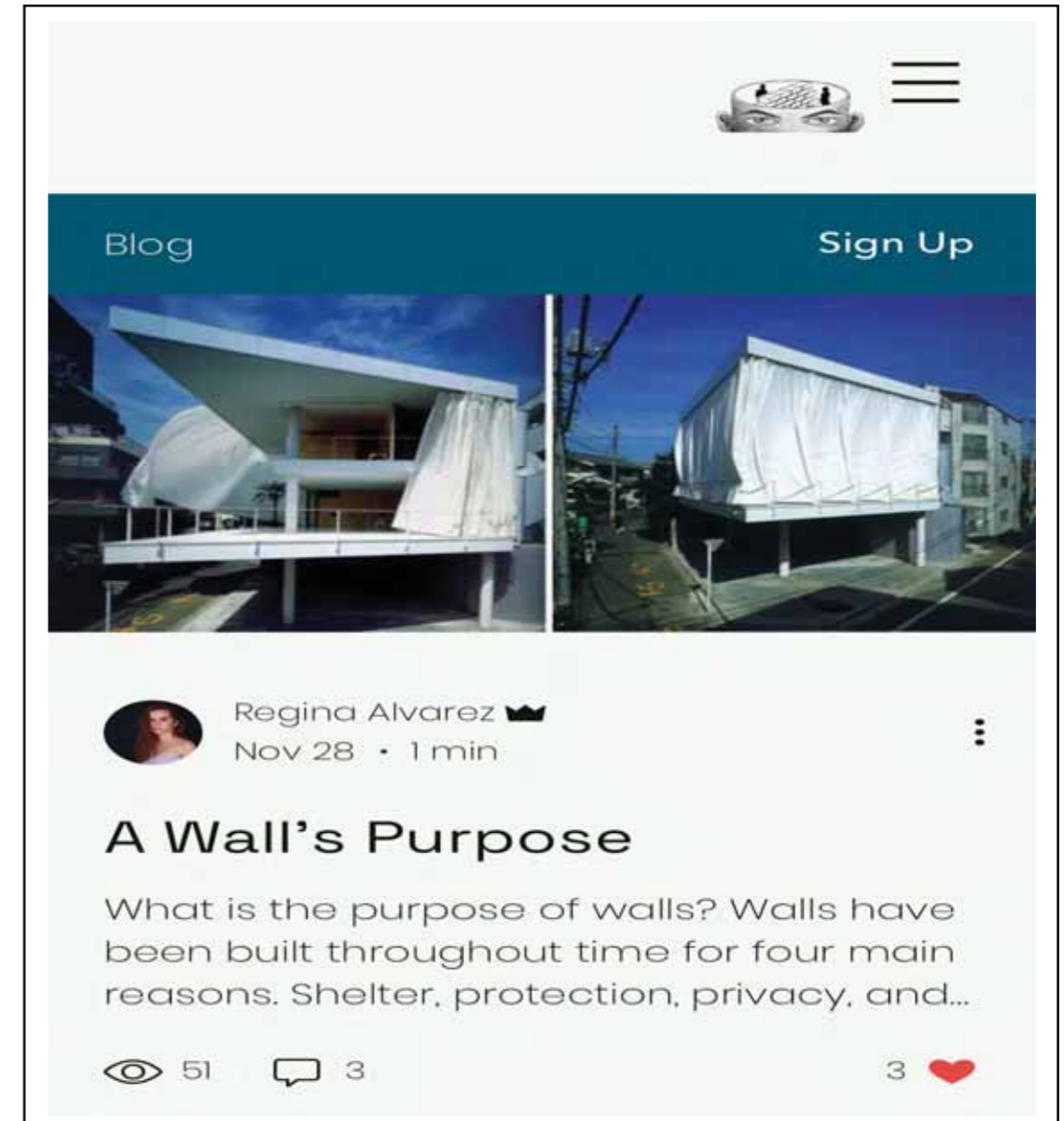
Being able to share this information and my position electronically allows me to reach a larger audience.

The ultimate goal of sharing my position is to not only bring awareness, but also influence architects into designing walls with intentions that do not contribute to physical or invisible division.



In the future I hope to get more responses from people from different places and backgrounds. I also feel this blog has the potential to grow and maybe turn into something more interactive and hopefully useful to anyone interested in this topic.

Link:
<https://reginaalvares99.wixsite.com/awallspurpose>



A Wall's Purpose

Evolution of Healthcare in
Architecture
By: Valerie Nieto

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“We as architects have been excessively focusing on aesthetics for the rich that we have disregarded the needs for a large majority of users, and as a result architects have failed in the evolution of healthcare architecture.”

The statement above is what I presented for my Pecha Kucha earlier in the semester. After presentations I really stopped to think about how I myself felt with the statement above.

I currently work in a small architecture firm with roughly twenty employees, and with only three registered architects. I have always wanted to focus on healthcare architecture, hence why my Pecha Kucha and Timelines were hand in hand with it.

However, my firm does not take on any public projects. A majority of the projects that I have worked on this past year were mainly for personal use. That was until we were tasked with designing a Children's Shelter. The beginning stages of schematic design consisted of me putting myself in the shoes of the children who would be occupying this facility. When I presented the ideas to one of the architects they informed me that the client did not have the funds to consider many of the ideas I had brought to the table, those ideas are what I felt were the bare minimum for the children who have been through so much already.

This is when I had a quarter life crisis...

When I first began my studies in architecture I vowed to myself that every design I made would always keep the end user in mind. This class has made me realize that I have strayed so far from my roots and that working in the field has ultimately made me only care for the person who is providing the funding. And then questioned, who else has noticed this? How long have I been thinking this way?

I wanted to get answers, and created a question that EVERYONE could respond to, not just designers.

“Are we as architects mainly designing for the rich and not considering the end users?”

One on One Conversations |

Quick Disclaimer | Critical information was mentioned regarding well known healthcare organizations. No names of said organizations will be released on this document and will be replaced with [REMOVED].

I started small, I reached out to a few friends I have made along the way. I specifically reached out to friends who have NOT studied architecture. As a matter of fact, the most they knew about architecture was the fact that architecture students disappeared during final reviews.

Here were our conversations:

Akins, T. | 3rd Year Med Student | Age: 24 | Houston, TX
Our conversation began by me introducing my Pecha Kucha statement first.

VN - How do you feel about this statement as someone who works in the hospital?

TA - “As someone who has worked in hospitals, [REMOVED] in the Med Center was built in the 20’s, they continued to add additions which created 10-15 minute walks to the otherside of the building. The building just doesn’t connect as it should. And I’ve always wondered if it would be smarter to just start over. Like if you add new units, make it make sense. A lot of people come to the hospital and get lost, even the physicians. The building itself doesn’t even have a regular shape like rectangle, circle, it’s just a clump of shapes. On the bright side, because of the weird shape it has nice “hiding spots” but you can tell that none of it was intentional, They just so happened to create itself when the building expanded.

(We side tracked and just talked about Christmas plans at this point)

TA - Working in the local County hospital for example [REMOVED], they served majority of “poor” population. All the people in the ER waiting rooms are packed. It gets to a point where the staff has to turn people away who aren’t sick enough because of the poor planning on space for the waiting rooms.

VN - Wait, have you worked in both a Private and Public Hospital?

TA - I’m not sure what the hospitals I work at are considered, I don’t really have that information because I focus on healing side. We don’t really question the patients about anything that doesn’t regard their health. But I’ll actually be going to a “private” hospital tomorrow, and I know you can feel the difference. They built it with the intention of expansion in case it needs to happen. Which is nice because I feel that in America we really only consider the next 20 years for the building and the Public hospital I am working at is about 100 years old. [REMOVED] wasn’t designed to hold so many people, and I feel that the architects should have thought about that from the beginning. Even if it meant splitting the rooms so that the patients are in the hallways in pain.

VN- Do you guys have to sign an oath that your patient comes first?

TA- Absolutely.

Thoughts to myself, Why don’t we as architects sign an oath that we’re designing for the greater good and not for the rich?

TA - WHEN YOU DESIGN YOUR HOSPITAL, Can you make it fun for the people who work there? We’re there all day and have no breaks, so it literally feels like an eternity.”

VN - Do you think we should design for the workers or for the patients?

TA- I think doctor, We have a problem with some patients staying for way longer than they should, if we make it more comfortable for them they would probably have more of those cases. I think we should look into affordable housing for patients who need it after a hospital visit.

END OF CONVERSATION.
Valerie Nieto

Solorzano, J. | Optometrist Assistant | Age: 25 | Houston, TX
Our conversation began by me introducing the question first.

VN - Do you feel that you have experienced this in real life?

JS - I think in school they did a good job at designing the layout for each major. But I felt that they didn't consider that some students would be taking classes across campus. As for work, it felt like the doctor picked out the cheapest options, and just went with the flow.

I feel that it also depends on the times that things were built, My husband is an electrician and is currently having to renovate a building for [REMOVED] and he feels that it would be easier to just start from scratch with how out of date everything is.

But I will say, It's not fair that the private hospitals have all this luxury and they don't care about the public.

END OF CONVERSATION.

Woodard, A. | Special Needs Teacher | Age: 24 | Salisbury, MD
Our conversation began by me introducing the question first.

AW - I guess I would like to think they're designing with everyday people in mind?

Like building these huge buildings and such are that are meant to be user friendly things for the people who will be using them often, But they are also likely targetting the rich in some capacity. You need money for projects and to get things done so it's likely the rich are always kept in mind. I almost feel like it's difficult to separate the two.

VN - Do you feel that you have experienced this in real life?

AW- Thinking about my field of working with people with disabilities there are often challenges for these varying disabilities in schools, offices, grocery stores, etc, so at that point it feels like it was not designed for a possible end user.

VN - Have you felt this way in Healthcare facilities?

AW - I definitely see it in healthcare, but I also feel like it bleeds into apartment buildings, or even schools a bit. Some of these brand new buildings have features that make it not accessible for all - no elevators, small living/bed-rooms/bathroom areas that may make it difficult for accessibility, lack of ADA qualifications/ features throughout schools, Sometimes things that just don't make sense just look cool.

END OF CONVERSATION.

McHenry, S. | Nurse | Age: 25 | Houston, TX
Our conversation began by me introducing my pecha kucha, and the question.

SM - It's human nature to go big and go bold and Naturally that is drawn to a richer population because they can afford that. Imagine you have this empty lot, you can do so much to help the people OR you can build an 8 duplex building that can house more people and create more income.

VN - Do you feel that your work environment was designed for everyone in mind?

SM - No. Where I work the hospital has a NICE doctor escapes, but the nurses have nothing, and we work the most hours. The nurses have tables little tables in a random room, even the house keepers just get a couple lockers in the nurses corner for their belongings. We've even petitioned to get a massage chair in the nurses lounge because the Doctors have one in theirs.

CONTINUED

VN - Wow, It's crazy how they didn't even consider the housekeepers in mind.

SM - Oh, It gets worse, We're one of the most WELL known hospitals in the country and the morgue in [REMOVED] doesn't exist. It's just a basement. The other day when I promised a mother that I would be with her child every step of the way I went down to the basement and basically saw babies bodies just stacked on top of each other. They didn't even consider what would happen to the deceased. I went home and cried that day.

VN - What? How is that even possible?

SM - It's just how the hospital industry works...

“ If something doesn't bring them money,
they will not invest any money into it. ”

END OF CONVERSATION.

Group Conversation |

Quick Disclaimer | Critical information was mentioned regarding well known healthcare organizations. No names of said organizations will be released on this document and will be replaced with [REMOVED].

Dorshorst, L. | Range Systems Engineer | Age: 25 | Baltimore, MD

Nobbe, M. | Assistant Branch Manager | Age: 25 | Dallas, TX

Our conversation began by me introducing my pecha kucha, and the question.

MN - I feel like that's true in America, but not sure about abroad. I feel like a lot of times money is put more in homes and unnecessary things.

LD - I'm not really sure what you're stating... but I think I agree. Every building now adays is complicated, and for what? As for healthcare buildings I feel like they focus on the function rather than the aesthetics.

MN - To be honest we have supplied a lot of hospitals, it really is a mix bag between private and public. You can see it in materials how they use cheaper things in publics

LD- "But don't we want nicer looking buildings? Isn't that what healthcare architecture is all about? Actually the more I think about it there's a building nearby that looks beautiful but the stairs make NO sense other than to be appealing.

VN - How do you feel about architects wanting to create beautiful work rather than benefiting the user?

LD - I feel like in every job it's normal to make yourself look better than the other people. This isn't a unique issue.

VN - Have you ever felt this way?

LD - Yes, I was a test engineer, and we used to just sell things that were broken and just pretend everything was fine to make a sale and to make us look good.

MN - I agree, it is human nature to look good, To build your sand castle so to speak.

END OF CONVERSATION.

The Instagram Poll |

After these intense conversations I wanted to know how more people felt, even the ones who I hadn't spoken to in years, So I went on social media to set up a poll to receive responses. Once again, the question that was asked was -

Are we as architects mainly designing for the rich and not considering the end users?

74⁰%

Of people who responded to the poll responded with "Yes".

26⁰%

Of people who responded to the poll responded with "No".



Majority of "Yes" responses were female and Majority of "No" were male.

Something else I found quite interesting in this poll was that majority of the people who responded with "No", Were actually in the Design / Architecture field. It made me wonder if my question made them re think their design methods. Or if they themselves design in a way where the end user is their priority.

I had some responders to the poll reach out to me in my direct messages to add their input as well. Below are some of the quotes that I felt made an impact on my documentation...

Valerie Nieto

Architectural Theory & Criticism
Fall 2022

"Aesthetic means nothing if accessibility takes even the slightest hit"

- Interface/User Experience (UI/UX) Product Designer, Hebert, A. (23)

"It could also be that schools are only giving students extravagant projects that it doesn't teach them how to do affordable, low income, earth friendly, and sustainable designs. So it's creating a money forward culture for the next generation of architects."

- Thayer, E. (23)

"I understand that designing things should be pleasing to the eye, but it's not always practical"

- Nurse, Tran, K. (25)

Valerie Nieto

Architectural Theory & Criticism
Fall 2022

International Style
Architecture
By: Rashida Noor

38



Modern architecture, in the early 1900's, was the start of an era that brought about a significant change in the ideals and approach to architecture of a place. After the World Wars, development became the main focus of society, thereby, bringing new ideologies of democracy. This had an impact on architecture as well. In the globalizing world, internationalist architecture was the idea of not being rooted in a place but being transmittable to different parts of the world, embodying modern and universal principles.

Functionality and Volume of spaces were design priority, simplicity and transparency were the aesthetics. The development of structural engineering technology and new material made possible the construction of high-rise buildings. Although, these principles were well received during the 1920's and 1930's, by the time it was past the mid-20th century, these same principles were questioned, as the built environment started to lose the identity of the context and the 'simplicity' was inclined more to 'austerity'. But the building materials that were developed became very popular and continued to develop.

Building materials like concrete, steel and glass have been used extensively and have shaped the urban built environment. These materials have gone through many innovations since they emerged with Modern architecture Era. But the use of these materials have cause many environmental hazards and the locally available building materials of a region have fallen out of scope of development and innovation. Building with local materials is now considered to be vernacular architecture.

Innovation in building technologies with the use of local material and combining that with the modern building material can create a regional style that gives identity to a place. Instead of vernacular architecture, it would be a regional architecture style which is a response to natural environment of that place.

There are places in the world that have retained their architectural with very little modification but there are also places where that have let go of traditional methods and element as they adopted modern architecture. This can be noticed in the older parts of the cities as compared to new area. There is change in building material and technologies and traditional materials are not considered.

Since concrete and steel are so versatile, they were given priority and became the focus of research and innovation.

If such efforts were put into developing locally available materials, there would be a possibility of having more construction materials that can perform similar to concrete.

The local material is characteristic to that region and so, it becomes the identity of that built environment. But, how feasible is it to combine local building materials and new technologies? Can these materials keep up with the needs of a built space in the modern society?



Older part of Hyderabad City, India



New part of Hyderabad City, India

Can there be a combination of these building materials and aesthetics?

To develop a regional architectural style based on the locally available material, there needs to be availability of a refined, strengthened version of that material. From an engineers point of view, the built environment in current scenario has certain demands in infrastructure. The strenght of building material is an important factor for it to be considered to be useful. If the material is not structurally sound, then it is not practical. Unlike concrete, local materials may not be industrialized.

Is there a market for local building material? To what extend are these materials useful? Are there professional who can work with them?

It is important to know how well aware people are of existing local material, thus, there has to be an appropriate market with investors willing to dedicate resources for their research and development. Apart from that there has to be certain level of technical expertise in handling them, therefore there is requiement for professionals.

Other than availability, one must consider to what extend can these materials be used. Some building materials may not be ideal for high-rise, some may have limitations to their ability to combine with other materials etc,. In countries like USA where there is more space and less population, low-rise development is often and, there is use of local material like wood. Correspondingly, there is latest technology available for the use of this material. This has made it possible for the use of wood for high-rise construction as well.

But in countries with large population like India, high-rise development is necessary to accommodate the need of the people. Here, the locally available material will face challenges as there are not many stakeholders for their technological advancement. Steel and concrete have been dominant materials in the construction industry.



There are many advantages of using local materials. The best aspect is the low embodied energy. The carbon footprint of the process of extraction and refinement of this material is low. Transportation of this material becomes easier and cost effective. It is environment friendly.

The professionals of the construction industry design and built for the end user. Their requirements and willingness to invest resources dictate the direction of development and material selection.

Use of local material for construction can instigate economic growth

For a person living in a city, or any settlement for that matter, it is important that they have opportunities to fulfill their needs in life. For this to happen, a stable economy is one of the essential factors.

With reduced cost of procuring material, there is scope of small scale industrial development in the region. Concrete and steel are heavy industries and are run by a small number of elite population. Small scale industries have more scope of partnership and collective development.

If organised meticulously, these industries can grow to become self-sufficient.



Although economic benefits are there, these will take a long time to come about. The end user or the developers may not be inclined to use new material. They would look for precedents of buildings using these materials to be sure that they are up to standard.

Ultimately, user satisfaction is what determines the success of a building material. Joint effort need to be made by the government, professionals and researchers to innovate and promote local building material.



Rashida Noor

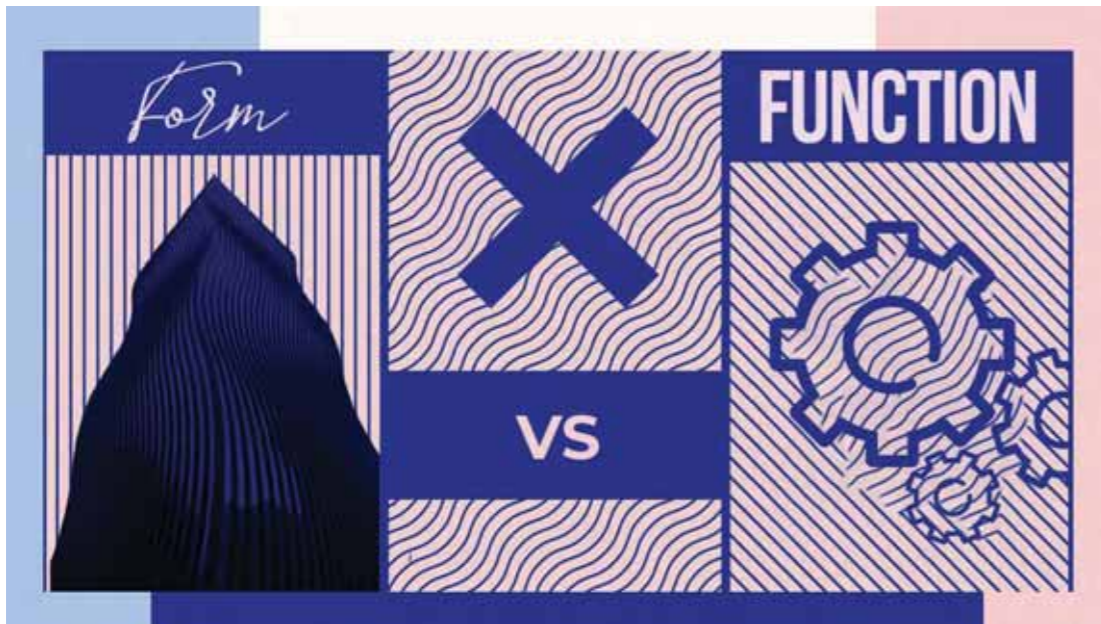
Novelty Architecture
By: Mia Emley

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Conversations With Architecture:



**Mia Love Emley
ARC-5173-905 Fall 2022
Architectural Theory/Criticism**



“Form ever follows function, and this is the law. Where function does not change form does not change.” -Louis Sullivan.

CONTEXT:

Life is full of perplexing questions. Some may spend their time in contemplation of what came first, the chicken or the egg. The enigma for architects and designers involves form and function. Louis Sullivan first raised the phrase form ever follows function in 1896, and the ideology has been at the forefront of architectural conversation ever since.

This conversation tends to divide itself into three concepts.

- 1) **The concept of form follows function;**
- 2) **The concept of function follows form;**
- 3) **The concept of form and function colliding harmoniously.**

Overall, the relationship between the concepts of function and form will result in an overarching meaning. Although many well-known architects and theorists disagree, one must consider that there is no actual rule for form and function. However, the relationships of the hierarchy should merge into a single method where expression and meaning are interpreted by the observer, leading to an unspoken conversation that awakens meaningful engagements between the inhabitant and the architectural place.

Should contemporary architects consider the paradox of form and function? It could be stifling or an elucidation or an infinite regress.

Architecture communicates. Its appearance can communicate a function, time or place, or meaning. However, architecture does not communicate with words as humans do. It communicates through a four-dimensional, non-verbal language consisting of forms, spatial organization, and materialization. The problem is that architecture is usually not designed to communicate but to function, and architects are often unaware of the message their design can send. In other words: they do not design from a communication perspective. **Architecture must have a designed relationship of form and function that leads to a speaking space that leaves an impactful and meaningful impression on the occupants. Overall, architects must design buildings to speak.**

POSITION:

Architecture speaks and architects must design the conversation.
- Mia Love Emley

SUPPORT:

For example, when visitors see the Jewish Museum in Berlin which is called “Between the Lines” by its architect Daniel Libeskind, they see zigzagging broken looking lines, slashes of window panes, an isolated tower, and 60-foot concrete walls.

This building speaks through context of what is in the museum. It is a balance of form and function expressed through emotion to make visitors feel an emotional and physical embodiment. The building physically expresses the history of the Jewish people in Berlin.

Libeskind said, “That was my intent in creating a building that tells a story, not just an abstract set of walls and windows.”

The spatial sequence attempts to recreate some of the emotions vital to understanding the history of the people.

- Decent into ground at entrance provokes fear
- Long passages throughout the building invoke confusion and disorientation
- Confined narrow spaces creates feeling of isolation and deprivation
- Slanted walls and sharp corners express anger
- Soft and natural light peeking through on concrete walls gives expression of hope as the viewer experiences in those sacred moments of void washed with soft light
- Voids express feelings of absence, emptiness, and dehumanization of the Jewish people

“Architectural space, as I see it, has to be part of the story it’s trying to communicate. It’s not just a container to filled; it’s part of the symbolism of the building, and the symbol transports you beyond the material reality and in architecture toward that which language itself cannot fully articulate.”

- Libeskind





Example #2 The Solomon R Guggenheim Museum

The Guggenheim was designed by Frank Lloyd Wright to house an innovation collection of work in a unique environment. This museum speaks to occupants through the way they experience the space. It also is a balance of form and function that controls how one experiences the space. Wright wanted visitors to enter building, take an elevator to the top, and enjoy continuous art-viewing experience while descending the spiral ramp. Wright described a symbolic meaning to the building's shapes: "these geometric forms suggest certain human ideas, moods, sentiments.

For instance:

- The circle = infinity
- The triangle = structural unity
- The spiral = organic progress
- The square = integrity

In contrast, within the Denver Museum of Art, the architecture and art compete for attention. While in the Guggenheim, the building guides visitors to the art, and at the end, the experience of the building and the art combine for an overall reaction.

The museum's timeless design is a catalyst for every artist and creator who enters the space—its cavernous rotunda, curling ramps, and breathtaking oculus encourage visitors to form personal interpretations of the architecture.

CONCLUSION:

Architecture communicates. Its appearance can communicate a function, time or place, or meaning. However, architecture does not communicate with words as humans do. Instead, it communicates through a four-dimensional, non-verbal language consisting of forms, spatial organization, and materialization. The problem is that architecture is usually not designed to communicate but to function, and architects are often unaware of the message their design can send. In other words: they do not design from a communication perspective. Architecture must have a designed relationship of form and function that leads to a speaking space that leaves an impactful and meaningful impression on the occupants. **Overall, architecture speaks and architects must design the conversation.**



“Architecture is a visual art, and the buildings speak for themselves.”

- Julia Morgan

ENGAGEMENT:

At the end of the semester, Professor Petrov asked his architectural theory class to take the positions we created and to engage with others to start conversations about architecture. To take on this daunting task, I set a personal goal of “creating a ripple in a pond.” To create this ripple effect, I chose to engage with different communities on Facebook. I figured I would get more “honest reactions” from people hiding behind a screen rather than going out to the public to ask a few questions. This direction allowed people to take the time to think and write. Little did I know that my desired ripple created a small wave.

I posted my position and supporting information in a few different formats and in diverse communities/groups in the hopes of receiving various kinds of responses. I created a shortened attention-grabbing post and an extremely long post with every ounce of information I had. Surprisingly, the most successful format was a lengthy post sharing all my gathered information. Down below are images of the posts .

Short and Graphic Facebook Post



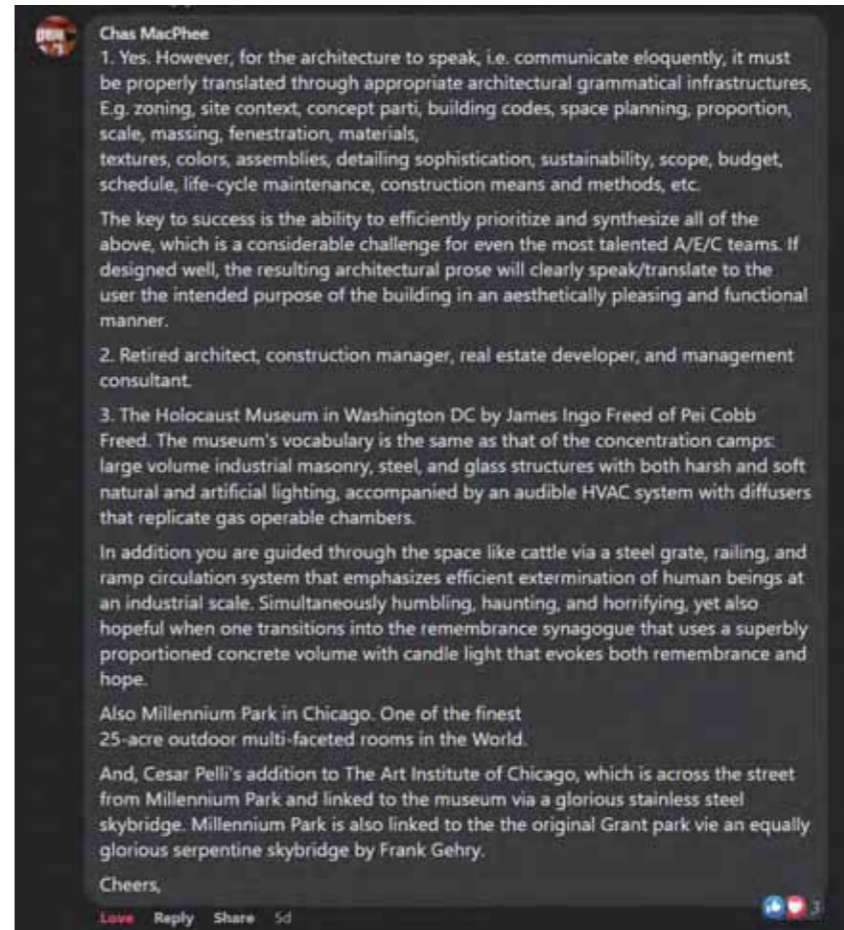
Lengthy and Detailed Facebook Post



COMMENTARY & CONVERSATIONS:

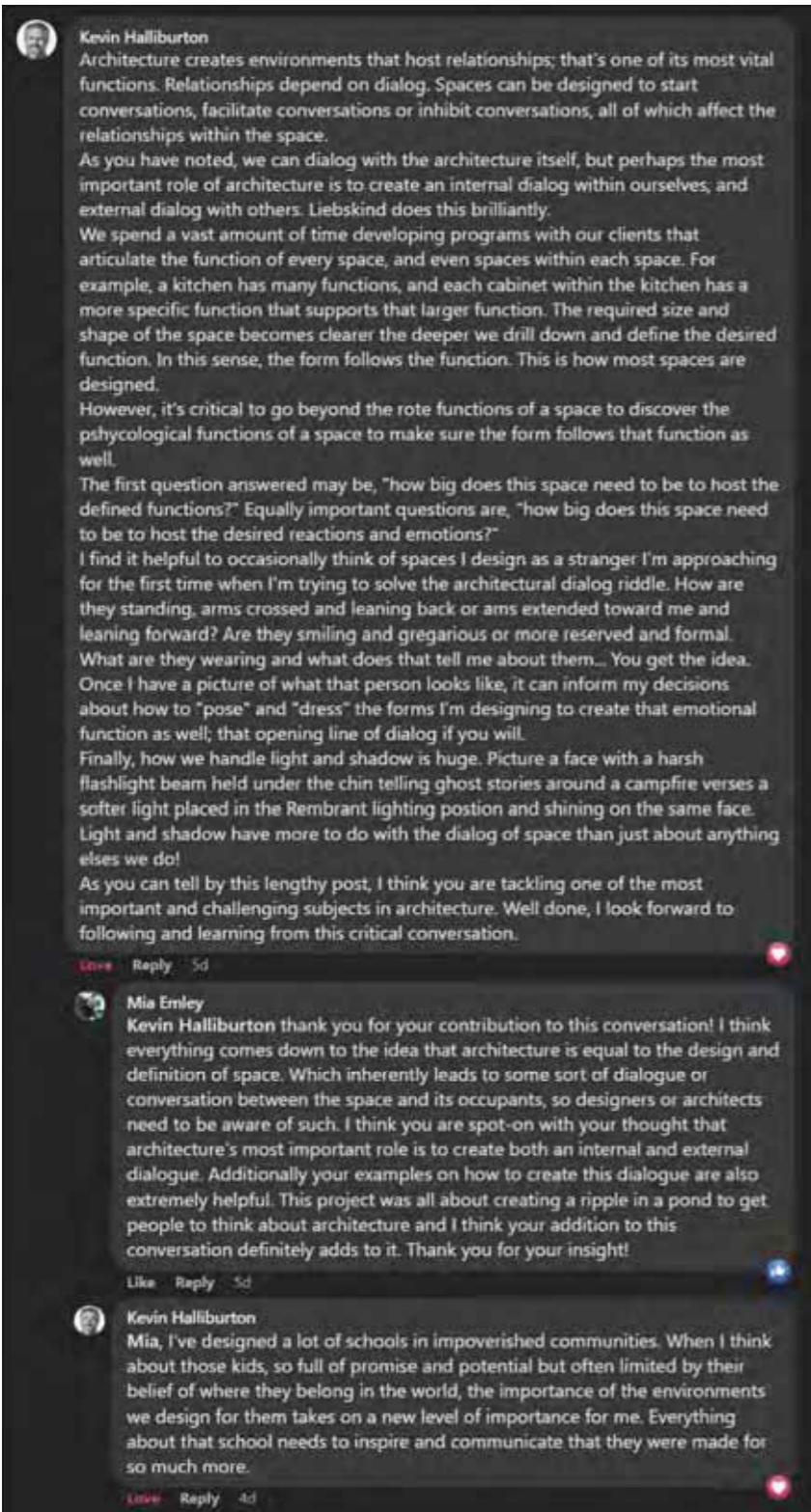
In total, I received ninety-three Facebook comments with my two post formats. Due to the large sum, I will be displaying the commentary highlights. These conversations are organized into three categories. 1) Conversations with Architects, 2) Conversations with Architecture Enthusiasts, and 3) Conversations with Non-Architects

1) Conversations with Architects

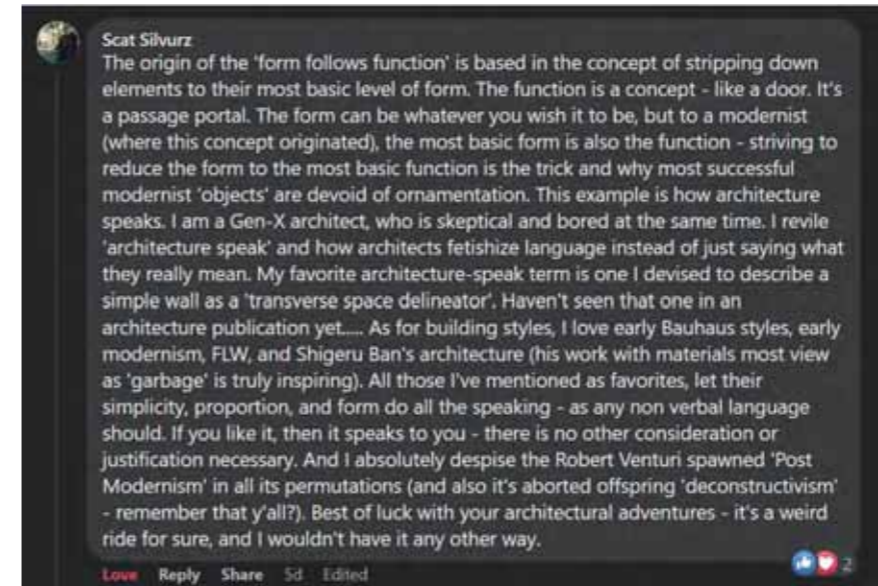


93
Facebook Comments

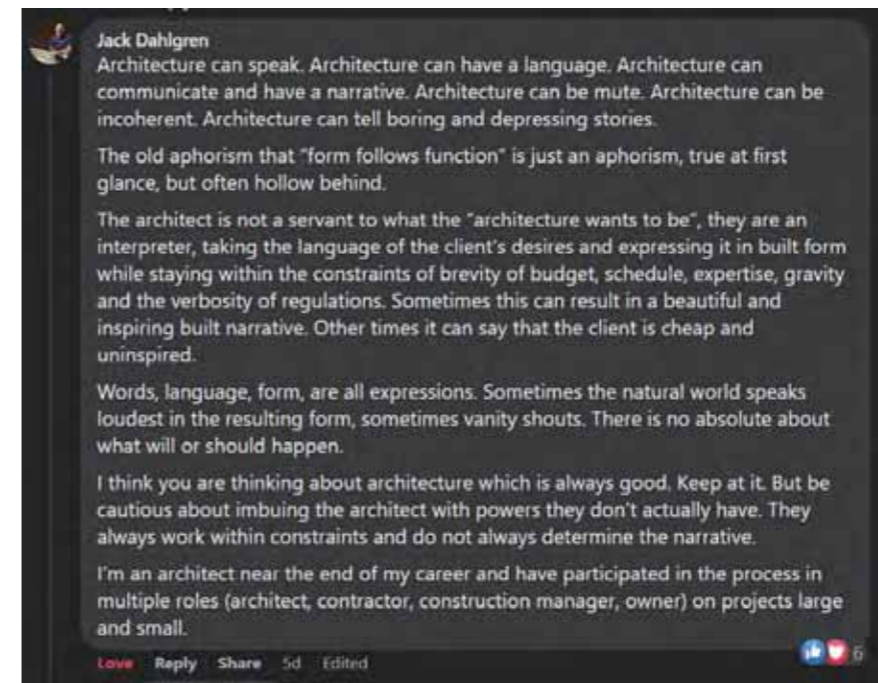
“If done well, the resulting architectural prose will clearly speak to the user the intended purpose of the building in an aesthetically pleasing and functional manner.”
- Chas MacPhee



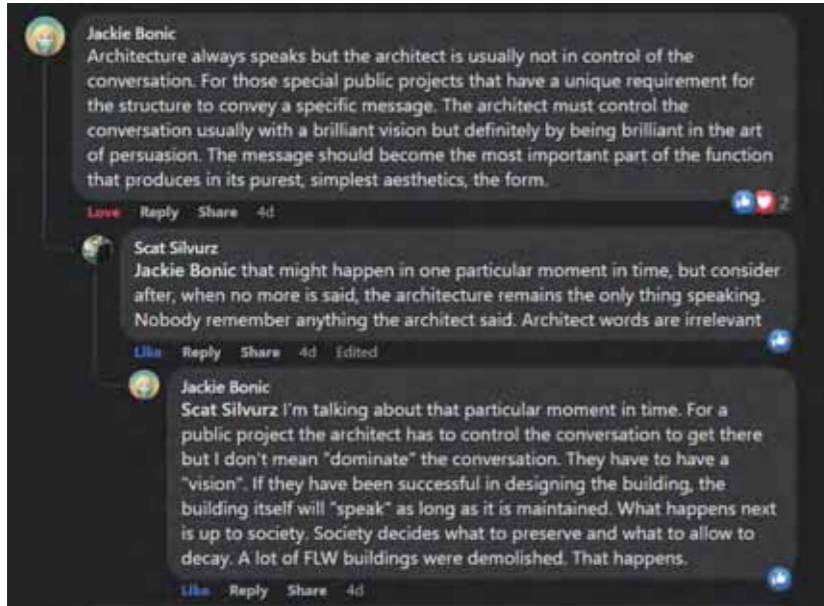
**“We can dialog with architecture itself, but perhaps the most important role of architecture is to create internal dialogue within ourselves, and external dialogue with others.”
 - Kevin Halliburton**



**“The function is a concept; like a door. It’s a passage portal.”
 - Scat Silvurz**

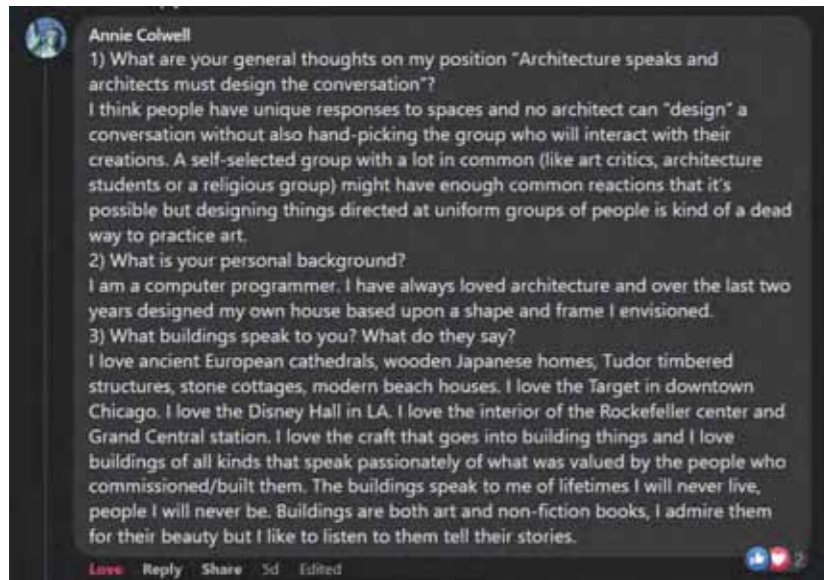


**“The architect is not a servant... they are an interpreter”
 - Jack Dahlgren**

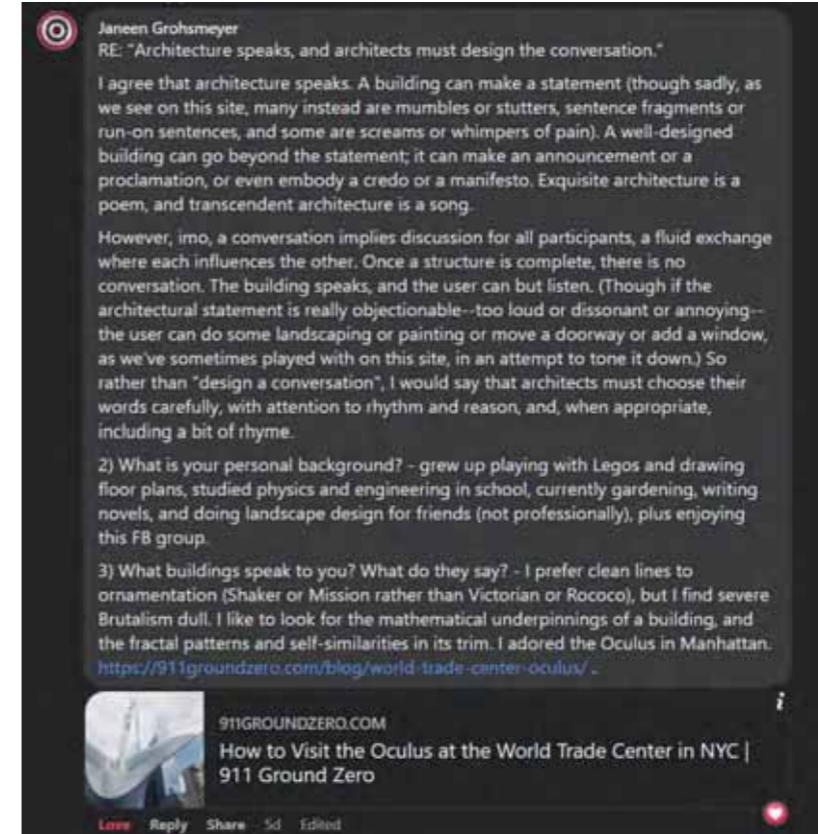


“The message should become the most important part of the function that produces in its purest, simplest aesthetics, the form.”
- Jackie Bonic

2) Conversations with Architecture Enthusiasts

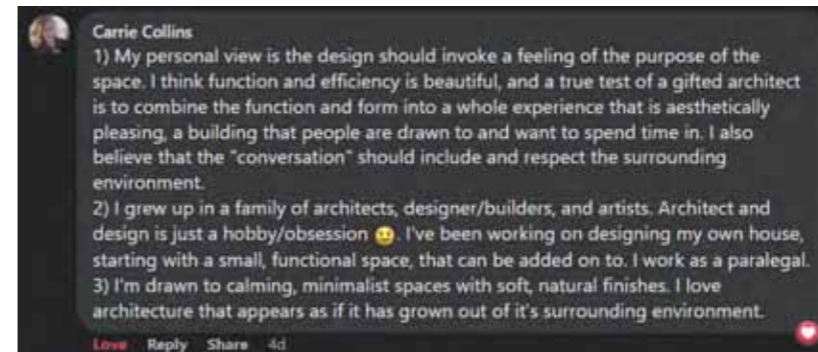


“Buildings are both art and non-fiction books. I admire their beauty, but I like to listen to them tell their stories.”
- Annie Colwell

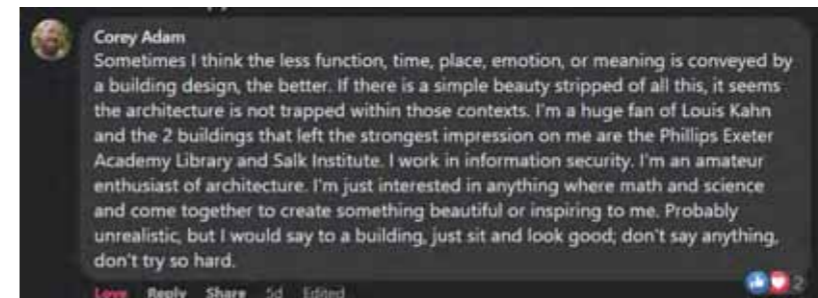


“Exquisite architecture is a poem, and transcendent architecture is a song.”
- Janeen Grohsmeyer

“Design should invoke a feeling of the purpose of the space.”
- Carrie Collins



“But I would say to a building, just sit and look good; don't say anything, don't try so hard.”
- Corey Adam



Shannon Barger
 1) For point number one, I do agree that architects must consider the subtext when they create spaces we exist within. I think the reason architecture speaks and architects can shape the conversations is because of form following function as precursor to intellectual design. People without a notion of the "rules of design" first designed for their needs, and certain forms left an impression. It is the same way we might feel sentimental for the thatched roof of a country cottage or the low, quaint charm that followed the Sears Kit homes of the early 1900s, in ways we can't really describe. Design that first fulfills the need, the needs being abundant and keeping in the warmth and the damp out of the cottage, the affordability, portability, and personal freedom of homeownership with the Sears home, and does so successfully can motivate us to seek it out. It can also do so unsuccessfully and push us to try something radically different.

2) I'm simply an enthusiast who likes to watch and read about design trends and styles from a historical perspective.

3) I approach architecture often from that place of sentimentality particularly for designs that came about during the 19th century to the mid-century period. I enjoy buildings of wide variety from the hand-carved and human-touched Prairie and Arts and Crafts Movement to the too sadly maligned Brutalism of the 1970s. I love how each building and style has its own story.

Susan Robinson
 Please excuse my stream of consciousness rambling.
 Add Phil Freelon to your architects who try to tell a story as well as Mary Miss who is a sculptor reviving the idea of architectural artifacts.

I think the discussion of the expense of impractical should also be considered. Frank Gehry has a fascination for the shape of fish, but is a fish building easy to take care of? Who repairs the roof, polishes the metal, caulks the triangle windows? I'm a lapsed architecture student who now designs kitchens. The disparity of the distribution of wealth and flaunting it in both building cheaply/poorly for the masses while absurdly like the Versailles of Orlando, FL should trigger its own discussion in form/function.

Should we build an office or library that is one gigantic ramp. It's accessible, but also impossible to furnish. Should we cover it in glass so that it confuses birds and acts as a solar reflector that burns a particular spot every day. Should you build on top of a stream, so that you can test improperly poured concrete and collect mold, but it will make you famous. I spend my day deciding if 3" gets wasted for a decorative end panel or used to house more items, or if it's a necessary gap so that a door will open. I curse every architect who thought it was a cute idea to put angled and curved walls in a house, so that rectangular furniture won't fit.

Monica Weber
 Susan Robinson no truer thing said. I am a retired architectural designer, drafting modest homes, additions, and outbuildings in a rural area. It's amazing to witness all the terrible buildings designed by highly trained and educated people. And here I am with my trade school degree and some books on architecture. I rail against the storm. I'm glad people are having these conversations but they are of little consequence in my world.

Scat Silvurz
 Susan Robinson in my early days, I worked for a mechanical engineer sound duct layouts "those architects never leave room to run the ducts" was a common refrain. I learned real early how important consideration of other trades is vastly important and oft overlooked

“The reason architecture speaks and architects can shape conversations is because of form following function as a precursor to intellectual design.”
 - Shannon Barger

“Frank Gehry has a fascination for the shape of a fish, but is a fish building easy to take care of?”
 - Susan Robinson


3) Conversations with Non-Architects

William Ellis
 The concept of form follows function is a bad one. It conflates architecture with engineering. The result is often ugly or boring - for example, the generic post WW II high rises all over the world.

Luckily, Sullivan did not follow the concept himself. First, his buildings are full of decoration - often Art Nouveau-like in their lavish detail - that would be extraneous if he had. His decoration is usually among the best things about his buildings.

Second, he departed from the concept in structural elements as well. If one looks at, say, his great Prudential Building of Buffalo (also known as the Guaranty Building), it is obvious that the overhanging cornice is a mannerist gesture and not especially functional at all. But it works aesthetically; without it the building would seem bald.

As for decoration, here is some from that very building. Functional? No. But who would want to strip it away? Mies van der Rohe, perhaps, but then Mies was the architect Venturi had in mind when he wrote "Less is a bore."



Rebekah Sapelli
 1 & 2) I find your position interesting. I have a Bachelor's of Science in Interior Design, so I come at it from a different view. For interior designers, we mostly work within the confines of existing architecture, which is sometimes not accommodating. Yes, architecture speaks, but it is not the initiator of the conversation; the architect, their worldview, their ideology, and their social & physical environment are. Often, defining architecture styles were a response to the world or a rejection of preceding styles.

3) My personal style is a mixture of different styles: Arts & Crafts, Art Nouveau, and the sensibility of minimalism. I appreciate hand crafted objects of Arts and the natural motifs of Art Nouveau, and I like to keep my spaces tidy but welcoming. I look at buildings and see a product of their times, a physical manifestation of the zeitgeist of their eras. If buildings could speak, would they whisper of unrest, scream their rebellion against old ways of thinking, or entice with familiarity?

Evelyn Wood
 1) Architecture speaks, but too often, what it says is, "I was designed by a narcissist who was far more interested in status than in form or function." Buildings are not (or shouldn't be) built for a momentary thrill. Unless the design is truly transcendent - Empire State, Chrysler Bldg - erecting something awful that the rest of us are stuck with for decades is a sociopathic act and should be treated as such.

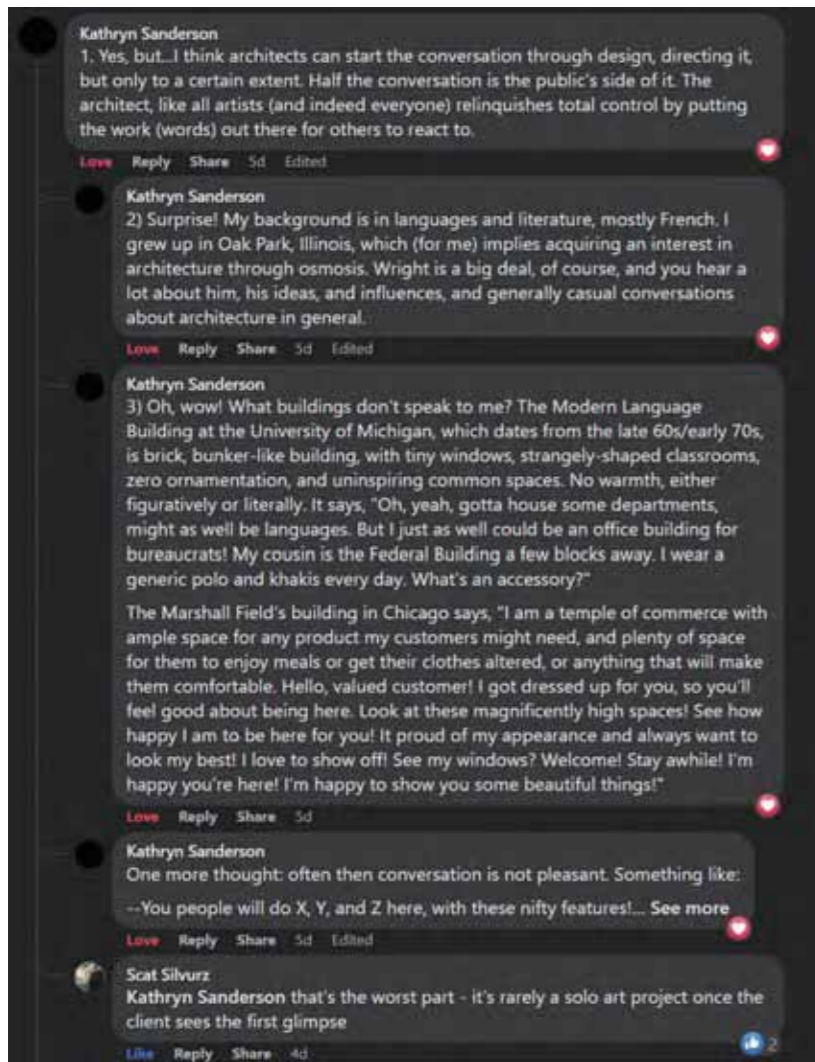
2) I am a lawyer from a blue collar working class background who went to expensive schools on scholarships.

3) Buildings speak to me based on their grace and utility, and their fitness for their surroundings. Dropping a corrugated nightmare in the middle of a neighborhood of mid-century ranch houses is obnoxious. The local library is a brutalist box on the historic register that screams "this crummy city doesn't deserve anything better than a concrete box."

“The concept of form follows function is a bad one. The result is often ugly or boring.”
 - William Ellis

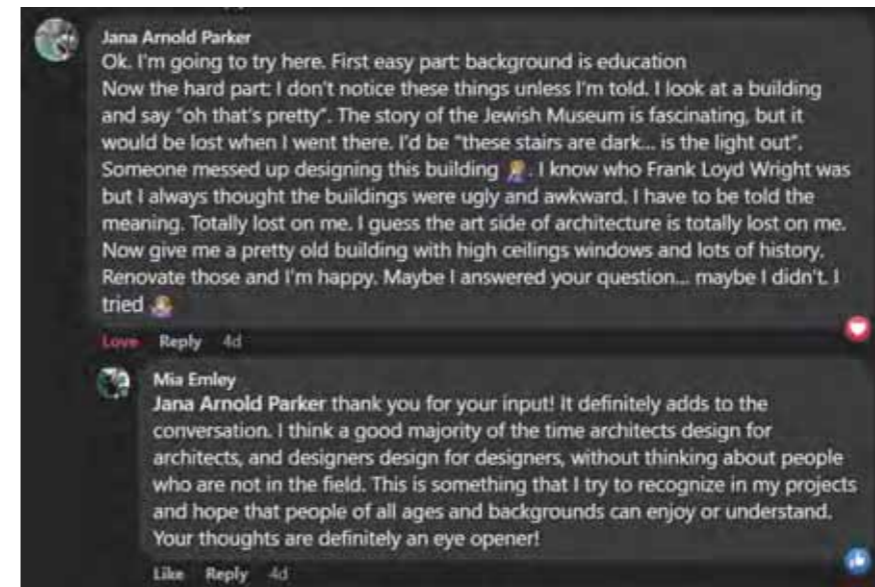
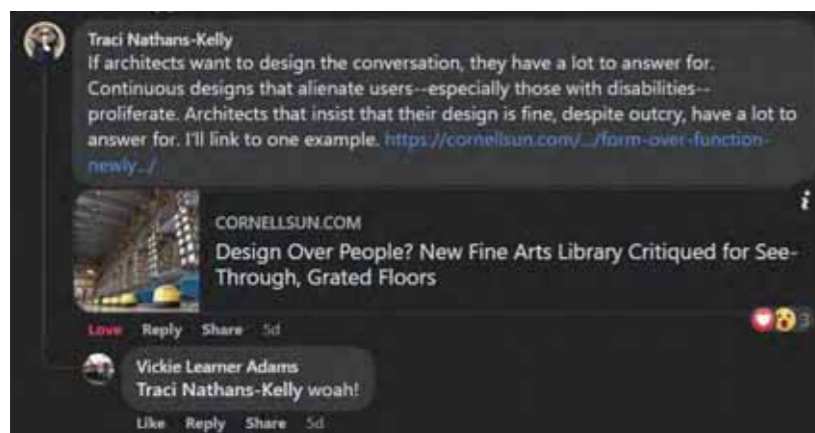
“Architecture speaks, but it is not the initiator of the conversation.”
 - Rebekah Sapelli

“I was designed by a narcissist who was far more interested in status than in form or function.”
 - Evelyn Wood

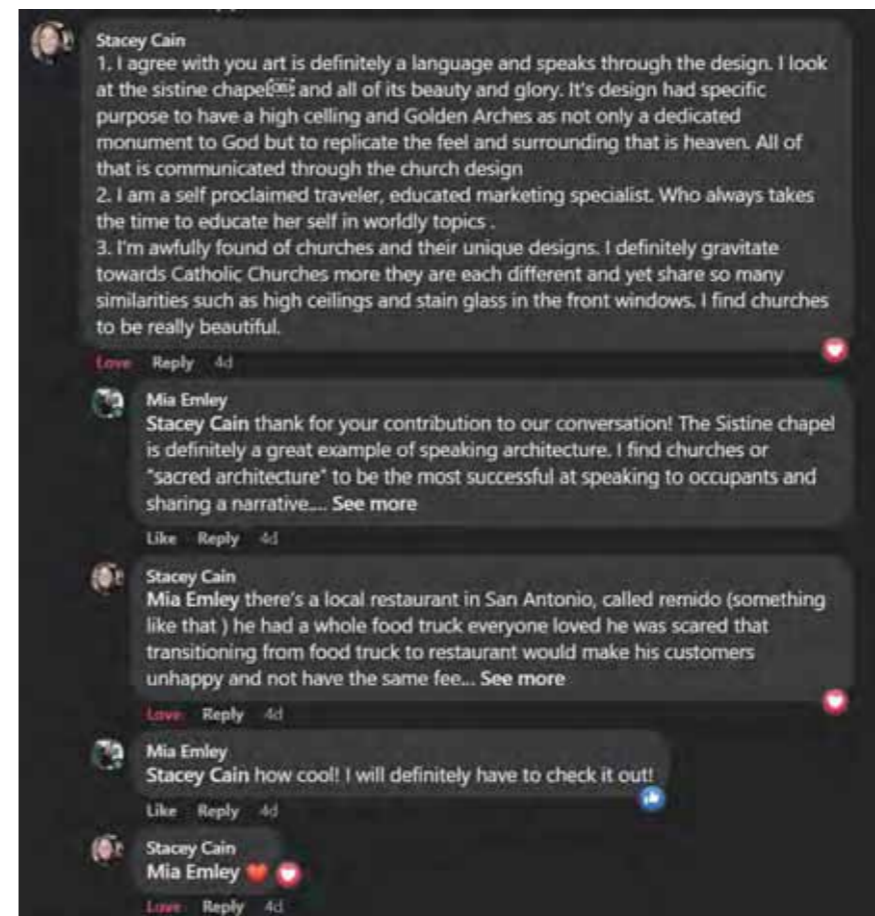


“Architects can start the conversation through design, directing it, but only to a certain point. Half the conversation is the public’s side of it.”
- Kathryn Sanderson

“Architects that insist that their design is fine, despite outcry, have a lot to answer for.”
- Traci Nathans - Kelly



“I don’t notice these things unless I am told. I look at a building and say, oh that’s pretty.”
- Jana Arnold Parker



“Its design had a specific purpose to have a high ceiling and golden arches as a monument to god but also to replicate the feeling of heaven.”
- Stacey Cain

Housing for Students
By: Damaris Cervantes

40

HOUSING FOR STUDENTS



The government, colleges (school districts), and communities need to work together to offer a housing plan that works for students. A plan that includes a detailed study of the appropriate sites for the buildings, typology and their surroundings. Consider the number of students who enroll each semester in the universities and know exactly where this type of housing is needed. Architects and designers play a key role in shaping this situation, because they will be the ones who define what type of space will be offered and how students utilize the space (use architecture as a solution to student housing with the design and construction of new spaces for students). Include students in this planning, know about their needs and desires: create the possibility of designing and offering spaces that are more suitable for their use. Make them part of the plan and the process for the development of student housing, talk to them and find out what their accommodations needs are.

"The most pressing problem of college housing is that there isn't enough".

According to Housing matters, college housing and rents have increased, making both on – and off. campus housing options increasingly unaffordable.

In recent years, the number of students enrolled in universities has been increasing, forcing universities that did not have dorms to consider the option of offering them, due to high demand, low availability and high rent prices on this type of housing. It is important to incorporate student houses into the college program now, because it is a vital element of the whole.

Universities are not offering enough housing for students, and colleges students now are looking for housing for the next school year, and the indications say that it won't be easy. Students are forced to stay with their parents and travel long distances to attend universities. They are even asked to wait one more semester and then the university will have a place to live to offer them. Some of these students spend days or weeks sleeping in their cars or share small houses with more than 2 or 3 students. Design standards in student housing are changing and have become more demanding, because campus residential house has changed dramatically, today students ask for better places to live.

- Enrollment has exceeded over the past decade; therefore, the universities have had problems to offer sufficient housing.
- College housing costs and rents have increased.
- School funding has decreased.
- Less public support for colleges and universities.
- Students have higher GPAs and graduate rates when they live on a dormitory.

13%
School founding decreased on 2016 .

17%
Nationally, rents have increased since March 2020.

“
it's not just the offer to simply put a roof over the student's head and think later about what is to go under that
”

I have read your position and I think it is essential that affordable housing with amenities should be available in close vicinity to the university that a student goes to.

As for the typology, I am aware of the hostel type buildings in my country that are built near university. I think they can work well as they have living spaces or rooms and spaces like shower and toilets built as common area on each floor.

As for participation of students, it is hard to achieve as it can only be possible for the students that live within that city. I think the best design would be to have amenities like grocery store, gym, clothing shops etc. Near the housing area as convenience is essential for a student. -- RN

- The type of bedroom will depend on the area where it is going to be built (zone requirements and space). Of course, it is important to include amenities that facilitate the student's stay. Talking directly with them to define the spaces that are required could be a good start.

I would just add:

Considering the actual ecological challenges we face as a society and the fact that student are on a tight budget, it is important to think about the efficiency of student housing(heating/cooling efficiency to reduce ecological impact and bill price for students). -- (AC)

- Sustainable architecture is an important issue to consider. It's not just putting up a building for students to live there. We must consider all the factors that may affect the construction of this building and its surroundings. Perhaps with the implementation of Sustainable Architecture or methods that help reduce environmental damage and energy reduction, it can be possible to reduce student housing costs. Have the necessary analysis / studies to determine what can be applied where.

“Student housing design standards are growing more complex and demanding every year. Installing bunk beds and ergonomic desks in every room of a multistory residence hall isn’t enough anymore”. (HMC Architects)

“Colleges and universities face some major barriers to filling affordable housing gaps, but they do have options. Schools, local governments, and states can plan for long-term options to fill the gaps while addressing student need with short-term solutions”. (Housing Matters).

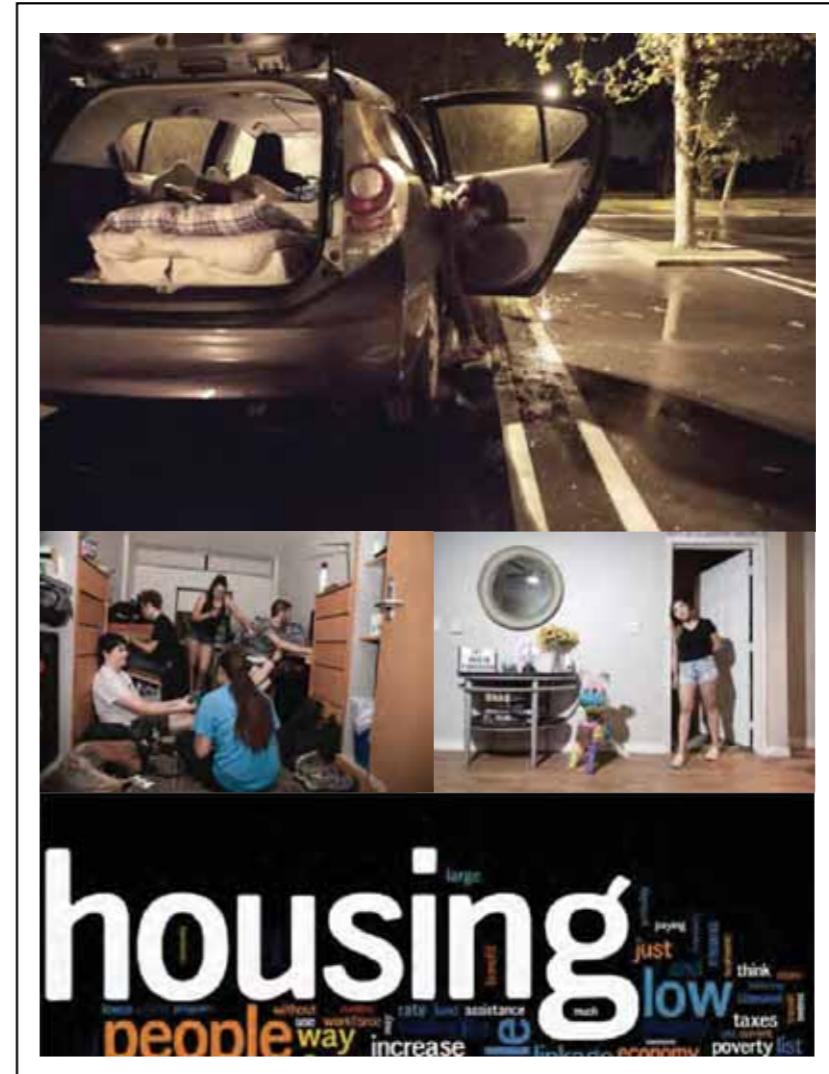
2003

2012

The use of debt in public universities doubled.

2020

14% of students experienced “homeliness”.



“Extensive and expensive housing facilities can no longer be viewed merely as series of convenient pigeon-holes in which students can be filed for the night”

(Book: Colleges Students Live Here)

“Another way to make increased student housing development more feasible is to up-zone campus-adjacent areas for high-density, mixed-use development”. (Housing Matters)



“Students who cannot find adequate, affordable housing near their campus or cover their living expenses through financial aid or other benefits may compensate in ways that make less likely to graduate”.

Student housing should be close to school because transportation is difficult for students.

I'll be cautious about consulting students because they are too young and full of desires that can be overwhelming to Architects and Designers to fulfill their desires. As everyone does, they change their mind too quickly. Time is of the essence. Architects and Designers were also students at one time, so they could use their experiences as students in the planning and designing process. (JL)

-- Having student housing near universities is very important. Many of the students who decide to live in dormitories come from other states and/or countries and do not have their own transportation, therefore the ideal would be for this type of housing to be near or on campus. Involving students to decide the type of housing to design is important but they would only be representatives of certain committees or careers, but of course it would be a starting idea.

Student housing should be close to school because transportation is difficult for students.

Typology: Small apartment for an individual student with 450 SF, 8 units per floor, and three stories. For a total of 10,800 SF of living space in addition to sidewalks, MEC space, etc. Each unit is one bedroom with a small closet, private shower, toilet, and a small kitchen with essential appliances, like an electric cooktop, a small refrigerator, a microwave, some cabinets to stack food, and a little living/study area. Natural light will be considered an essential fixture to the unit (Double Window).

Surrounding: needs to include sufficient landscaping for a sense of space and calm. Locating near places for shopping and social life. Sufficient parking spaces for those that have their transportation I'll be cautious about consulting students because they are too young and full of desires that can be overwhelming to Architects and Designers to fulfill their desires. As everyone does, they change their mind too quickly. Time is of the essence. Architects and Designers were also students at one time, so they could use their experiences as students in the planning and designing process. sufficient parking spaces for those that have their own transportation...



My point of view might be little bit different as here in San Antonio from the day I landed I had a big support of my uncle for everything. I live with my uncle and so I had not passed through the difficulties which you all might have gone through for finding the place to stay and transportation and all other stuff.

Though I have not passed through the same situation but i am very much familiar with all the issues an outsider face in the new place.

Few points:

- From all of my friends who have come from india to united states for their studies, have their relatives living near by them or they might have selected their universities near to the place where their relatives are staying.
- So there might be a possibility that though we are international students but we might find a place to stay with our relatives. But if there are no relatives then definitely the idea what you are proposing is great of having a place where students can live together and that place can be near to the campus so the issue of the transportation is gone. Another thing is they can have a grocery store in that living facility so that would be great for the students.
- This place can be a great opportunity to know more students from the new place and as it is for students so i think security of the place should be taken care of. (HV)

22%

of university students in the US live in on-campus dormitories

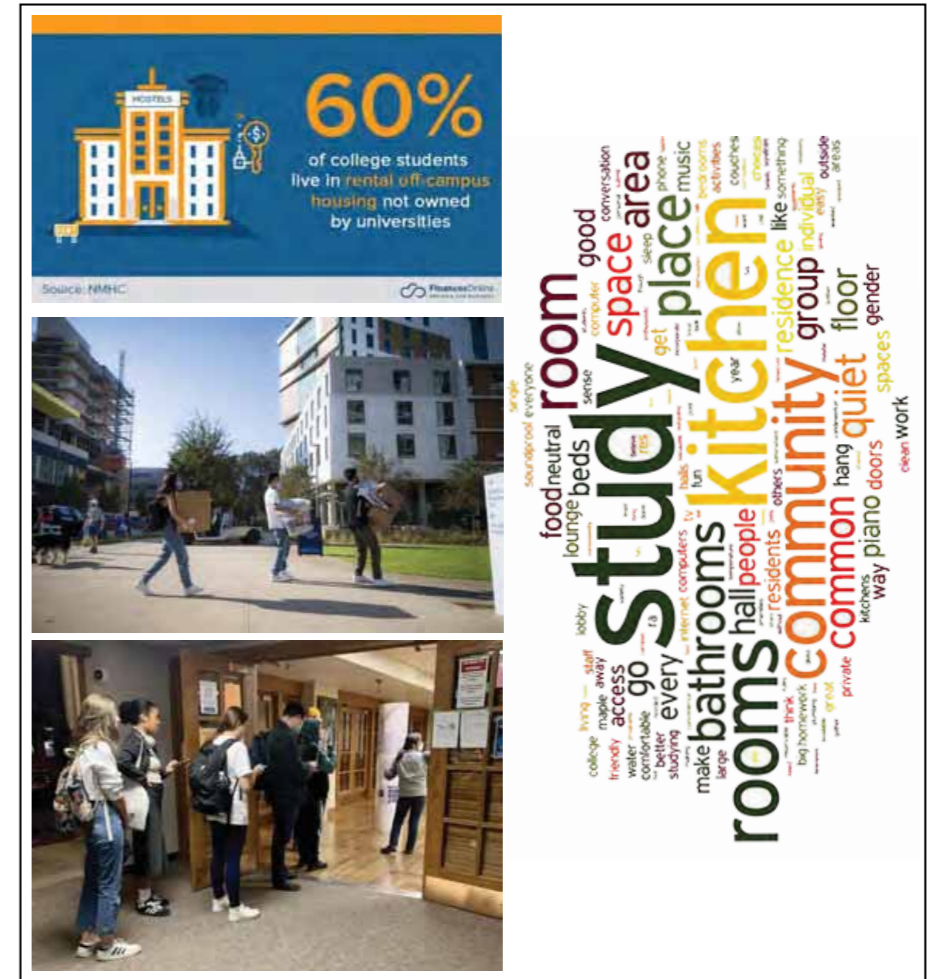
55%

of US university students live in other types of rental housing

One of the concerns is that when all the bodies like campus and government comes together it should not eventually turn to a hostel because from my experience, here students want to live their life in their own way with all the freedom. (HV)

-- It is true that not all international students go through the same situation, some of us are lucky to have family or close friends to support us. But as international students we for sure know someone who has gone through housing problems.

Again the detail of transportation, a very important point; dormitories need to be on campus or as close as possible, since not all students have their own car. Offering a grocery store inside the dormitories would be an interesting idea to contemplate, analyzing whether or not this is feasible in the area.



“For some students, the lack of affordable housing could mean the difference between going to college or not”. Long Island Business)

Organic Architecture
By: Crystal Wright

41



Following interview was conducted with Pamela and Scott Carpenter. They are both Principles and Owners of Seventh Generation Design, Inc. Both Architects have 40+ years of experience in Architecture, Interior Design, Historic Commission and Preservation in San Antonio, TX.

What is your position on this topic?
What is your occupation? Any experience in terms of design?
What comes to your mind when you hear Organic Architecture?
What has Organic architecture done and not done in society?

Scott: So what is my position on the topic? And listen to the topic and that you're proposing or opposing here, specifically the sort of inclusivity in architecture. I think that is a valid concern, because so much of the history of high architecture has been the work and the expression of the elite, of the powerful. And your comments about the vernacular architecture is at the opposite end of that, right? It's what has been built by the anonymous, largely. Just move through a sort of craft tradition using locally available materials so it's inherently sustainable

Pam: And more survivalists.

Scott: And regionalists. Because it's drawing from that. And I think there might be actually clues to how we might have architecture be more inclusive through a re-embracing of the vernacular because architecture has largely become seen as a product, like a Dixie Cup, or a car, or something like that. It is sort of a disposable commodity, rather than an expression of culture.

Pam: Yet the material, it's more capital, it's more business and for profit oriented. Development emphasis on the development and it's a race to the bottom in materials. If you look at a lot of the products out there.

Scott: Yes, how can things be done that's cheaply and as quickly as possible.

Both: For the maximum profit.

02%
 Built by Architects

“
And there's nothing wrong with profit, but if that is the sole gauge that you're looking at you'll lose things like the cultural component, the relevancy to people's lives.
”



Crystal Wright

Scott: And I think another element to that that sort of commoditization of architecture has been that architects have largely cut out of that. They're not guiding a lot of those decisions that are being made. They're brought in later in the process after land has been acquired and financing has been set up, things like that.

Pam: The marketing and branding has happened

Scott: And the role of the architect has been increasingly marginalized in this process where you look at the history, even though the architects' patrons were the elite, they were also seen as some of the most influential people in their respected societies. And that is no longer the case. The architect is now window dressing, and brought in just to...

Pam: Right, and the architect isn't solving this problem anymore. It's the government, it's the Department of Housing, it's Housing in urban development. It's a social political. It's not a professional endeavor.

Me: So, you don't think it's at our level?

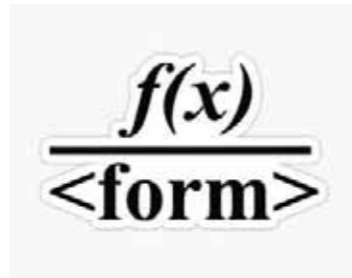
Pam: Yeah, I don't. I think, one, the margins the architect's work off of now. There's so much competition and just to stay in business. You have to work with before profit. Unless you work, maybe, you were a social architect. Where you work with the city on city projects that have bonds or are subsidized in some way. Because, otherwise, I don't know, how would we do a "Not for profit" project and stay solvent. I don't know that would happen and who are the partners. It's more like an NGO or a nonprofit or that's how I see it.

Scott: Right, so when I am of my idols is Sam Mockbee. Yeah, he's now passed away and he's the one who established the Rural Studio. And I think he tried to answer that question and so his answer was he had the high tier, Elitist clients that he did work for his bread-and-butter work.

But his passion was in education and in helping the lower end of the spectrum and he had to do that almost as a sideline

Even though, for us, we really identify him with that movement but that was a secondary track to his career, but he definitely tried to instill that idea of the Citizen Architect. Where you have a larger obligation to society than just simply making safe buildings that are economically viable for your clients. I

1896



2022



don't know if we have gone a quite bit off the topic, but I think that's my perspective on that first positions of the topic. That you are talking about is that if architects are only getting to influence 1 or 2% of the built environment right now due to construction and in that role, we're playing a very marginalized role. It's a very challenging type of thing, you have to find those unique clients that are willing to do that. Sometimes, that is a city of municipality, like I was the project architect for Haven for Hope, and that required the consolidation of 60 different entities to come together and all pull on the same side of the rope to try to address the issue homelessness here in San Antonio. It's been you know a mixed bag.

Pam: What is what comes to mind when you hear organic architecture? To me, it's not the modular stuff. I think your last class or project it was more modularity and I think organic is like from the Earth. It's influenced by sustainable, reusable, regenerative materials, or energy. I mean, it could just be that what keeps the building fueled is organic like solar, reclaimed water, so could be that aspect of the building. I think it's recyclable or could it dissolve, like what's left after it dissolves? That's organic to me if it goes back into the Earth, and is wood or a soil, silicone, I guess, you could crush up and make it to glass. You could recycle the metals, like is it all recyclable? Could it all go back to the Earth? What's left? Plastic, anything plastic to me is not organic. Anything oil based that's refined? Even like food what's organic food? It's not refined, so if it's something that's refined or overly processed then that's not organic.

Scott: So, I know you studied the organic architecture and its roots. And I think that is a term that probably not a lot of people associate with a particular style, to hear people, particular innovators. So, I think a lot of what Pam is talking about, is that sustainability and resiliency and Biophilic type of architecture that actually takes its cues from the organic world. That's becoming increasingly harder to do, even though we're trying to be more conscious about sustainability, a lot of that has become just a sort of marketing gimmick. And has truly sustainable architecture is something that's very far outside the reach of most people because they are not willing to put the kind of energy in and resources into achieving it. And it's also going back to that earlier comment about how fast can things be built, how quickly can they build, when you are having a less skilled labor or more things have to come sort of preassembled. We're relying more upon mastics and tapes and synthetics and goop, rather than construction details that actually require a high degree of craft to execute, but can last centuries. So that kind of works encounter to the whole idea of something that sustainable because one thing that makes something organic is sustainable is that it can be sustained over a long period of time. That's why I'm interested in Historic Preservation because it is a form, it's an aspect of sustainability's. And what is more sustainable than reusing a building and adapting its use?

Me: So, less footprint in its use.

Less of the building footprint and it also has those added layers of culture and society and the stories of community wants to talk about themselves.

Scott: So it's not just simply a materialistic, you have preservation of resources, but it's also a preservation of societal values and the stories that are collective memories that we want to have for communities. The other thing that comes to mind when I think about Organic Architecture is actually organic forms. Forms of architecture that take on, mimic by a degree, as it take on kind of organic forms. Your project that you did, I have to kind of disagree with Pam a little bit because part of what we see in nature is sort like a cellular development that's repetitive so there's a modular aspect to a living organisms that someone once said that, "nature isn't complex, it's intricate." So you think about like fractal structures, it could be in the branching of a



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tree, the system, the mathematical proportions of its branching that goes all the way out to the structure of its leaves is actually a very simple mathematical proportioning. But, when it's put together into this complex organism, becomes very intricate.

Pam: But I guess the thing is with architecture, it's always the box it's always the Box. To the point where we will joke about it and say, big dumb box. and it always comes down to the box, and so you look at some of the things up in New York that they're doing that are organic and are highly irregular in shape but those aren't organic.

Me: It doesn't sound to be very inclusive either...

Pam: Yeah, New York is a whole different animal of Elitism, but I guess you're right. It's like is organic a form because, I would exclude the box. It's just been so overlaid by so many architects through history and overtime that I don't see that as Organic because it's not... I mean ...

Look at the International Style, Le Corbusier, it always comes down to the “box”.

Scott: Yeah, but look at Corbusier and you look at his habitat building, his boxes. But how they're assembled in that you can enter at Mezzanine level and go down near each space is 2 stories and they're locked together with the circulation down the middle. There's a real inventiveness to that. Even though you're basically riffing on the box, in that case. It's that music, music is essentially made up of individual notes it's only until you really compose them into a recognizable sequence that doesn't become music

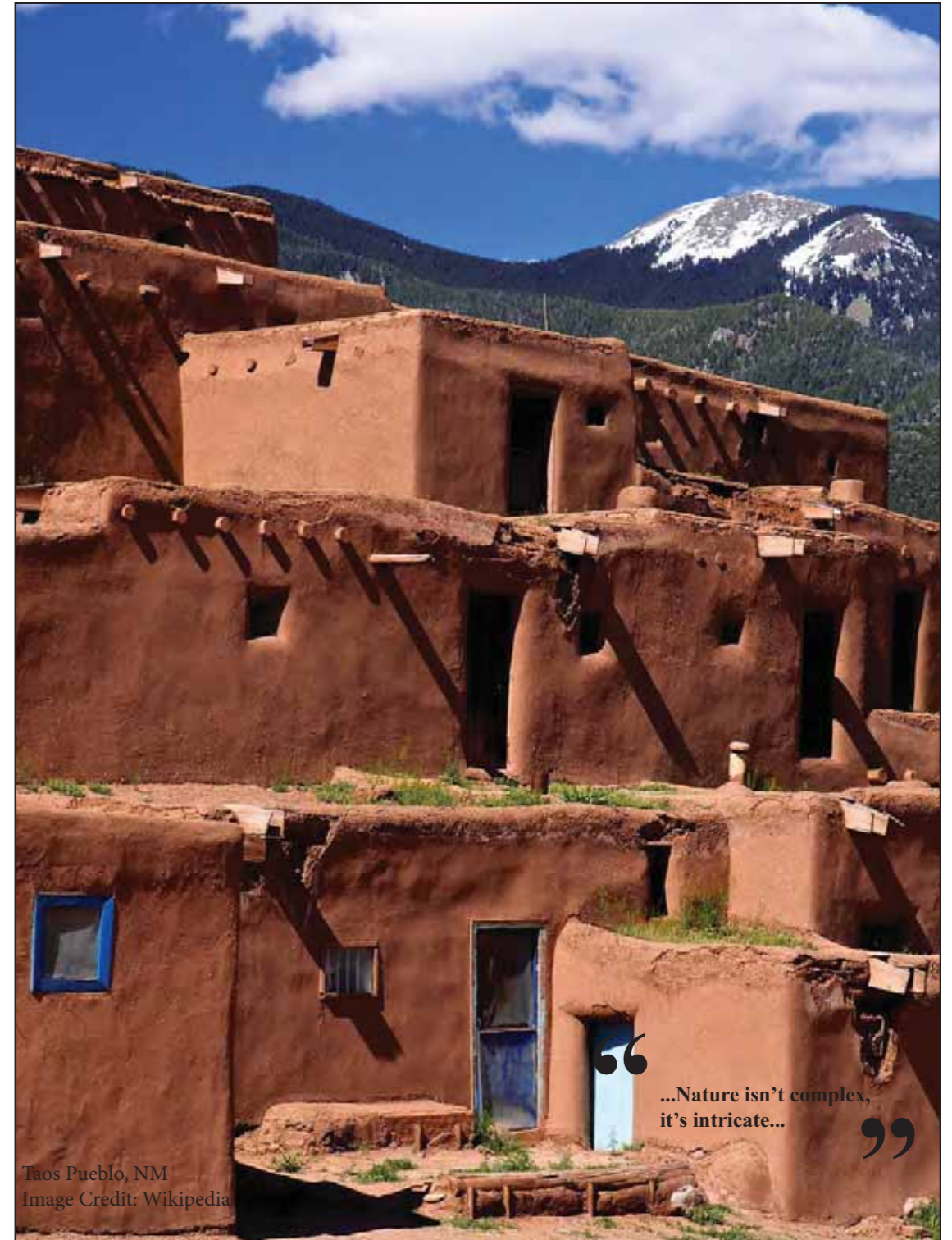
Pam: OK, so then is the box so recognizable to us that we don't view it as organic anymore? It's just so vernacular? or it's so predicted? Or because of codes and for economic forces. it's all we can afford to build and so it's just so hackneyed.

Me: It's so much more simple to make and build.

Scott: Yeah, to me, that's an outgrowth of what are



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Taos Pueblo, NM
Image Credit: Wikipedia

“
...Nature isn't complex,
it's intricate...
”

the materials being used, right? If you look at an Adobe Village

Pam: Right.

Scott: It has an organic curvilinear plastic aspect to it and it's very, very vernacular, it's very hackneyed and tired, worn. And yet, it has a great charm and sense of belonging and of place-making. If you're taking a bunch of prefabricated materials that are built off-site by an industrial complex of the building industry that are delivered in on trucks, and slapped down, and put together by a low skilled labor, you're going to end up with ... I guess what I'm saying ... it's a result of the materials, and the craft's people that are putting it together. The results are very specific end product. I think part of

1

Architect for every 2,900
people in the United States

what's really difficult about us imagining Organic Architecture in a contemporary setting is that so much of the organic architecture relies upon a self-reliance of other people working within a vernacular tradition to build things for themselves, and we don't do that anymore.

We've gotten away from that, right? We hire other people to build things for us or we can warrior stuff that is kind of shotty, that's not what we do all the time, right? As opposed, to you go back two to three centuries ago, when people were building their own houses they would do it in community. They have the barn raising, everyone would come and help Ray Joseph's barn and then they'd go down and help the next farmer down-the-line and it was a communal effort using local materials and skilled craftsmanship

16%

Women Principals in
Architecture

Pam: And it comes down to the amount of embodied energy expended, I think make something organic, because that's local. We're talking now about local material and local resources in local.

Scott: So, getting back to the sustainability and kind of access to Architecture. When you go to the root of modernism, one of the things they were trying to address was things like homelessness and coming out of the late 19th century, where our cities were becoming just sort of dark hellholes with a very stratified social classes, where you had the sort of, the Barons of industry. And then you have the 8-year-olds, working in the Textile Mill and going home and living in the tenement buildings that would occasionally burn down and kill hundreds of people.

And so the Modernists were trying to come out of that and say how, in a very optimistic way, can we use architecture to address some most society's woes, right? I don't think that kind of optimism is that sort of altruism exists nowadays.

Pam: But I think architects are inherently optimistic we are always optimistic like we live and create through the optimism

Scott: I agree with you on that. We as individuals, we start off like that, but I think through the process of getting things built, you're realize because you only can affect about 1 or 2% of the built environment and even in that role, you're brought in at a very late stage where you're not the master Craftsman anymore. That there for me, there's a disillusion that sets in that you realize well I can't really... I admire those early Modernists in that they had that optimism and that sort of altruism, but I'm very frustrated within how the modern architecture of a contemporary architecture is practiced. That we just don't have that kind of influencing our project on a large societal scale. We may on an individual for individual client. but is very rarely it can you influence on entire movement

Pam: And I think delivery of buildings now is very collaborative process. You need the general contractor for a project to be successful and to have its best outcome, you need to have the contractor in their early for constructability, for sequencing, for materiality, for costs, for all kinds of reasons, they're a collaborator. And, so, there's a lot of people at the table now that they're just weren't centuries ago or decades ago and now it's important to have all those players and inputs and in getting something built. And in getting something built, the city, the government,

Scott: Right, but one could argue that the more layers and the more collaboration, also, the more compromises that have to be made, right?

Pam: Right.

Scott: And the less, some of altruism, can transmit through the process.

Pam: What building is not a compromise now? All buildings, everything in my practice and I think most architects practice that we see, it's all a compromise. Whatever you see built today, there were their countless compromises made for whatever reason. It's not just, "well this is what I wanted," there were limitations, there were constrains, there were challenges, that everybody sat back at the end of the ribbon cutting and said, "Well, this is the best we can do".

Scott: Well, this is something we have to keep in mind as a profession. Because we tend to be very critical of our colleagues and you got to remember the decisions that were out of their hands that got made.

Pam: Right, let's compare to the first rendering of this building to what was actually built.

Scott: Now, one could argue that compromise and inclusion in the process can be a good thing, because it achieve some sort of ... if you're compromising you have inclusivity. That means less and less do you have that sort of definitive vision that you may be a century ago or two centuries ago. You had the Renaissance people that were designing both fortresses for the grand Duke, but also you know palaces for the King and that kind of stuff they were building for the for the masses, right? The masses were extremely excluded from that.

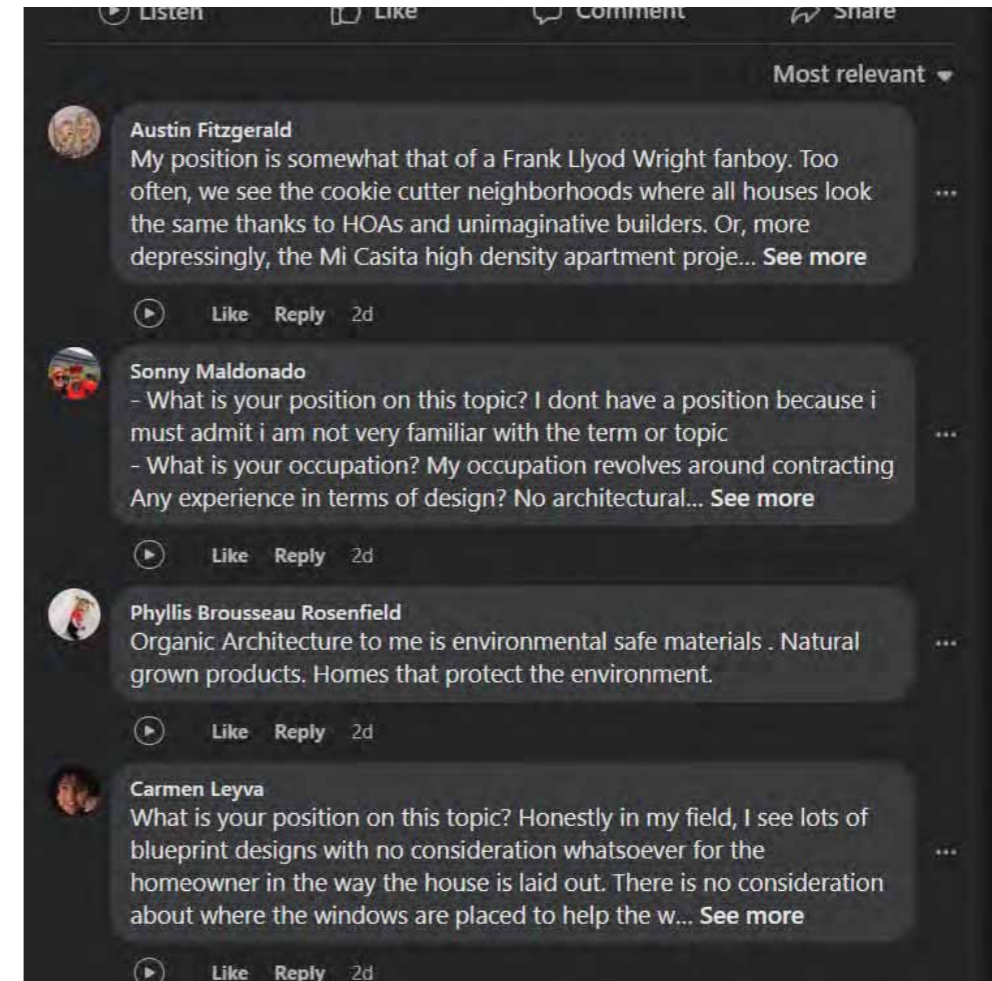
Me: The church was also part of the Elite.

Scott: Yeah, the church was an Elite patron and that's who you had to serve, where the elite patriots, if you're going to be a professional Architect or Engineer historically.

Pam: Well, in the process isn't an organic. I mean, parts of the process are organic, but the process is highly planned, it's highly organized, it's highly analyzed. Where you've got this report, you got that test, and you got this programming process, and so the process is not as organic. I mean as one of the spokes of the organic, where it's materials, process, form there's all these pieces of organic. I would say that's less organic too.

Scott: Well I know things kind of the irony, that as a society we become less self-reliant and we become more interdependent and yet, the architecture tends to try to be for the corporate headquarters or the grand mansion or something like that tries to be more individualistic, right? As an expression of that Corporation or that individual's home or whatever. Which is very different from Historically Organically Architecture drew together in community using the same materials, having a commonality of scale, proportion and those things that were driven by the fact that so much of the resources were sourced locally, built locally anonymous, largely untrained workers. It ended up in to where our cities or towns or villages or neighborhoods had an organic feel to them in that they had a continuity. Nowadays, you can drive by the Shopping Mall and you've got the pad site for the Chick-fil-A, you've got the pad site for the Starbucks, and all of them have their corporate branding and all they have their individualism. Yet, that they're trying to shout out, so these kind of ironic that we're more interdependent and yet we're trying to be more distinctive and individualistic that might cover that last question here with what it has and it hasn't done for us.

Fin



This portion was the best approach for me to have engagement with others that do not have Architectural Backgrounds to have their feedback and insight on my topic.

Austin Fitzgerald

My position is somewhat that of a Frank Llyod Wright fanboy. Too often, we see the cookie cutter neighborhoods where all houses look the same thanks to HOAs and unimaginative builders. Or, more depressingly, the Mi Casita high density apartment projects that put 8x the occupants on the same lot with no yard and little privacy with all the individualism of a cell block. Organic architecture to me means using local materials and, if the lot permits, designing the structure to compliment the natural landscape. It makes me cringe to hear about people shipping authentic travertine stone from Italy for their castle in the hill country when we have beautiful marble and limestone here in Texas. Does their "green" hybrid vehicle really offset the impact of shipping a 20 ton slab halfway across the globe? Organic architecture also makes me think of free flowing shapes, less of the harsh boxes we all live in and more 45s, 30s or even fluid curves. I don't see much of that when I browse house listings, but I'm also not browsing the 500k+ houses where you might see that kind of work. Maybe that's the non-inclusivity you're speaking of? I understand why it is traditionally more expensive for

custom design. Hell, custom design is what my company does and it's always a struggle to sell. In the days of FLW, techniques were proprietary, tools were expensive and talent was scarce. But now we have free now ledge available to all, design tools for fairly cheap, and talented people from all walks of life using them. I don't understand why we don't have more builders taking on unique projects. I guess it makes sense from a business perspective, where the custom job will take longer, be more frustrating and yield the same profit. I just wouldn't be as satisfied hammered up basic homes when I could be making masterpieces that inspire future generations.

Sonny Maldonado

What is your position on this topic? I don't have a position because I must admit I am not very familiar with the term or topic

What is your occupation? My occupation revolves around contracting Any experience in terms of design? No architecturally

What comes to your mind when you hear "Organic Architecture? Organic Architecture to me is using natural is constructing homes that are tailored to handle the need os the local environment.

What has Organic Architecture done and NOT done in society? *Failed to meet the needs of customers*

Phyllis Brousseau Rosenfield

Organic Architecture to me is environmental safe materials . Natural grown products. Homes that protect the environment.

Carmen Leyva

What is your position on this topic? Honestly in my field, I see lots of blueprint designs with *no consideration whatsoever for the homeowner* in the way the house is laid out. There is no consideration about where the windows are placed to help the wind blow when airing out the house. The layout of the house as to where the sunset rises and sets for more energy efficiency of the home. Draftsman and even some architects have not been given the *proper teaching* on organic architectural designs. What comes to mind in an organic architectural design is the surroundings of where the house or building is going to be built. I understand that the Rio Grand Valley does not have waterfalls to create something as spectacular as what Frank Lloyd Wright created with his design of the Fallingwater Residence. Yet there are other ways of incorporating an organic design the use of rounded or wavy abstract forms based on what one finds in nature. What has organic Architecture done or not done in society? Well as I've said before education is just not there or at least I have not seen it. I am hoping that future generations will decide on building an organic home.

Anthony Phillips

What is your position on this topic? I feel that we should *embrace* the organic culture. Can a building be 100% organic? I believe so and it'll be much better for the environment plus give a good appearance.

What is your occupation? Any experience in terms of design? Military, don't have much experience with the term but will study it now.

What comes to your mind when you hear "Organic Architecture? The use of the resources that are already in place.

What has Organic Architecture done and NOT done in society? Can't say it hasn't did anything. It's blended human life with our natural surroundings.

Allyson Hemby

Position: Fabulous idea! I believe we as a species should be more involved with preserving our natural environments. We're up to like 8 billion people on the Earth now. *Humans are historically destructive* and should find more sustainable ways to live. Have you ever heard of an earth house? It's a recyclable/sustainable home that minimizes the use of nonrenewable resources. Therefore leaving a much smaller impact on the environment. Great step in my opinion.

Occupation: Cybersecurity

Experience in design: ZILCH

What comes to mind when I hear organic architecture: buildings made from naturally occurring materials

What has organic architecture done and not done: I ironically answered the first part in the first question. What it has NOT done though: it hasn't become mainstream which would make it more affordable. Earth houses are EXPENSIVE.

Tania Fuentes

What is your position on this topic? I think organic architecture is something that has been lost in many ways due to the current views of modern buildings/homes/landscapes. Overtime , society has developed a specific view and format for this. When I think of organic architecture, I think of a *building intertwined with natural* itself; build within the original landscape.

What is your occupation, etc. I am Deputy Director of Educational Services and specifically oversee all Education operations in specific programs. When conducting visit and audits, I do reveiw daferly features, structure of buildings and classroom but not the architectural aaspect or the overall program.

What has organic Architecture done and not done in society? From the readings and brush up on topic- organic architecture seems to be a foundation to architecture in general. Many of the early builds were organic. In current time, I think organic architecture has lost some spotlight due to the new modernized perspective. It would seem the goal is to incorporate more Organic Architecture into new generations.

Kyle Fanning

What is your position on this topic? I would say I'm neutral or slightly agree on the topic.

What is your occupation? My occupation is software engineer. So my experience in design has been in software development - frontend, backend, and infrastructure.

If you think of organic in terms of the flow it has to transition from webpage to webpage, or even one page and just scrolling through it, why some webpages feel clunky while others *draw your attention and easy to navigate*.

When you apply organic to something being natural, in terms of software design it can apply to how software is written, organically build on the preexisting code base or completely tear out the old and build something new from scratch. How you design software also determines how efficient it run, is it fast?slow?is there an alternative to how the algorithm works and this all factors into the cost benefit analysis and what steps should be taken - the same principles would apply to civil engineering, is it cheaper to build around a tree or tear it out, is someone able to creatively work around the environment. Why some cities feel alive and vibrant and other cities give off a cold feeling because nature has been completely ripped out

What comes to mine when you hear of Organic Architecture? When I think of organic architecture. I first think of organic as the flow of something like the natural rhythm of it. In this other case organic might mean nature itself or how can you build something around a habitat or vegetation? The ability to build something without extremely modifying the existing environment

What has organic architecture done for society? I'm not familiar enough in this topic so I believe it would help preserve the environment, it can help encapsulate the beauty of nature while also allowing people to live alongside it, for example the Tobin Land bridge on Wurzbach parkway has allowed animals to safely cross while still keeping the roads intact other cases may be European countries that work with the landscape and

build around it and still have a city where people can live.

What has it not done for society? It hasn't convinced society yet, what I mean is something can be thoughtfully designed and perfectly executed and turn out very pretty but the cost of it is tremendously high, in terms of capitalism it's cheaper to work with a blank canvas versus working around an oddly shaped environment, but I can totally be wrong

Jesse Lerma

What is your position on this topic? I think architecture should resemble the local culture and people.

Architecture should also be natural and ergonomic, and technology implementation should not complicate simple tasks like turning a light switch on. For example, a friend of mine has, in my opinion, overdone the use of smart devices and switches throughout their home. They need a smartphone or smart switch that only sometimes connects properly to turn on a device or light.

What is your occupation? Any experience in terms of design? My experience is in Information Technology management and I have no experience in architectural design.

What comes to your mind when you hear "Organic Architecture? I think of architecture that is natural and 'flows' with its surroundings.

What has Organic Architecture done and NOT done in society? It has either *brought people together*, i.e. temples, churches, monuments, etc. But by the same account, these structures have also *failed to bring* people together.

Thomas Smith

Okay for my profession, I am a journey lineman I do not know much about architecture considering I work on telephone poles I believe that *3D printing* of household for low income housing is the best way to leave organic footprint on society nowadays considering the fact that you use less wood and you do not have to cut down trees, that is my thoughts

Geri Poston

So I don't really have a position on the topic. Lol

My occupation is self employed owning an urgent careband a wellness spa, both mobile.

When I think of organic Architecture I think out of the normal. Built from creative from your surroundings.

Honestly haven't seen much I would consider organic architecture in the city where I live. Haven't really looked. Honestly this is a new thing for me and *haven't really ever thought about it*

Leroy Singleton

I've no position on organic architecture. Unbiased and indifferent.

Military with culinary background estimating 21 years total culinary and 18 military.

When I hear the phrase "Organic Architecture" I think of a structure that comes together organically; naturally with minimal influence.

I've not witnessed aforementioned therefore it's cause and effect eludes me.

On a plane of existence having been in various cultures throughout my life span; the structures not tainted as much by our species have far greater persona and characteristics than basic Lego block designs. Does that make them formidable in this era? I would have to sway towards no purely due to efficiency and purpose. Technology will always hinder such a thing as we are always *hungry for more narcissistic traits of habitat*.

Again, however, I've no real feedback of enlightenment to offer.

Sierra Lard

I'm not sure its the purest, but in terms of what is pure design, unadulterated, and every detail and element designed with purpose and authentic aesthetic, organic design is definitely one of the most thorough to the point that it's future state and decomposition is taken seriously into consideration.

My occupation is professional dumb !@#%&*, but my side gig is being an architectural intern.

What it has done is bring us closer to the earth in a kinder loving manner. Remaining walls and allowing green life to breach into spaces like never before or even considered. Humans as an organic creature ourselves benefit from the raw environment the earth provides but since there is alot of it that *jeopardized our comfort and safety*, we built walls, and square spaces, and enclosed ourselves in artificial air and light and energy. We've only now have the resources and skill set to find the perfect balance between the beneficial nature and the protection of the built.

What it has not done is solve world hunger, jk, it could be cheaper to do and mass produce but the concept is too free-form and un easy

Jennifer Phillips

What is your position on this topic? I'm fairly new to the topic, so I am intrigued as to what the future holds in terms of organic architecture, and what it can do for our society as a whole.

What is your occupation? Any experience in terms of design? So I'm currently a banker at USAA. I don't have any experience in terms of design.

What comes to your mind when you hear "organic architecture" I think it's a new, innovative way to work with the natural resources around us versus working against them, and intern, could help sustain life.

What has Organic Architecture done and NOT done in society? I think the question should be why hasn't society excepted organic architecture? We know the benefits of it but why is it not as excepted?

Production of Architecture
By: Lorena M Navarrete

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Ego, Community and, Architecture.

What has Architecture Done and What hasn't it Done?



Lorena Montserrat Navarrete

Professor: Antonio Petrov
Architectural Theory & Criticism
December 8, 2022

Architecture is of and from its place. Throughout the centuries, the most outstanding building connect different aspects of life to the people. They promote an unwritten culture, a rich history, and or a symbol to a community.

**Just as monuments were built to represent a city or a country, buildings should represent the communities and the people.
Do communities benefit from the ego of architects?**

Before, architecture represented the identity of the communities. Nowadays, we have gone away from those practices, and the architecture represents the ego of the architect.

The enriched world we live in today promotes a technological worry in the understanding on the production of architecture. We have become too dependable in the use of technology that we do not understand and learn how buildings are constructed. Construction allows to build for an experience rather than an aesthetic.

An architect cannot fully disconnect from themselves and their ego, rather they should strive to use it as a source of inspiration to break boundaries while respecting and bridging cultures.

When talking about all of this, the following quote is my position. After during all my research to get to a position, I started thinking why architects have moved from the traditional ways and letting their ego take control of their designs. To further this project, I wanted to engage people in the conversation and see the different spectrums in the conversation.

“

Communities benefit from architects taking inspiration from the socio-cultural and political context and not imposing their whims on architecture.

”

In order to engage with the people about the topic, I designated two platforms to reach out. An online survey was conducted as well as in-person conversations with friends, relatives, and strangers.

The quantitative data for this project came from the online survey I made that had a total of seventy responses. I started by spreading the website through messages, group chats, a QR code, and then continued to publish it on social media like Instagram, Twitter, and LinkedIn.

To gather a wider spectrum of opinions, the questionnaire started with personal questions of age, gender, ethnicity, field of work, and region where the individuals are from. Out of the 70 people 39 were female, and 31 were male. I wanted to get opinions from multiple age groups. I categorized them from the ages of 20+, 30+ and 40+. The charts to the right show the varieties of ages and regions and areas of the participants. The Hispanic culture outnumbered the survey with a total of 86.6%, following with Whites with an 8.6%, and Black or African Americans with 1.4%, and others with 1.4%. There were multiple fields of study that ranged from business, architecture, psychology, medicine to even aviation. Having such a wide range of fields allowed for many different opinions on the topic.

Then, the following yes or no questions helped me to determine if the person agreed with my position:

Do you think technology helps architects learn how buildings are constructed?

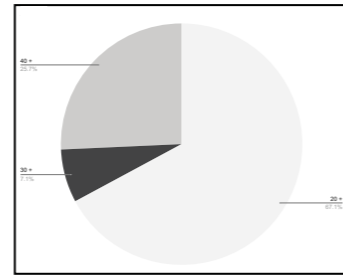
91.4%
Said Yes

Do you think that just as monuments are built to represent a city or a country, buildings should represent the communities and the people?

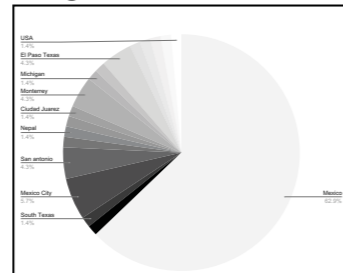
Do you think an architect can fully disconnect from themselves and their ego?

These questions help set a tone to then ask if they agreed with my position. Some friends and relatives found the questions very interesting and reached out privately to talk about the topic. I also noticed that when talking about the subject, people tend to talk about their personal experience.

Age



Region & Area



100%
Said Yes

52.9%
Said No

74.3%
Said Yes

Can communities benefit from the ego of architects?

I think communities benefit from architects taking inspiration from the socio-cultural and political context and not imposing their whims on architecture. Do you agree?

92.9%
Said Yes

Finally, I left a comment box to see if anyone wanted to contribute more to the conversation. Here is a breakdown of what they said.

Various people did see an architect as a responsible party to create buildings that speak on behalf of the community. They should create buildings according to the culture of the area, and resources.

“

Like an artist interpretations something differently through their art.”

They emphasized the importance in architecture and its influences on us and our psychological health. Architects should listen and consider the costumers and their needs. There was a comment regarding the need to build more for small communities since they are the foundations of many cultures. When talking about ego, the participants agreed that architects should disconnect, and these are some quotes.

“

Architects have the responsibility to disconnect and apply the needs of others before their drive of pure ego and idea that an architect inherently carries. This is just the norm due to ego inflating the self-esteem of an individual and it is evident in architecture all the time.”

“

I believe with the information given by a community; architects can use their ego to design FOR the community. The architect also has the ability for their ego to take away from the community. There must be a balance between both.”

For the second part of my research, I decided to have one on one interviews with my friends, family, and strangers. These were the most insightful as they were able to give multiple views about the topic, but also opened the conversation to other ideas including values, politics, harmony, and technology.



He states that the interior of buildings does portray an atmosphere of culture and comfort, but that it is a mask of interior design, and the buildings itself has no culture. He gives La Cantera Mall as an example where it is missing a cultural identity.

“It’s just a bunch of outlet malls with native plants.”
- Anonymous

Architecture must have functionality, and multifunctionality. If a design element is justifiable, he agrees that it can be part of the architecture.

Another person I conversed with believes that architecture in big cities and other countries have a better representation for communities. He gives New York and Chicago as cities where the architecture speaks for their culture.

“Landmarks like the Chrysler building, and the statue of liberty convey a meaning and the architecture near them adapted to its meaning.”
- Anonymous



The first person I interviewed was from Wisconsin and he didn’t disclose his profession but mentioned that he had worked with architects. He started by saying how every building should be designed to symbolize not only the community, but also its purpose. That architects has to be a combination of the community’s way of living and how they interacts with others. He also believed architects should design for communities or the clients’ expectations. For him, symbolism is especially useful because the color and the architecture don’t display much. The logos, towers, and crosses in churches as examples, are clear and key elements to describing a building

The second person I interviewed agreed that back then we created structures where the main thing in mind was community, and culture. He said that architects will never be able to fully disconnect from their egos because of today’s society.

“We live in a capitalist society, so now everything is more for profit.”
- Anonymous

A meaning of freedom of evolution.” He agrees with having architecture representing the community and thinks architects can disconnect from their ego. He gave an example of Japanese architecture where architects fully disconnect from themselves, creating designs that represent the community more than the architect themselves. Just like the style, he says architects should build for a community-culture appropriateness while also being efficient. He also believes people nowadays are complacent and have forgotten the true meaning of architecture.



The next person I interviewed was Hector Navarrete. He believed with the technology, architects can have different options and have more awareness of structure. Architectural designs should speak for themselves.

“Whenever you see a design, you should be able to tell what type of community it is from.”
- Hector Navarrete

If it is aggressive or not, and how they interact with each other. A building should represent and voice a community. He thinks architects should voice the community and represent the client’s interest. Also, he thinks architects can't fully disconnect from themselves because he thinks architecture should have harmony.

“If it doesn't have a harmonious connection with the rest of the community it generates noise and disruption.”
- Hector Navarrete

He believes that the architect can put his distinctive touch while still respecting the community’s voices. The ego of an architect can benefit the community. He explains, the union between the vocation of the community and the ego of the architect should generate something amazing. Because one architect always has his style and people hire them for such. They need to cover the necessities of the client with the voice of the community and their style.

His background is in business and engineering, but he has worked with architects. He gives Manolo Mestre as an example where he usually does traditional Mexican styles in his architecture. He built a house for him where he adapted to the more modern neighborhood where it was. He acknowledged the necessities of each member of the family and adapted his style to it.

He also explained how some architects are being selfish and just want their designs to be recognized anywhere they are. Tadao Ando, he says, he builds by his norms, and not necessarily building within the communities’ style. Moreover, his buildings break with Japan’s environment and traditional style. He doesn’t agree with so much disruption in architecture as he think it makes too much noise, and it is too loud.

He thinks Museo Soumaya (by Fernando Romero) displays a building that it is bold, and it strives. The enterprise bought the land, and the museum became a landmark and a future precedent for other developing buildings in its surroundings.

“When a building becomes a landmark, it is okay to create different buildings because it is in a sense becoming another community.”
- Hector Navarrete

“If a building doesn’t comply with its surrounding, then it just becomes an emblematic design.”

- Hector Navarrete

Finally, he describes Doha, Qatar as a developing country where more modern construction is taking place. He emphasizes that the construction is anticipated to last a long time and it is to create a new community. It is an opportunity to create modern styles without disrupting the environment while symbolizing a new concept, and community of evolution and pride.

The following person, Charbel Gonzalez, is an architectural student at UTSA. She thinks that buildings should not be built for the ego of an architect. For her, some architects don’t use ego, but come from a state of mind of art, and they believe that what they’re doing is considered a form of art. She thinks we are drifting away from religion, culture, and building for a community. That we are also neglecting what is good for the world with the designs and materials that we use. She says that technology can be a good source for making better decisions both in the design and construction phases. She thinks there is still a long way to go when it comes to technology and the way we use it.

“I just wish we were using the technology in the right form and not to make a building look cool.”

- Charbel Gonzalez

She wants to use it to benefit the world. She want us to come back to our old ways in architecture where designers were also builders and knew how to build from the ground up. She argues that some architects can’t disconnect from themselves due to the very competitive field that they are in. Architects regularly want to do better than someone else rather than wanting to do better for the world.

“Architects need to decide where their stance is in architecture.”

- Charbel Gonzalez

The final participant I spoke to, Mr. Izaguirre, found that culture is very important. He says that we live in times where there are many generations that are being influenced, and that people tend to voice their opinions more nowadays. He has seen a change in how new generations think and respond.

“Today’s society is more touchy feeling.”

- Eduardo Izaguirre

He thinks architects are trying to combat acceptance or finding ways to blend in with facilities, structures, and modernization.

“Architects have a bigger picture of a way or means to promote cultures and political views.”

- Eduardo Izaguirre

He thinks it is good to not voice political opinions because an opinion has value, and it can cause controversy. He states that we need to find ways to promote views and introduce new ideas in a smooth transition. For Mr. Izaguirre, architects are capable to detach from their ego, but it depends on their upbringing. The values of an individual affect their actions and ultimately their delivery. He stresses that architects should prioritize the values of designing for a community rather than to design to create a name for themselves. He encourages traditional views and importance of providing for others.



Public Interaction

Activism Architecture
By: Jacob Gonzales

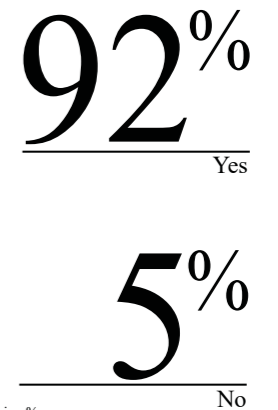
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Is architecture a form of activism? Although this may be a leading question, there is utility to the answers and responses people gave. Activism in architecture can be physical but more importantly activism in architecture is memory, movement, community, awareness, and authenticity.

The world today is convincing us if our actions are not causing friction or opposition, we then are not actively engaging in matters regarding social, political, or environmental discourse, and thus we are ineffectively contributing to the world of the great division.

Memories are a collection of thoughts and experiences from individuals past and their engagement with that past. Architecture is the framework in which these memories have and contain meaning. The architecture contributes and builds upon this past and the past ceased to appear as an immense reservoir of experiences from which human beings could draw moral and political lessons (Traverso). Our future is a presumption of the past and only continues on this path of past consequence. The future must be invented rather than extracted from bygone events. If our history is to guide us, then we must understand and use our past as a tool and not as a sequence of steps. Our human minds, 'wandered in obscurity' and the lessons of history became mysterious or useless (Traverso).



“ Can our preservation of the past be conducted in a way where the architecture is better utilize both in buildings and monuments. ”

Is architecture is a form of activism?

And if so, how and what can we do better as architects to understand this activism we are creating.

No, I don't think architecture is a form of activism.

Here's a critical take:

Architecture exists in service to a client, who applies capital (funding) to accomplish their individual goals for a built environment.

Their goals are usually neutral to the public good, and sometimes negative (such as gentrification/displacement) and sometimes positive (public interest design).

That's why I'm a planner--we "continuously pursue and faithfully serve the public interest" (AICP Code of Ethics). Yet, planners often fail in this regard, particularly when they serve an elected official who directs work to favor powerful groups.

Could architecture be a form of activism?

Sure, but who will you get to pay for it? Should you ignore everything outside the building (urban planning)?

You already learned about advocacy planning in my History and Theory class

I hadn't considered the capital (funding) part of a project. Do you think architects are lacking the ideas of advocacy planning when it comes to buildings?

I feel there is a major disconnect between the built environment and the people it's trying to serve.

That's why I appreciated the DIY approach we learned about in class. In a way I see that as activism in architecture.

Is DIY activism architecture?

What is community? The interaction of two or more agents or forces so that their combined effect is greater than the sum of their individual effects.

The Historic Pearl



Hemisfair Park Area



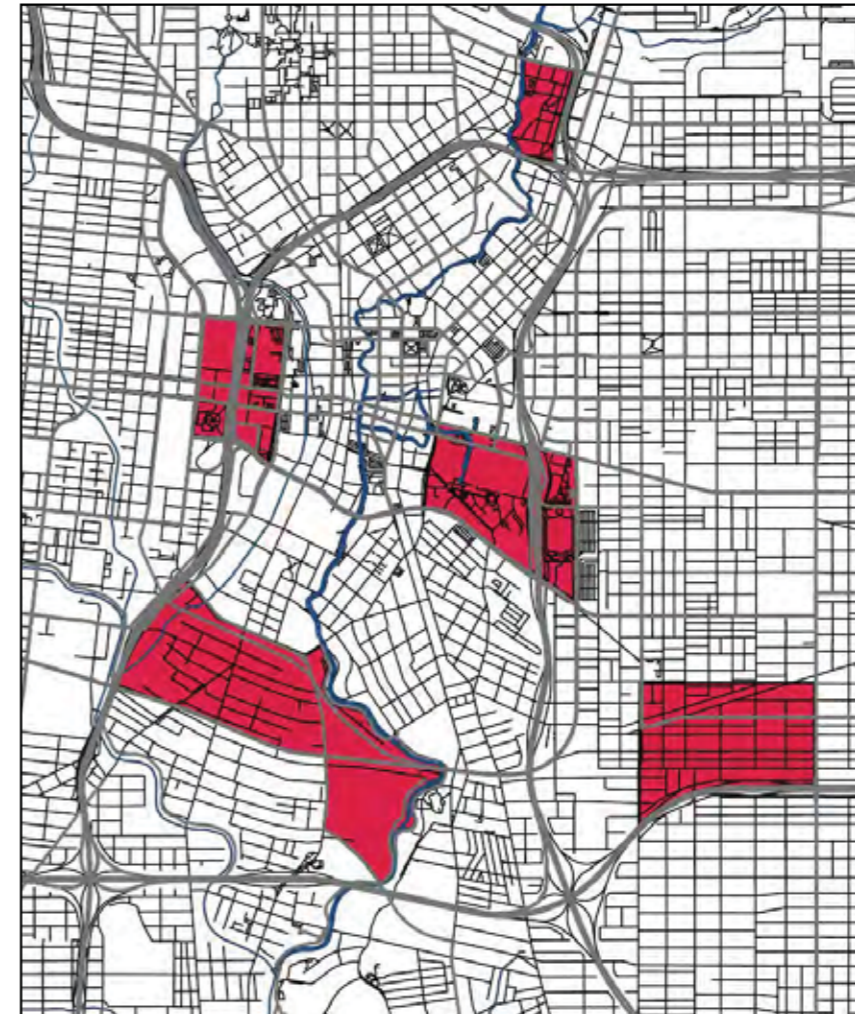
Cattleman Square



Denver Heights



Lone Star



Areas mentioned in conversation

Architecture can definitely contribute to activism. Whether it thinks about people or not, and if it's moving in a positive direction.

“Movement can be the movement of splinters or streams, but, in its evocation in social and political discourses, at least, movement is that which is assumed, potentially, to accelerate, gather in intensity, lead somewhere, move into the world and move the world to another stage” (Leslie).



We are consumed by our own self-indulgence; social-presents; class-identities, yet we act on the behalf of nothing more than deception and exhibit little of our true selves. Our consumption only propagates more consumerism, and this path will inevitably lead to our own devourment.

We are to act as agents of process and not as activist promoting a cause. "The only ultimate necessity is the necessity of being free. A sufficiently intense activity binds all other activities to its own purpose, every change to its own vital needs, since it is by reason of activity that change itself exists" (Eno). Activism is simply process by activity. Freedom, then, is not only a pragmatic, but an essential reality.

Banksy

<https://banksy.co.uk/out.html>

If you remove the opposition you run the risk of removing the awareness.

Can architecture create activism? Or rather can architecture create activation and activity?

Absolutely, but I want to see real and inclusive architecture. I believe there are buildings that only invite a particular demographic. Can the architecture speak to everyone? To me I think the word activism is a loaded word and might be the wrong word to use. There are too many things currently happening in the world and activism, in a way, as a negative connotation. Maybe, activism in architecture is not the right way to address the problem. Or could it be alternative activism in architecture.



“
Architecture is art that tries to prove it is art.
 ”

What if activism isn't opposition but rather an idea to activate people and place?

We need to activate the community. Create places that encourage people to go outside and walk around. The Pearl and is great example of this but of course we can't expect this to be place everywhere is the city. I can definitely see the impact The Pearl has had on the surrounding area. It needs to be a balance, because with growth and new development the area begins to change and people are force to leave.

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Conversations

Look at it through a different lens. Activism as activation, as activity, then people won't be frightened by it.

"It will certainly subject human being to greater indignities and inflict greater damage on the natural world, it will probably lead to greater social disruption and psychological suffering, and it may lead to increased physical suffering even in "advanced" countries" (Kaczynski).

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Average Age

"It would seem, however, at this time especially, when all of us are groping for whatever stray gleams of light may come our way...For in the midst of the cataclysmic changes taking place on every side many of us find ourselves forced to a new searching of the spirit" (Eno).

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Make it propaganda.

It's all we seem to care about.

Hostile and Defensive
Architecture

By: Anisha Naidu

44



A homeless person is an individual or family who lacks a fixed, regular, and adequate nighttime residence, such as those living in emergency shelters, transitional housing, or places not meant for habitation

Homelessness is a very real and very eminent issue. What are we as a society doing about it?

According to the United Nations Human Settlements Program, it is estimated that no less than 150 million people, or about 2 percent of the world's population, are homeless to some extent. However, about 1.6 billion, more than 20 percent of the world's population, may lack adequate housing. Every country has homelessness, which is on the rise and has detrimental effects on both individuals and society.

Housing affordability, domestic violence, mental illness, substance abuse, urbanization, racial and gender discrimination, infrastructure, and unemployment are all factors that play a role in the complicated problem of homelessness. Depending on the local context, the interaction between these factors can be expressed in a variety of ways. Homelessness levels fluctuate according to changes and shifts in any one of the components. 564,708 people in the U.S. are homeless. According to a recent report, over half a million people were living on the streets, in cars, in parks, in homeless shelters, or in subsidized transitional housing

1.6
billion people

20%

“ About 1.6 billion, more than 20 percent of the world's population, may lack adequate housing ”

During the American Revolution, the homelessness increased like never before. Many individuals soon after the war were forced into homelessness due to insufficient needs. By the depression of 1857, most of the growing cities were full of homeless people but there was no effort to intervene from the government. Even though there were some private charities and organizations whose goal was to solve this problem, it didn't work.

In the years to come, civil war broke out and made the situation beyond human imagination. Homelessness was on the rise again. Many war veterans remained unemployed and others lost their properties to war and natural catastrophes, thus they spent most of their times in the streets. In the nature of things, many people passed homelessness from generation to generation in the form of poverty and crime.

With the beginning of industrialization in the early 1900's and the growth of the political powers of the United States and other countries around the world, led to a growth in differences and disparities among different sections of society. In the context of the United States, these powers led to financial freedom and free capital to use in the hands of major political authorities, specially in the hands of Robert Moses. Credited for the development and planning of the city of New York, most of his work is critically acclaimed to be rather hostile and actively designed to create a divide among social classes. These ideas of his eventually shaped and transformed the whole of New York and to some degree dictated the development of the rest of the country. Such influences, over the next few years- in an attempt to create a better divide- led to creating housing that would segregate the lower-income masses that were associated with higher theft and crime rates.

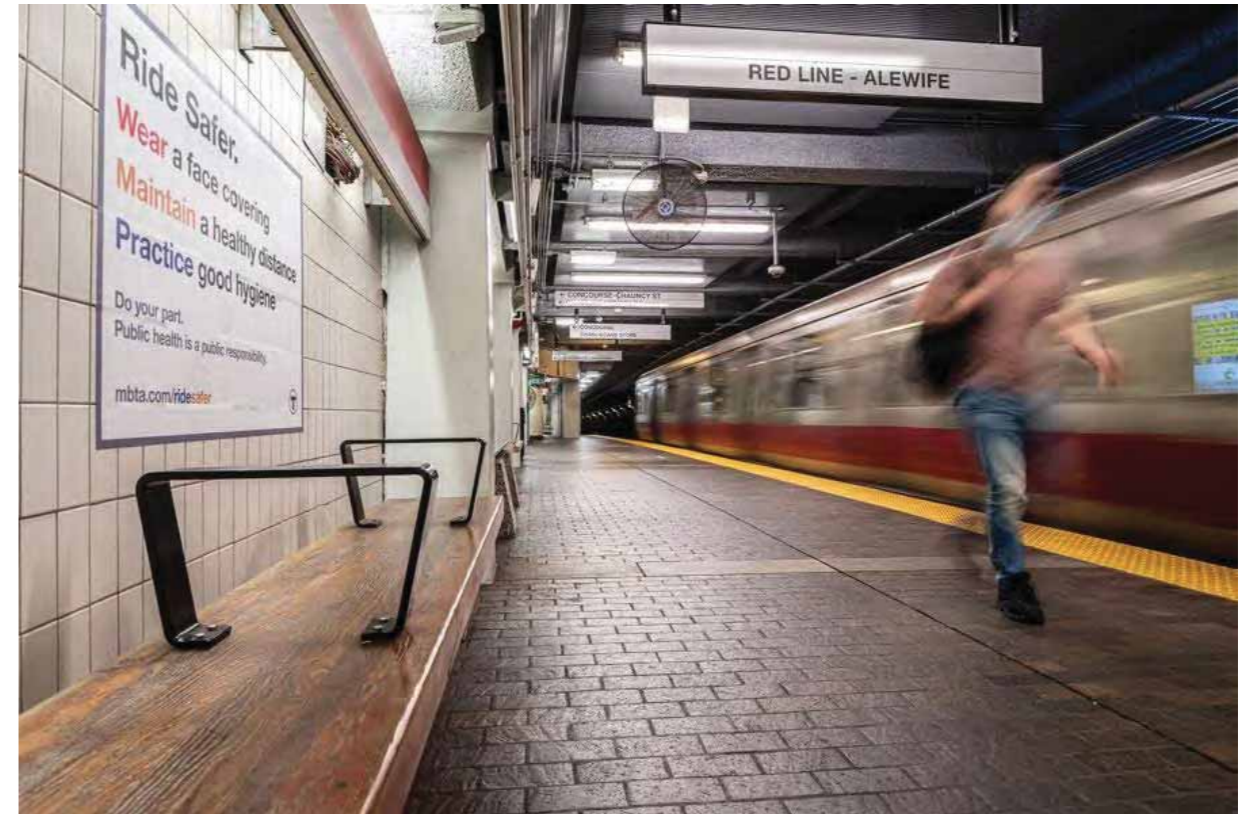
Hostile Architecture and how is it used as tool to hid homelessness and poverty?

Hostile architecture is an urban-design strategy that uses elements of the built environment to purposefully guide or restrict behaviour. It often targets people who use or rely on public space more than others, such as youth, poor people, and homeless people, by restricting the physical behaviours they can engage in.

1857



2022



Hostile architecture can be as subtle as simply not providing a place to sit, as obvious as a wall or fence to keep people or animals out or as aggressive as metal studs embedded in pavement. These designs often go unnoticed in the busy cityscape.

Architects and the affluent people of the world are designing cities that are growing at rapid speeds. We're actively using hostile design strategies to create this image of advancement and using architecture as a tool to cover up poverty. Why? Because it's an easy solution and people want these populations removed, rather than help them.

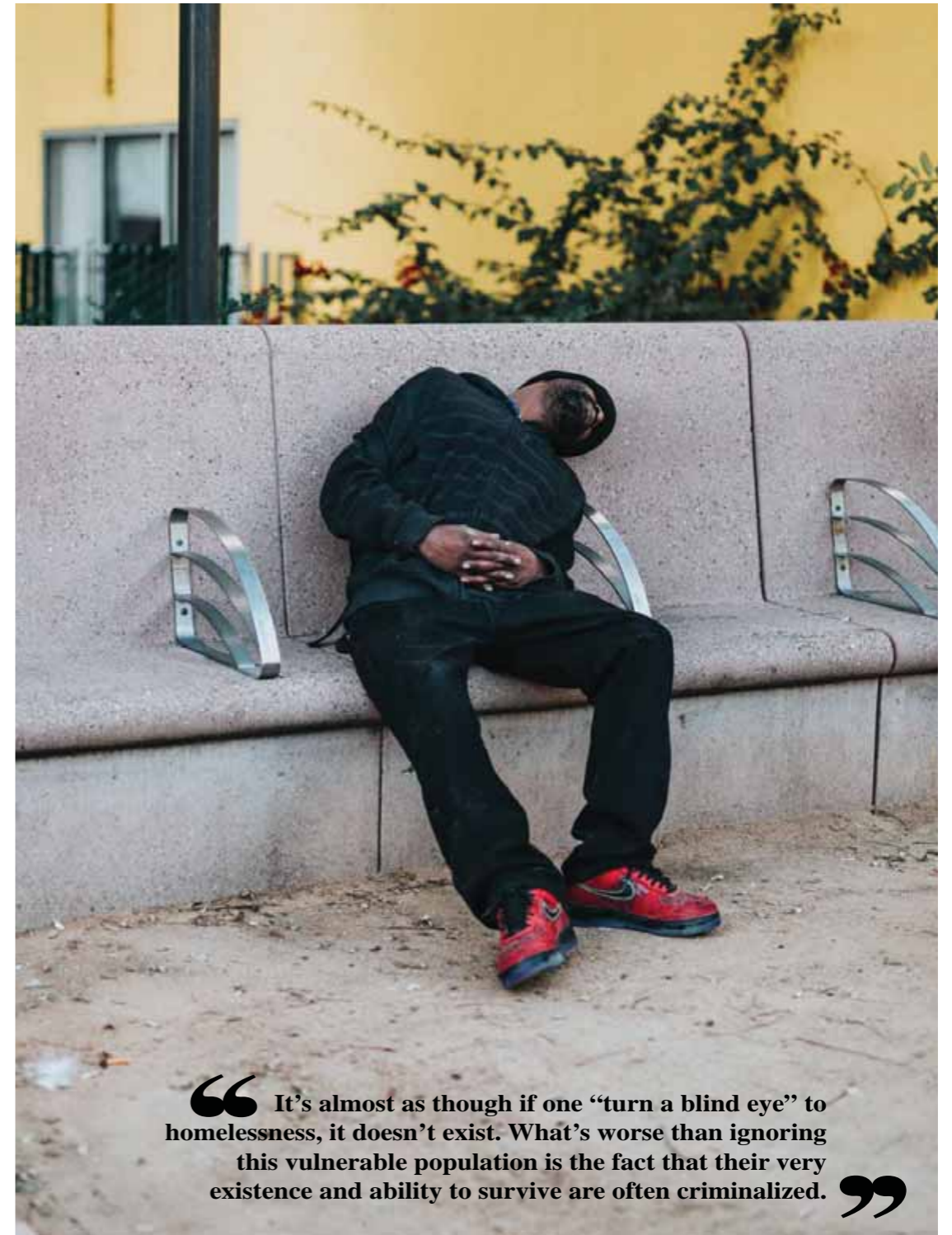


A practical question would be - can homelessness and poverty really be eradicated? Does the rest of the world's advancement come to a standstill while an issue that has been running so deep through the centuries affects a part of our community? Let's say, we do leave these groups of people to inhabit the city as they wish, we would soon have cities looking like this, the images on the top. The broken window theory says that petty theft, crime and civil disorder that harm public spaces and cities only happen where there are visible signs of these crimes already happening there, for example a broken window. The city of New York used this to their advantage to fight violent crime in the 80's by fixing all the "broken windows" of the city and creating architectural interventions that led to the eventual curb in major crimes such as rape, murder and theft.

Is hostile architecture really boon or bane?

As a part of an architectural criticism class at UTSA, under the guidance of Professor Antonio Petrov, graduate students of architecture were challenged to identify real problems of the world and from that, realize a position or their standing. The goal was to open students' eyes and create a realization of the vast effects architecture may or may not have over these issues that could range from being societal, political, financial or even cultural.

After identifying my area of interest and gathering research about it, it helped lay down a clear picture of the timeline of events relating to it and develop a sort of thesis about hostile architecture. Although often seen negatively and considered a very inhumane method of treatment - which it is rightfully so - it was a device of need that was an immediate reaction to a growing issue, which was unfortunately, not the best solution for all the populations in the world.



“ It's almost as though if one “turn a blind eye” to homelessness, it doesn't exist. What's worse than ignoring this vulnerable population is the fact that their very existence and ability to survive are often criminalized. ”

But this just might be an architect's opinion in a closed-off architectural school (you can think of it as an echo chamber). With Prof. Petrov's motivation for us students to engage other people from different backgrounds and different demographics of the world in our conversations, it opened up different avenues for this conversation to grow and evolve and create insight for us on how people perceive these issues. It creates a rather vague but a pretty accurate data set of how actively reactive or aware an individual is to a certain given issue.

People who live in cities are more likely to identify homelessness as a local problem than people who live in suburbs, towns, or rural areas are.

For this assignment, I approached people who predominantly worked in housing and residential industries. This would be a relevant set of individuals as they work directly with accommodating people and providing residential services. A group of 10 individuals were interviewed that included the housing professional staff at UTSA housing and residential life and a few residential assistants that are from majors of public health, philosophy, engineering among others.



Before beginning the conversation, the interviewees were provided with a few stats about homelessness and offered a brief explanation about Hostile Architecture and showed a few images for reference of hostile architectural devices.

After that, I began every interview with a standard question, "What is your immediate reaction/opinion about it?" This question often was often answered with empathetic responses as, "that's unfortunate", "that's so hard to imagine", "It's very sad that there are such things in our environment". When asked if they have had any encounters with a homeless person, the answer was often a no, followed by responses such as "I try to avoid them" and "I see them around a lot in the downtown area".

One person said, "For some reason, I find myself being hyper-aware of my surroundings in the presence of a homeless person. I think it's just unconsciously engrained into our brains to associate them with crime and danger, even if that might actually not be the reality and that is really unfortunate"

It makes us wonder, have these active deterrents to keep away and isolate certain populations created a sense of public opinion to visualize a threat when looking at a homeless person?

When asked if they are ever aware of the presence of these elements in their environments and if they ever notice the overall design strategies in place that are constantly putting these homeless populations at a disadvantage, the answer was most times a yes. People recall noticing uncomfortable public seating, sprinklers running on concrete surfaces, spike and electric fences and even the police actively removing these people. One person who was a professional staff member with a business major even pointed out that the existence and rise of housing communities that are gated and secured and consequently the shortage of housing is also leading to homelessness.

A member of the housing staff recalls an incident when they had to provide emergency housing to a homeless student on one of the campus housing communities at UTSA. He adds "As a smaller housing community (when compared to the rest of the world on the whole) we responded in a very humane way, in a sense of identifying that student and housing them for free. Maybe if there was some way in which all these homeless people could be picked up, relocated and housed, even for a small period of time until they can support themselves better, could help the issue. There would ofcourse be issues with logistics and allocation of resources, but if something has to be done about it, it just has to be done." Most other interviewees often redirected conversations to blaming the government's and then the choice of the people in power to handle these issues, to ignore them.

“Homeless people are often criminals.”

“These people can obviously be helped, but our governments just aren't willing to.”

Hotels/Resorts Commercial
byproducts of Utopic & futuristic
Architecture

By: Derrick Burnett

45

In architecture like other economic sectors, many of the current sustainability campaigns are mostly green-washed marketing strategies that have negligible impact, are too niche or specific to scale, or require people to go against their natural consumerist tendencies – to cut back (on heating, cooling, lights, sq footage, etc).

I argue this is the wrong starting point. For scalable solutions, we must start with how mass adoption (scale) of anything is achieved in a consumer-centric society, and apply it to the built environment.

It is not groundbreaking to note that mass-adoption of products, goods, and services is generally attained through appealing to consumers' desire for comfort, luxury, status, or a combination.



How do we achieve scalable solutions for dealing with the climate crisis in architecture?



Most consumers, regardless of price point or socioeconomic status, are aspirational – they buy things based on who they'd like to be or who they'd like to be perceived to be, particularly when it comes to branding and luxury goods.

And yes, for most people, particularly in the US, the desire for aspiration and luxury even trump environmental concerns when it comes to people's actual consumption behavior, according to Harvard Business Review.

65

Percentage of consumers that *want to buy* from purpose-driven brands that advocate sustainability

26

Percentage of consumers that *actually do buy* from purpose-driven brands that advocate sustainability

What does this mean for architecture? The built environment is the largest contributor to the overall climate crisis, responsible for 40% of all yearly carbon emissions according to Architecture 2030, while building construction accounts for 13% annually.

As a contributing actor to the built environment's carbon emissions, architecture has a responsibility to scale designs and solutions that have the potential to drastically reduce emissions. In order to achieve these scaled solutions, I argue designs should be aspirational, appealing to people's innate consumption behavior.

40%

Percentage of global carbon emissions attributable to the built environment

What if we just gave people sustainable architecture that was aspirational? What if it was better than traditional unsustainable buildings?

In architecture, hotels and resorts are the most visible aspirational products. Hotels alone produce about 1% of global carbon emissions – not including any other buildings or architecture – just hotels. That is a massive number for a very specific source. And that's just the carbon footprint, not to mention water and other resources hotels use in huge amounts.

1%

Percentage of global carbon emissions attributable to hotels

What if hotels and resorts were the ones to pioneer these sustainable aspirational spaces?

I argue that hotels have the scale themselves to tangibly reduce global carbon emissions, but more importantly, hotels maintain sufficient influence over other consumer-focused architecture typologies like office and retail buildings to encourage even greater emission reductions. They have history in trying out new ideas and technologies to pursue superior guest experiences, understand the important factors that influence mass adoption of technologies and designs, and influence design strategies of other architectural spaces.

“An argument in how to merge branding and economics...”

- Professor, Real Estate Finance



Company Value
\$600B

Other participants of our consumer-centric society have found success with a similar strategy. In the auto industry, Tesla's ability to create aspirational electric vehicles that are superior to traditional gasoline-powered vehicles created the world's most valuable car company valued at over \$600 billion and jump-started the rest of the auto industry in pursuing zero-emission vehicles at scale. Today, electric cars are the fastest-growing segment of the auto industry, with market share of 5% of all vehicles sold and growing.

“Decoupling quality from sustainability - selling the product on its consumerist merits”

- Professor, Real Estate Finance

Metric Tons CO2 Savings
4,300

In the clothing industry, Patagonia's focus on aspirational sustainable clothing has made them extremely successful and pressured other clothing industry participants to pursue similar technologies and strategies. This year, 94% of their product line uses recycled materials, saving 4,300 metric tons of CO2, sufficient to power 500 homes for a year. Additionally, they've co-created the Sustainable Apparel Coalition with America's biggest retailer, Walmart, and 19 other retailers to track and manage climate impacts.



Hotel Terrestre in southern Mexico is a 5-star luxury resort consisting of 14 guest rooms built using only locally-sourced material with minimal embodied carbon. Additionally, the property runs on 100% solar energy produced on-site, allowing it to operate completely independently and off-grid. Rates start at \$400 per night.

Scale is required for climate impact, and changing consumer behavior doesn't scale. Better design that people voluntarily choose over traditional, dirtier alternatives can scale and create impact. What do you think?

88%
“Sounds cool”

13%
“Good luck with that”

3 2 10

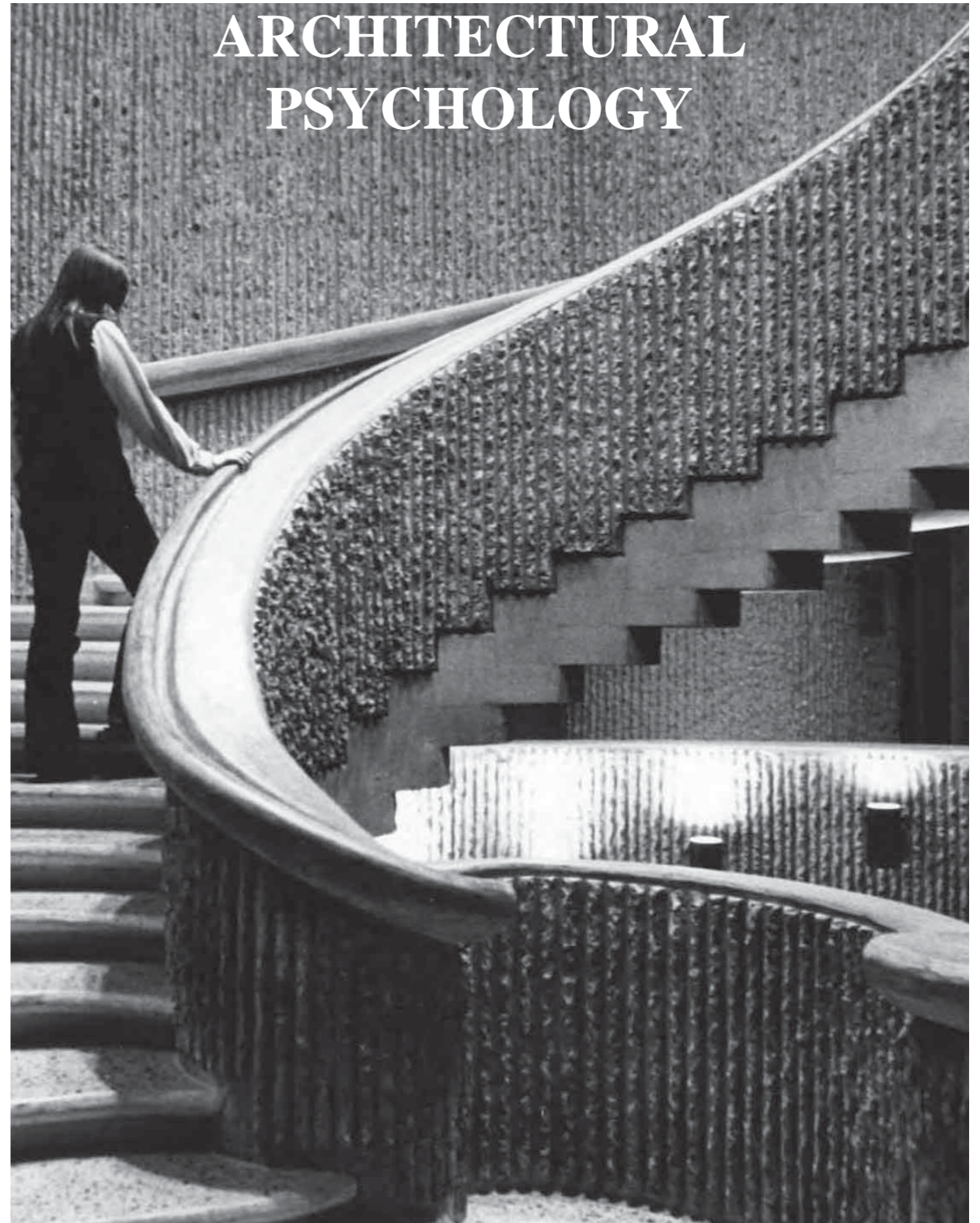


Hotel Marcel in New Haven, Connecticut opened in 2022 as the US's first net-zero energy hotel, producing 100% of its energy needs on-site due to its ultra-efficient Passive House certified retrofit. This hotel delivers Tapestry by Hilton collection brand standards. Rates start at \$157 per night.

Architectural Psychology
By: Hannah Plesant

46

ARCHITECTURAL PSYCHOLOGY



Question : Has architecture strayed too far from innate human needs and desires?

Context : Urban environments have contributed to rising stress levels and stress related illness in humans, biophilic design can resolve this due to humans innate relationship to nature

Position : Architecture must be designed in response to the sympathetic nervous system, by replicating/including/simulating nature.

In 2020 an estimated 46.2 percent of the American population suffered from mental health issues.

51.2% of females and 37.4% of males.

<https://www.nimh.nih.gov/health/statistics/mental-illness>

Although registering the effects of architecture on the human psyche is hardly quantitative, we are able to understand that every choice we make as architects has monumental psychological consequences, we also know that living in cities increases your risk of depression by more than 20%.

Because of humans negative physiological responses to urbanism, Architecture must be designed in response to the sympathetic nervous system, by replicating/including/ or simulating nature.

By designing with nature instead of against it architects -will- improve the quality of human life.

Henry Thoreau, a transcendentalist, believed that being in nature improved the human spirit and connected humans with the rest of the world. His theory has now been proven and through the practice of shinrin-yoku (forest bathing) cortisol levels are significantly lowered in people. Evidence also points to radically improved health outcomes in people who are simply able to view nature compared to those who aren't. Studies infer that this occurs because humans are intrinsically and instinctively drawn to nature.

**5.3
MILLION
PEOPLE IN
AMERICA
SUFFER
FROM
MENTAL
ILLNESS**

“ designers tend to miss aspects of a building and its environment, which in turn makes people sicker ”

By realigning the relationship between the urban built environment and nature we can create architecture that heals. Neri Oxman, a modern transcendentalist, calls for a radical realignment of architecture. She believes that if life on earth is to continue we must rethink our current relationship with nature - For the first time in our planet's history, human-designed constructs — materials, products, and buildings — outweigh Earth's entire biomass. Julia Watson has promoted architectural practice based on indigenous cultures who have used regenerative agriculture, zero-waste living, and nature-based solutions for centuries. Michael Murphy, who designs with healing as a core concept, believes that designers tend to miss aspects of a building and its environment, which in turn makes people sicker. Humans are genetically perfected to live in harmony with nature. It is not natural for us to continue to design without considered nature first.

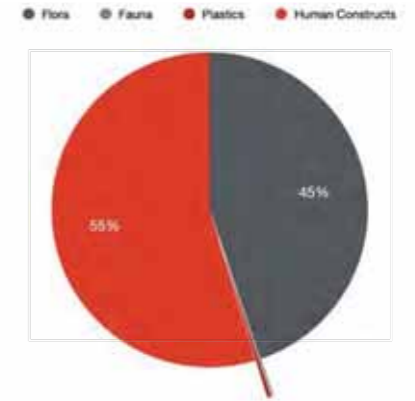
Urbanization brings pollution, traffic noise, causes disorientation, and reduces physical activity, all of which damage people's mental health. Studies prove that exposure to urban environmental factors increased physiological measurements of stress and anxiety in humans while exposure to natural environs or even just natural features reduces signs of physiological stress in humans. Knowing this, I beg you to ask yourselves, has architecture strayed too far from innate human needs and desires? Manifesto:

Architectural psychology is a field of study that despite its monumental effects on populations will never be considered by architects clients. It is a field which costs exponentially more to consider than it does to just ignore. Cost is the reason why developers will always choose to add in more units, than include landscaping and maximize natural light.

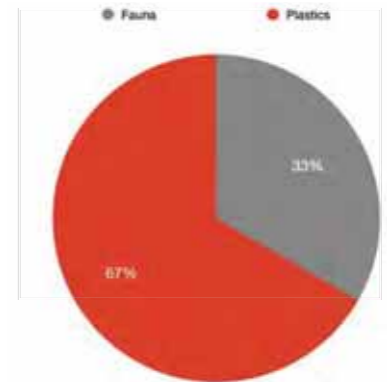
Because developers will never choose to do this on their own, biophilic design/ greenscaping/ daylighting/ must be enforced as a code for the health of the general populous the same way fire codes are enforced for safety.

For example, for every 200 square feet of new construction there must be 50 square feet of designed green space included. Mental health crisis have become an epidemic in the United States. Humans spend on average 90% of their lives inside built environments, it is critical that architecture responds to the growing mental health crisis.

Earth's Biomass Composition

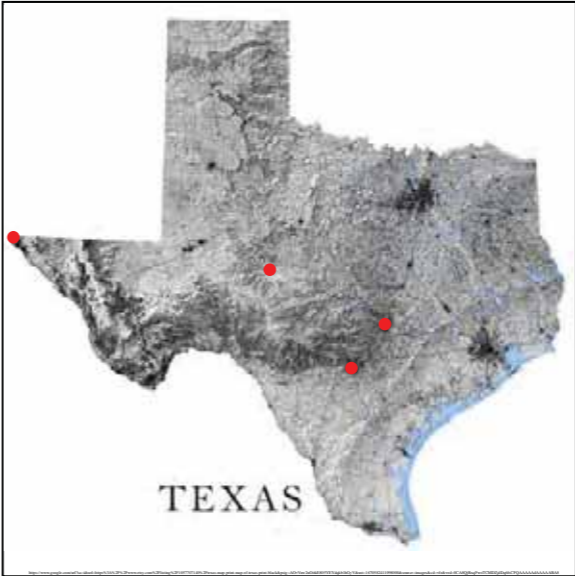


Animal Mass vs. Plastic Mass



To further my investigation into how to implement my manifesto into practice I interviewed 9 people who are directly related by my topic.

Hearing the concerns from each interview gave me more insight into my topic and to the issues we face as a society today. I was able to contact Texans from all over the state. This was crucial and I would like to thank all them for their time and comments.



Architect S - No, most of the time regulations (like in this case) are necessary to implement green space in urban environments in order to improve quality of life and mental health of humans.

Architect E - No, regulations for sustainability and open-green spaces are currently taking place in new building codes. Sustainable Design Strategies Towards Net Zero Architecture and sustainability will part of new building codes.

Architect M - No. Sustainable design is starting to be implemented into the building codes little by little.

Developer - Yes. I believe that when would government forces people to choose according to their demands, it becomes financially and unfeasible for many more businesses in a competitive market to meet those demands.

Do you think that regulating green space in urban environments is overstepping legal boundaries?

Registered Nurse - Free markets makes opportunities for people to create what people want. Regulation of green space as I see it definitely interferes with business. I think that the attraction of green spaces built into architecture would sell itself. People like to have outdoor space where they can enjoy sunlight and fresh air. Whether it is an office building or an apartment building people will pay more if they can have some sunshine. Business understands that the happiness of their employees impacts productivity and health greatly. Companies have begun integrating outdoor spaces into their buildings and see how it benefits them with less sick day call ins and a overall better mood for their employees.

Fabricator - I do not think that regulation is overstepping boundaries, and if being away from nature is truly bad for your health it is surprising that it is not regulated already.

Law Student - There is no black and white answer for this question. It depends on the manner in which state legislatures delegate authority to local governments in each particular jurisdiction (i.e. "home rule" jurisdictions v. "dillon's rule" jurisdiction). Some local governments may have such authority while others do not.

Sales Consultant - While I agree with your manifesto that green space and architectural philosophy are tremendously beneficial I do think that to mandate their inclusion in architectural design would be overstepping. These things occur in a lasting way when the free market calls for them and becomes willing to pay for them based on the value they generate.

Finance Officer - If that regulation adds burden to the tax payer, yes. This would be the case specifically for city, state, and federal buildings.

Do you think that a green space incorporated into your work life would positively impact your day to day life?

Architect S - Yes, like mentioned above Thoreau's theory has been proven and there is also growing evidence that green space have positive effects on humans. Being in green environments increases various aspects of thinking including attention, memory and creativity.

Architect E - Yes, Communities need to plan for open-green spaces that provide a multiple of public functions which may include; the creation of places for recreations, protect natural resources and biodiversity, "promotion of public health benefits", shaping patterns of development through open spaces, etc..

Architect M - Yes I think it would by decreasing traffic noise and the air quality would be much better considering that the office is in the cities downtown area. Also, it could provide for some shaded areas that one could take their work equipment (laptop) and work a for a period of time outside and enjoy the natural noises from the vegetation as well as the animals in the area.

Developer - Yes, I believe that it is beneficial for people and worth the extra expense to incorporate green space.

Registered Nurse - Definitely! **I have been an operating room nurse for most of my career. In the winter I often go days without any sunshine.** It is near impossible to build a green space within an an operating theater. Most operating rooms are on the first floor especially those that are associated with trauma centers. New construction has changed the idea of small windows close to the ceilings and they are now constructing the OR suits with taller walls and large windows that allow some natural light. **I am currently working in an OR with very large windows that allow us to see the outdoors and also the weather. My productivity and happiness have improved drastically.** I recently visited a hospital that had a courtyard in the middle of the first floor. It had tall glass walls and tree planted inside with a sitting bench. It was amazing.

Fabricator - I do think that green space would enhance being at work, as there is little to no green space at my current workplace.☒

Law Student - Yes. Studies show that exposure to nature leads to enhanced quality of life.

Sales Consultant - I do think my work life would benefit from an incorporated green space, **vs the windowless cubical farm that is currently in place.**

Finance Officer - Yes, I do.

100

Percent of my interviewees agreed their days would be better if green space was incorporated into their work space

Do you feel that there is enough public green space where you live?

Architect S - Yes, there's a good size public park within walking distance.

Architect E - Yes, wide open mountain spaces from two blocks away.

Architect M - Yes and no. There is but little by little they are trying to and starting to construct in those areas and there might be little to none remaining if the trend continues.

Developer - Yes, there are many opportunities to visit green spaces. In my own home there is plenty green space to enjoy. However the green space around my home is very expensive to maintain.

Registered Nurse - I am blessed to live in the valley in El Paso, Texas. Our property is filled with pines and other trees that we have planted. When I sit outside it feels much like a park. It is definitely an escape.

Fabricator - I do not think there is, however the city is starting to take steps for more urban parks and green spaces.

Law Student - No. San Antonio is over industrialized.

Sales Consultant- I am fortunate to live in a small West Texas town that has a great deal of wide open public green space.

Finance Officer - Yes, however living in a small town in Texas, public green space is widely prevalent.

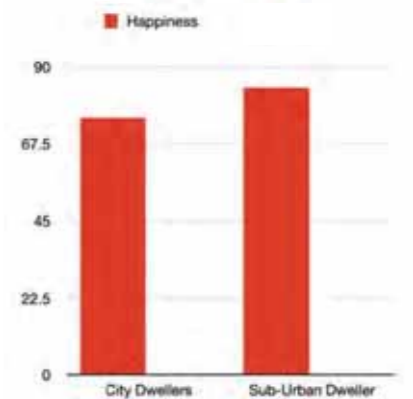
What would be a reasonable process to have developers include green space without enforcing/requiring it?

Architect S - **Hopefully not forcing/requiring it will encourage developers to do a better job. When you force someone to do something, they usually do a mediocre job.** Also, they have to put themselves in the residents shoes and acknowledge that green spaces improve every aspect of a neighborhood.

Architect E -.Cities planning, development and economic departments to **present development types that creates vibrant urban environments that bring compatible land uses, public-open-green spaces and amenities, and utilities at various scales.** These developments shall seek pedestrian friendly environments and a variety of uses that enable people to live, work, play and shop in one place.

Architect M - In the little time that I have worked and known developers, most want to do what is best for them and from what they can benefit the most. **I have learned that if it is not enforced most will not abide and they will continue to what they have done in the past.** For them to include green spaces in their development, the best way I think/believe that will get the developers to adapting these sustainable changes is by offering incentives if they can not enforce these changes by code.

Sub-Urban Dwellers are Generally Happier than City Dwellers



Developer -The only thing the government should do is reduce the tax burden associated with green space.

Registered Nurse - If we are going to involve the government then it should be in tax breaks for making green spaces inside buildings as well as seating areas in small gardens outside.

Fabricator - I think that it would be a reasonable expectation to have developers include green spaces.

Law Student - An incentive zoning scheme. The practice of allowing developers to exceed normal zoning limitations in exchange for including certain specified amenities as a part of their development.

Sales Consultant- Show value to the customer, good ideas sell themselves regardless of cost if they provide a sufficient value.

Finance Officer - Offer tax credits

Do you think any of this is necessary?

Architect S - Yes, regulations such as zoning are necessary. I encourage you to read about the city of Houston Texas, which I believe still **has no zoning and where there might be a school next to a liquor store.**

Architect E - Yes, governments are implementing regulations towards Net-Zero and open spaces architecture and urban design.

Architect M - Yes I believe this is necessary because we need to take care of and protect the nature that surrounds us and that provides/offers essential life to all living things.

Developer - Yes. According to the research provided green space improves the mental health for those accessing that space.

Registered Nurse - Yes I think it's vital for people to be outside. Research has shown that sun boost the immune system, improves brain function and bone health. It has also been found that sunlight eases depression and Alzheimer's symptoms as well as improving sleep quality.

Fabricator -I think anything that could positively effect your physical and mental health is necessary and worth looking into.

Law Student - Strictly necessary? No. Beneficial? Yes.

Sales Consultant- I think the inclusion of natural elements and green spaces in architecture is absolutely necessary for the health of our ever urbanizing lifestyle.

Finance Officer - Yes, I do. With the covid 19 pandemic and lockdowns, **suicide rates and depression have increased drastically. Public outdoor spaces would provide outlets for individuals susceptible to depression and suicide**

Architect S - All design professionals involved in developing cities, communities, neighborhoods should not only think about green spaces but also about smart growth. For example, how people and traffic (especially first responders) get in and out of a certain neighborhood in case of an emergency.

Architect E - As design professionals we are embracing the concerns with sustainability as we grow more aware of current issues of climate change, energy, and the **"anticipated pressure of continued population growth"**.

Architect M - Working in this design profession, I have come to conclude that we indeed need to take concern in what we are doing with our planets natural resources and grow more aware that it indeed is affecting climate control and we especially need to be conscious of the rapid continuing growth of the population, which as mentioned is causing the developers to just build with no second thoughts of sustainable building and green spaces.

Developer - I believe that many of our green spaces are being built on, and being used for other community centers which aren't necessary rather than maintaining their initial intention of having natural spaces in close proximity of people who could benefit from being outdoors.

Fabricator - While I do think that it is important for people to be closer to nature, **I think that it will be a hard sell to corporations who are trying to maximize profits at the expense of building occupants.**



Please include any closing statements you feel are applicable or were not covered in the questions.

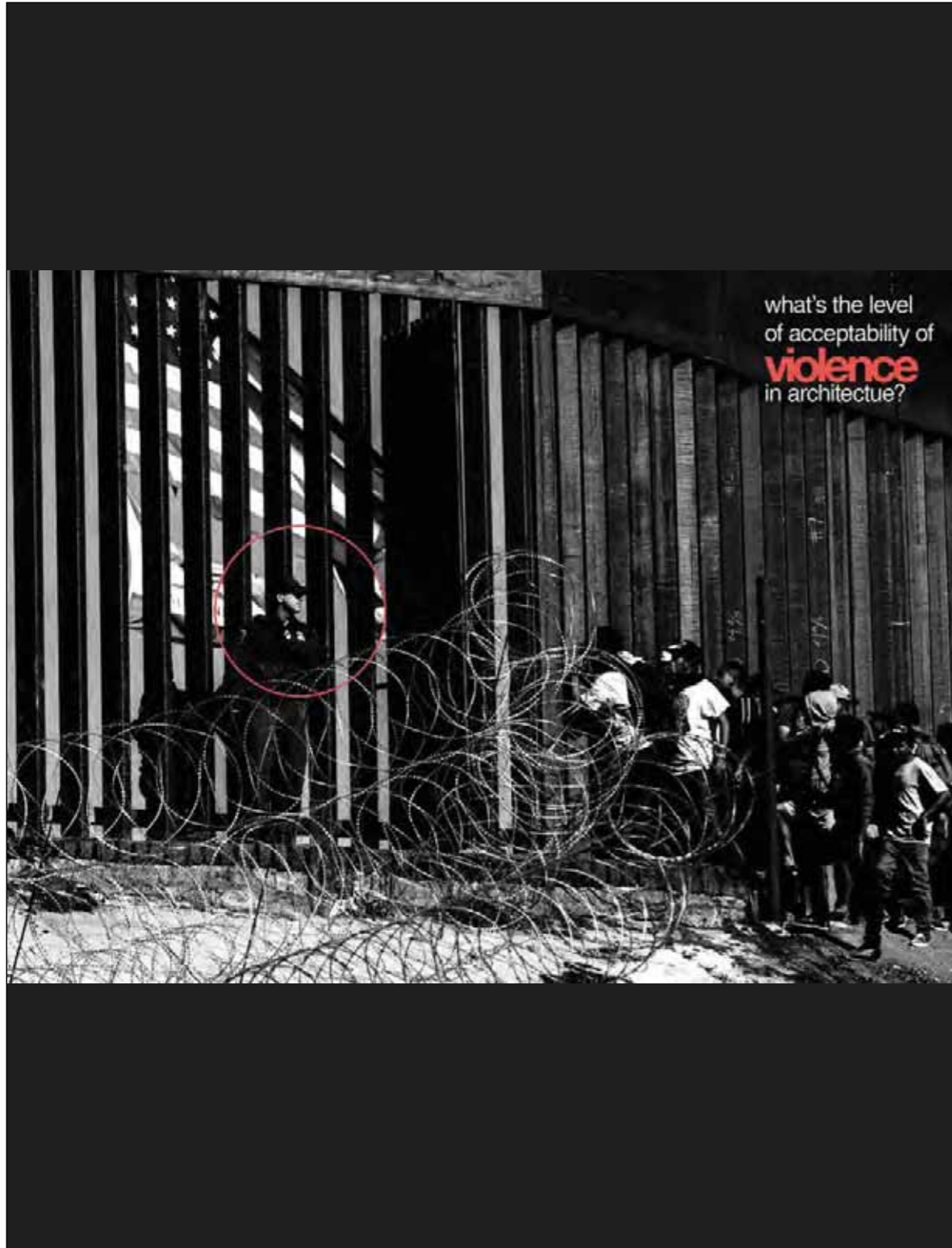


Sales Operator - I again need to reiterate that as important as these ideas are, I feel strongly that **they need to be driven by the forces of the free market.** When people are shown the value of these types of design elements they will win out over other ideas, but government regulation cannot effectively or efficiently incorporate these elements into future designs.

Finance Officer - Tax credits are provided for individuals to purchase and utilize solar panels on their personal homes. In the past few years, as a lender, I have seen a significant increase in the number of individuals seeking financing for these panels. **Most of them incentivized by the potential tax credits available. I would expect the same phenomenon with developers if the government made tax credits available for green spaces.**

Politics in Architecture
By: Marcos Vizcaya

47



Architecture has always had a connection with violence, whether we look at displacement or the destruction of neighborhoods and communities. But how will architects (or the public's view of architecture and architects) be affected with bringing up this ugly truth. Especially with the controversies of the World Cup in recent memory.

Architecture has always need violence to be done, so why do we as a profession avoid talking about it. We claim to be world changers but don't want to talk about we had to do in order to do build our projects and never discuss our failures in architecture.

The position "Architecture requires violence, therefore architects (planners and politicians alike) must take responsibility and accept any criticism about the violent (and terrible nature) of their architecture", will always be a controversial topic, especially for those in the field. It's only human nature. To live and grow up in an environment where you feel like you are making a positive change in the world, only to be told you aren't and that you are actually being quite violent to the world could make one stand-offish. But surprisingly, more people agreed with the framing of the position and evaluated their way of looking at architecture and their part in the profession (if they were in the field of architecture at least).

But definitely there were some that totally disagreed with the position, with all the disagreement camp coming from an architectural background. They became really adamant on not being called violence people or wanted their work to be associated with any kind of violence. The immediate defensiveness was very clear from the open discussions as they would try to move

83%
agree

17%
disagree

“ Violence is part of the field... as we are driven by money... ”



away from the topic of violence in architecture in general. The constant search for “holes” in the logic of the position was clearly their coping mechanism for the thought of how their work could be violent.

For those that agreed with the idea that there is at least some kind of violence in architecture, tell a different story than those in the disagree camp. The kind of responses from them differed from one another, leading to different connections to our actions in architecture, other professions, or even different kind of politics. For some, it was how violent we are to the environment. The constant desire for more growth, means we need to be more destructive to the environment to satisfy our hunger. Seeing how we are part of the problem in environmentism, some of the respondents reflected on their position in architecture and wanted to evaluate how they will go about tackling sustainability with this in mind.

We use architecture to show power, status, and division through this violent way.

Some of the respondents really latched on to the politically part of the position. Probably due to the fact they were the kind of people who love debates, especially in the political realm. They kept drawing connections to current government uses of architecture and how it relates to the state playing its part in violence in architecture. It become an interesting back and forth of ideas and concepts related to the position, as we exchanged books and authors to read up on to expand this idea.

The idea of “evil violence” is the inevitable in architecture was a common theme for those that agreed with the position. The fact that we have to destroy the environment for materials, to create houses for others, or force people to do dangerous task was just how life is and there is no point in changing it. This was even the same kind of sentiment for those that agreed to the position just slightly and not as wholehearted as others, as they too felt we just have to accept “evil violence” has to be done.



The idea of what the “limit” of violence we can do it architecture was a rarely talked about topic, but when it was it sparked a fierce debate. Partial due to the fact the World Cup is currently going on (with it’s architectural controversies being highlighted), most of the respondents that talked about this part of the position related it to that event. The discussions kept supporting the idea of violence in architecture and how we have kind of given it a pass. We kept talking about how Qatar had built new cities, infrastructure, and stadiums for this one month event that will have no use once its all over. That architects helped design and build all these new projects that was built on slave labor to have a month celebration for a country that is extremely authoritarian. We debated why as a whole the world (and more specifically our profession) has mostly given this instance a pass and still continue to watch and support the World Cup, despite many kinds of protest. We can clearly seeing how violence is part of architecture and how it is needed to build in this recent example and yet we will still take part by viewing the games, buying the products of the sponsors, and more. All of these actions are an act of support in some way, but we felt that the audience has brushed it off, similar to how in the position it states how architects have historically given passes for their violence.

The use of social media really extended my reach to others outside of my circle. After my initial posts about my position and how to contribute to our cause, it started to gain a little more traffic than usual because of a meme account. The account, “Dank Lloyd Wright”, saw my posts and began to share it on their own Instagram story, sharing my position with their own audience (which is mostly architectural, but disconnected from my personal circle). Soon after that, people began to either comment on the posts or DM’d me their responses. They really enjoyed the topic and began to share how they felt architecture has really been violent, how it has failed, and how historically it was been used as a tool for power. Some even were drawing connections to how the act of building in architecture is inherently about using power on

“It took all this violence to construct these projects just to watch soccer. And for what?”

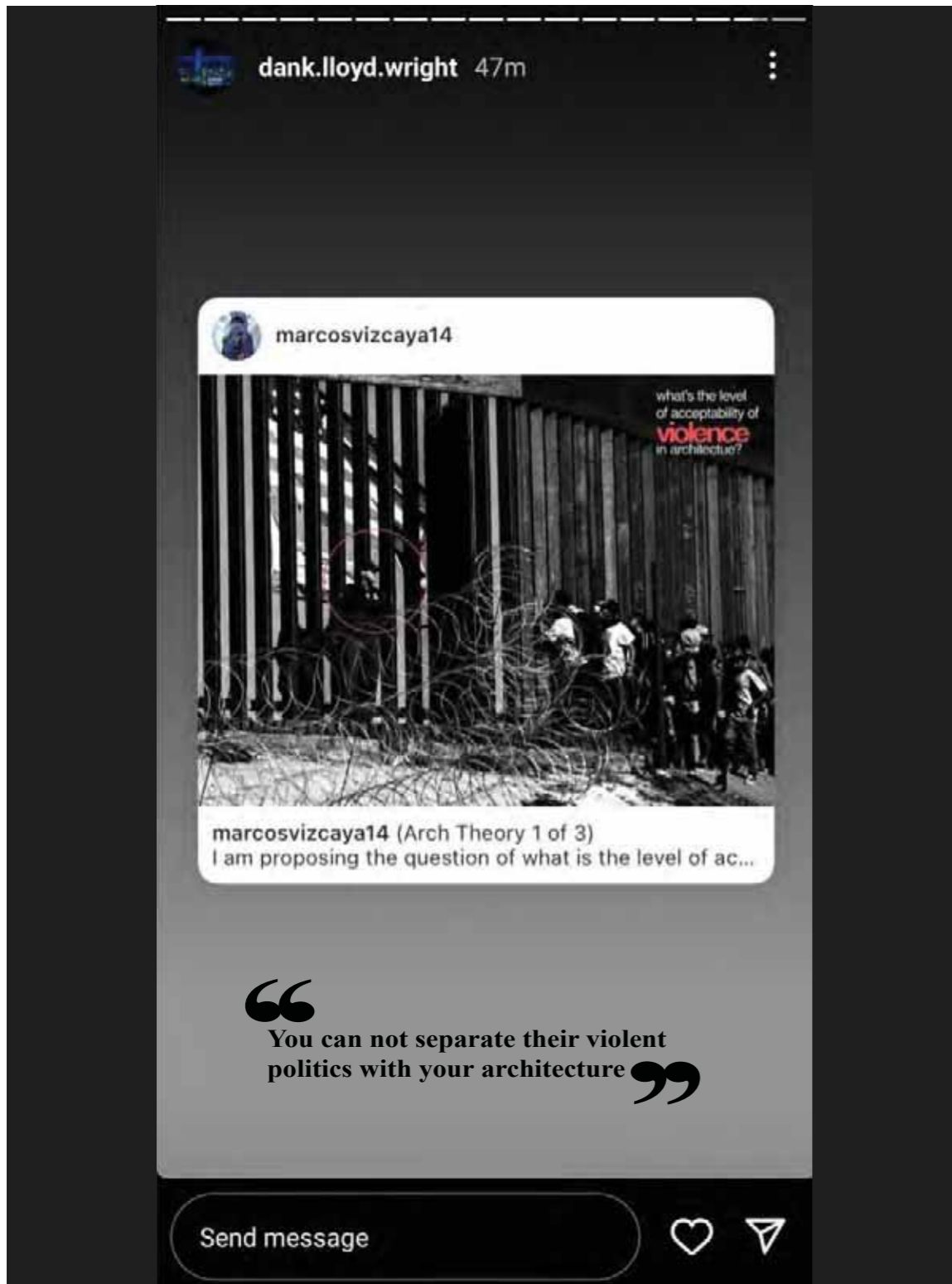
those that take part in inhabiting the spaces we create. But also how the act of building was connected to the architect’s ego and that is a reason we give each other a pass in our violence. We as architects want to feel good about our work, but will be quick to

2010



2022





deflect any criticism on the violence to “protect the designer’s ego”. They even went back to the historically part of how elitist architecture has been and questioned whether if we can do any good to begin with since we serve the few and not the many. This probably produced the best discussions on the position from those that are in the field of architecture.

The ones outside of the field were interesting, given their disconnection to our profession. Given that their background was in psychology, they were really excited to talk about how the emotional part of architecture and its violence were connected. They started to discuss how architecture started as to build a haven or safe place for us to be protected from the elements. But somewhere down the road, architecture became more than that, in their eyes. Architecture became a way of doing violence to others, even relating it to a psychological defense mechanism described by Freud, which explains how one satisfies one’s own impulse like aggression and violence by substituting it by something that is socially acceptable. Which hit the nail on the coffin! Part of the position asks what’s the level of acceptability of violence in architecture, and for those with a psychological background, they believed it has become acceptable because it has been a defense mechanism for those in architecture. But from there, they began to question how can architects even reverse this behavior, especially when it seems apparent to them architects want this kind of power. From there, they went back to discussing how architecture has become more money, fame, and status driven, completely different from its original roots. Overall for them, this change in architecture over time has opened the door for architecture to become more violent than it was possible before. They felt that even now in America, we still use architecture in violence ways, using the example of the detention centers on the border. For them, this was a center in which we cramped all these people in uncomfortable spaces that lacked a human touch and was inhumane to treat these people like this. This is why they felt so strongly on why architecture is extremely violent.

“ I definitely believe that violence can be expressed through architecture”

Discussing architecture as a violent profession sparked a lot of debate on what was violence, how does it really happen, and how can it be avoided. Given the range in outcomes of the responses, I believe this could be a topic that will continue to be brought up over and over again in the future.

Women in Architecture
By: Katie Gallegos

48

WOMEN IN ARCHITECTURE

Katie Gallegos



Today, women make up 44 percent of architecture students in the U.S. and the United Kingdom. Today's enrollments in the US wouldn't have come to fruition without much efforts to dismantle educational barriers. Title IX of the 1972 Education Amendments Act, legally ended discrimination against women in federally funded education programs.

Title IX changed the situation for women in theory, but practice has been another matter. For years, women have said in terms of job opportunities, pay equity, and promotion, the deck is stacked against them. Employers all too often expect pregnant architects to leave or lose interest in their work and demote or sideline them accordingly. This contributes to an appalling phenomenon: the massive drop-out rates of women architects from practice. Architecture perceives itself as an all-or-nothing profession. Part time work schedules are discouraged, adding to parents' burdens in juggling family and work.

On top of this, a survey by the US Bureau of Labor Statistics found that full time men architects earn on average 20 percent more than women. (Because salary transparency is rare in most firms, the extent of these disparities is usually hidden.) The Architects' Journal calls the pay gap the "most effective barometer of gender inequality in the profession." Factors such as maternity and given less opportunities to advance their careers contribute to a women's slow professional climb. To avoid such constraints, women architects have advised other women considering the profession to open their own firms.

While money is not a panacea for architecture's gender inequities, it is a great place to start. Professional organizations must step up and exert pressure to end illegal pay practices. I am against the gender inequity throughout the field of architecture. Both men and women should realize the goal of equitable practice to retain talent, advance the architecture profession, and communicate the value of design to society. The profession itself needs to look inward and reflect on why it so devalues its own "human capital." I hope to see a halt in the gender inequity throughout the field in the future.



Haley D. Serna, RA.
Founder, Partner
Elevate Architecture, PLLC.
San Antonio, Texas

I had the privilege of interviewing Haley D. Serna regarding her experience as a woman in architecture. Haley is a registered architect and the partial owner of Elevate Architecture in San Antonio, Texas.

How has your experience in architecture been as a woman? Any inequities felt so far?

"For the most part it's been a positive experience. I've formed a good relationship with people in architecture, men and women, especially in San Antonio so things have been good. If you try to do your best at work people will respect it....the culture in this town is one where we help each other out. I have had many male mentors who have helped me get to where I'm at and I would never want to not recognize that. Have there been a few occasions where I've felt a little uncomfortable or someone didn't have confidence in me due to my sex? Yes. However, I've seen those as opportunities to do my best and change their minds. Hopefully, moving forward, change their expectations about women."

Have you noticed any pay gaps?

"I think that was a nationwide issue. I'm part of a Women in Architecture Facebook group and we all talk and strive to have equality and fairness out in the field. I think the pay gap issue has slowly started narrowing and I believe bringing awareness to the issue is huge. As I've grown in my career, I've realized the importance of speaking up and doing your part in voicing an issue such as the pay gap."

When you worked for a firm, was your experience any different when you asked for maternity leave?

"When I had my kids, six and eight years ago, things were different. I think due to awareness now, COVID, and us finding that remote work has made the issue more feasible. Employers are granting more maternity leave than they used to. For me, my old company didn't have set policies for it so I had to voice what I needed to our employer. Thankfully, he was able to provide all the mother's in the firm what they asked for."

Now that you're a business owner, has anything changed being a woman in this business?

"The majority of my experience has been supportive, heartwarming, and inspiring. Seeing the successful people out there help a small company grow. The challenges I've faced as a woman I think has brought about a level of assertiveness for me that I don't know I could have anticipated. In the long run I think it will be a strengthening and character building experience for me."

Flood Architecture
By: Dana Martinez

49



Cities were originally built around water to not only have easy access to the resource, but to be connected to the rest of the world. Over time the built environment has naturally pushed water out through urbanization and population growth, and we slowly became unmindful of its power and effects to the built environment. Now we are presented with the consequences of flooding and being forced to react in real-time.

Architecture as Intervention for Flood Mitigation:

How can we restore the connection between architecture + water? How can we improve the network of current flood-mitigation strategies? How can we create reliable and fully-equipped flood shelters for communities?

Early design strategies to control flood waters were mainly dams that were designed by engineers, but architects have since joined the conversation on how to combat this issue in the urban environment. Architecture has responded to flood disasters in macro and micro scales in the built environment, but flood disasters are still occurring and people are displaced time after time again. What does architecture need to do to help restore the broken connection we have with nature and water? Impervious surfaces cause a lot of excess runoff water so this shows a retraction from water, not allowing for room to work with it, within our community.

35%

Approx. 3 Billion People
live within 150 miles of a coastline

“ Flooding is one of the US’s deadliest natural disasters ”

Architecture's response to flood disasters

Currently there are various flood-mitigation strategies in place in different areas of the world. Below is a compiled list of the most common findings and at which scale they fit onto.

Micro-scale

Floating/ Amphibious Buildings (buoyant foundations)
Elevated Buildings on Stilts
Wet/Dry Proofing (not common/expensive)

Macro-scale

Sponge City (urban parks that absorb water and redirect it or store underground)
Waterfront Barriers (seawalls that slow down wave strength)
Existing Underground Gutter + Water Management



Amphibious Architecture
The FLOAT House/ New Orleans

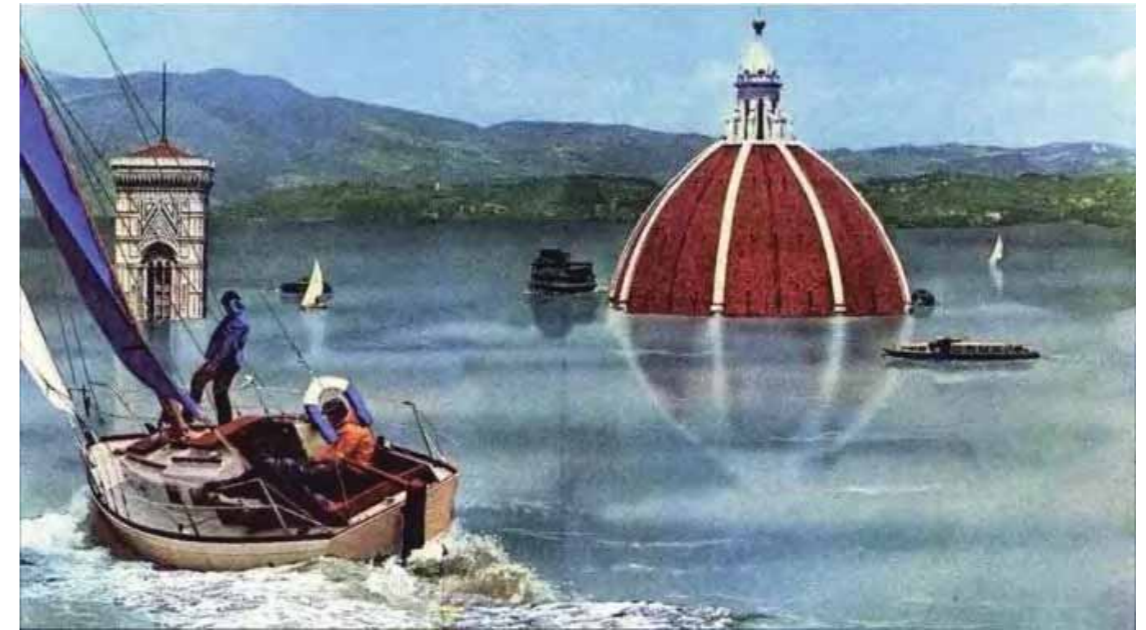
With all these design interventions in place and at various scales, we are still witnessing large death tolls from flood disasters.

Some issues with the current implemenations include

1. There aren't enough of these strategies in place
2. There is lack of connection between the micro-scale and macro-scale solutions
3. Flood shelters are usually temporary (as-needed basis) and not prepared with basic resources necessary to fulfill the needs of displaced residents



Sponge City
Shanghai, China



Rescue of Italian Historic Centres
Superstudio, 1972

The reality is that water will always be here and floods can be mitigated but not prevented

Is the task to refine the strategies already in place? Could we merge some of these design choices together to create a better network of water filtration? How can we reintroduce water back into the urban and suburban city? These questions are posed in an interview style format in the following pages.

A discussion and interview to reach differing opinions + insight

The method of discussion included one important interview question that presented two positions for the future of flood-resiliency within our communities. This allowed me to dissect everyone's answers and main takeaways from the topic at hand.

There are a variety of designers, engineers, and people with first-hand flood experiences. As an individual with first-hand experience of flood disasters, this topic of conversation can be a sensitive spot for some interviewees, therefore most decided to remain anonymous.

After providing background stated in the previous pages, I asked them to choose the most imperative position in terms of combating future flood disasters and explain why they felt that way.

Position A:
In an attempt to bridge the disconnect of current flood-mitigation strategies, a new multi-scale approach within cities/neighborhoods is crucial for a more efficient water management system.

To keep in mind: After Hurricane Katrina, the Superdome became a temporary shelter during the flood and it had to be evacuated within a week from lack of running water, no medical supplies, no antibiotics, no food, no lighting, no air conditioning, and failed generators.

Position B:
To ensure shelters are accommodating and widely available, creating permanent shelters will establish spaces that are equipped year-round to meet the basic necessities of living during natural disasters.

To keep in mind: Sponge cities only apply to urban/downtown settings, not in suburban and rural areas. A similar strategy could be implemented in smaller communities that aren't exposed to coastal flooding, but still flood frequently from heavy rainfall and tropical storms.



Hurricane Katrina

“...destroyed roads, buildings, homes, and even the oldest cemetery leaving corpses and caskets throughout the entire town.”

Position A In an attempt to bridge the disconnect of current flood-mitigation strategies, a new *multi-scale* approach within cities/neighborhoods is crucial for a more efficient water management system.

“I do think the multi scale approach would ultimately be the most successful in the long run. Not only in saving lives but also in saving the people affected and the government millions of dollars in the aftermath of a flooding. With a multi scale approach that would look to prevent floods rather than address the aftermath of a flooding, **there would be nothing to rebuilt, no aid would need to be provided, and most importantly no lives would be lost.**”

-Engineer

“This is the one I would agree with most. I am a civil engineer that's working in drainage currently and have experience in both urban + rural drainage design. Urban is clearly harder to mitigate as there is many buildings and roads are not permeable. **Suburban areas are surrounded by lots of crop fields and rivers with several tributaries that make draining water a lot easier.**”

The reason why I think this is the best solution is because these systems are designed for certain storm events based on the area the project is being done in. So if you take a multi-scale approach and provide a way to drain rain water from all over a state then eventually these areas will become less prone to flooding.

The other option, although would also be somewhat ideal, it also wouldn't make sense. As stated in the opening paragraph, you can't fully prevent disasters and in this second option it's said that a building that is prone to flooding would be built. If a city is always flooding I don't know if it would be possible to make a building that prone to flooding. Because even some stadiums can still flood and even collapse from snow if it's a snowy city.

So for that reason I believe that position A is the best and most ideal stand on this situation as it provides a **long term solution.**”

-Civil Engineer

“Urban is clearly harder to mitigate as there are many buildings and roads that are not permeable...”

...provide a way to drain rain water from all over a state then eventually these areas will become less prone to flooding”

Position A, cont.

For an effort to bridge the disconnect of current flood-mitigation strategies, a new multi-scale approach within cities/neighborhoods is crucial for a more efficient water management system.

“Look at Texas cities, many of them are filled with giant parking lots that basically do nothing except hold a few cars at night. I hate parking lots. Roads can do the same thing. Highways basically can become rivers.”



Hurricane Harvey, 2017

“I do not know too much from this topic but I got to experience a flooding disaster in my hometown back in Mexico. Due to the strong rain the river that crosses the town flooded and along with it the dam collapsed creating a strong wave that **destroyed roads, buildings, homes, and even the oldest cemetery leaving corpses and caskets throughout the entire town.** Many lives were lost as one of the buildings allocated a wedding that night, everything was destroyed. Places like my town need stronger infrastructure, better water management systems and more green areas to function like sponge cities.”

-Interior Designer

“I feel that this approach is more imperative to the future over the second position because it is a strategy that focuses on **connecting the urban infrastructure of cities with the local neighborhoods**, making it accessible to everyone. While the other approach seeks to make a permanent shelter, I believe the concept of creating a shelter is about one’s own dwelling. And the idea of a dwelling is not permanent but always changing.”

-Architect

“I think this would be the better position, but I believe we need to do both. Landscapes and buildings should be designed to withstand flooding. **Landscapes should absorb and building should stand strong and act as Resilient centers for people in need.** Large buildings can act as safe places for people who have homes that cannot last during a flood. Landscapes should absorb water, for example a parking lot just move water from its own surface on to another. Look at Texas cities, many of them are filled with giant parking lots that basically do nothing except hold a few cars at night. I hate parking lots. Roads can do the same thing. Highways basically can become rivers.”

-Architect

Position B

To ensure shelters are accommodating and widely available, creating *permanent* shelters will establish spaces that are equipped year-round to meet the basic necessities of living during natural disasters.



Parral River Overflow, 2008

“I believe this to be the *not* the most successful but **definitely the most imperative** of the two positions given that not only would this provide the most **timely response to flooding but it also seems to be the most affordable.** Keep in mind this response is only based on my guess of how much a shelter would cost, as compared to a multi scale approach.”

-Interior Designer

“The first position isn’t plausible unless there were to be a “toilet flush” type technology to be able to displace X trillion gallons of water in a matter of days. In my opinion position B looks to be the **most realistic when it comes to having technology or infrastructure readily available** whether or not there is imminent flood danger. Also allows the city to make income on stadiums year-round on several different festivities.”

-Paralegal

“Yes, we need more shelter accommodation buildings equipped with enough food and supplies for places that are prone to suffer natural disasters. If it happened once, it can happen again. Like my hometown, Chihuahua, Mexico, suffered terrible flood disaster in 1944 and later in 2008. **The river always floods during the rainy summer months.**”

-Interior Designer

“This is a good solution, since shelters are temporary here in Houston and Pasadena. A lot of the buildings they’ve used in the past as refuge centers, do not have the capacity to cater to the community. It is first come first serve, and a lot of the times **people get turned away from depletion of resources** and no space”

-Caregiver
remained home during many floods

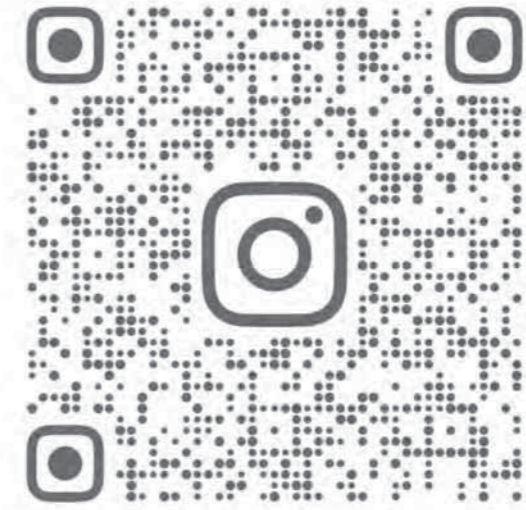
“If it happened once, it can happen again.”

Corporate America vs.
Civic Virtue in Architecture

By: Reagan Bordovsky

50

Reagan Bordovsky



@_THE.THIRD.PLACE_



https://t3.gstatic.com/images?q=tbn:ANd9GcR6Vx5JA8fVeJmF7q7u_4-SOBKAqBNRbORAC96EZNmyx0fgef-0&

I proclaimed my position on an Instagram account called, @_the.third.place_. From here, I posted two images one of my position and another referring to a game called this or that. Then-called for any participant to feel free to engage in conversation

Position: Architecture has been selfish due to the bombardment of corporate america ideals, and must move to a selfless response that is more inclusive of civic virtue and human response. Therefore, a third space is needed.

It was important to reach a diverse group of people with different work settings in order to establish an accurate reading.

Architectural Related Participants (7):

Angel Estrada (Architectural Designer), Isabella Tatum (Architectural Designer), Cassidy Gilbert (Interior Designer), and Sarah Dawson (Interior Designer). Ryan Rodriguez (Bachelors of Architecture), Destiny (Bachelors of Interior Design), Jason Pangtay (Architecture)

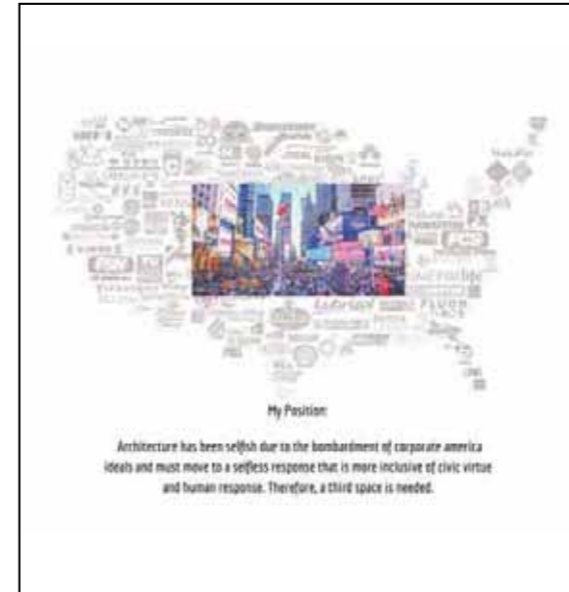
Non Architectural Related Participants: (12)

Nicholas Kouches (Electrical Lineman), Javier Pena (Middle School Teacher), Sammy Hernandez (Construction), Maxwell Colacino (H-E-B), Janell Robertson (Realtor), Trent Sanchez (Air conditioning retail), Amber Serio (English Major), Colin Przybyla (Andretti Sports), Talia Hernandez (Pre-Vet) Renee Bordovsky (Accountant), Walker Bordovsky (Mechanical Engineer), Nick (N/A)

37%

63%

“
I agree! We must focus on on a space free from corporate media.”
- Isabella Tatum



My first post that viewers were able to see on Instagram is a post showing my position. Here are a few of the comments I recieved.

“ I completely agree I believe a third space is needed to make an office space more adaptable.” - Angel Estrada

“ As much as I agree with idea it will never come to fruition. I’m glad i’m not the only one blinded by the media.” - Nick

“ This is the mentality future designers should be focusing on. Creating something more purposeful and having local communities engagement matters.” - Ryan Rodriguez

“ Yes! We need to pour more focus until helping Americans live a sustainable life. Instead of being so corporate and neglecting the needs of everyday people” - Janell Robertson

“ There is always room for improvement; however, there has to be a healthy balance. I applaud the effort architects are making to build meaningful structures that are inclusive of history and the environment. For too long, the US has placed too much emphasis on the biggest and tallest building as a measure of success...” Renee Bordovsky

Between both posts, I could see how people related to poor work spaces from Corporate America.

My second post engaged participants into a game of this or that. This showing an image of a third space work office, and that showing an image of a cubicle. Here are a few of the comments I recieved.

“ Cubicles hinder work performance and for the long term employees it takes a mental toll, but with an open environment of the third place it allows for new environments to work with others, but also allows separation when wanting to work alone.” - Trent Sanchez

“ Cubicles can be limiting in the camaraderie of a team, especially in more creative fields such as that of architecture and interior design. As well, it physically and mentally limits the ability to teamwork, collaborate, and share ideas freely. Cubicles can be quite destructive to the creative environment. The third place welcomes the opportunity to collaborate while offering solace without complete separation. Individual Spaces are important, but should not be a boundary. Ample openness of the third space allows more free flowing conversations to spark and share ideas” - Cassidy Gilbert

“ Work place stress is a real struggle when you are sitting in a cubicle 9-5 M-F. ” - Ryan Rodriguez



Some participants participated through direct message. All of the direct message comments were made by participants who did not have an architectural background. These are expressed below.

“

Profound mission. I love the idea of reducing the power of required loyalty to irrelevant branding.

- Javier Pena

”

Specifically in my direct messages I received there is a split demonstrated by 50% leaning towards cooperate America and civic virtue, and then 50% with the same idea with the addition of the Third Space.

50

Corporate / Civic
Virtue Focused

50

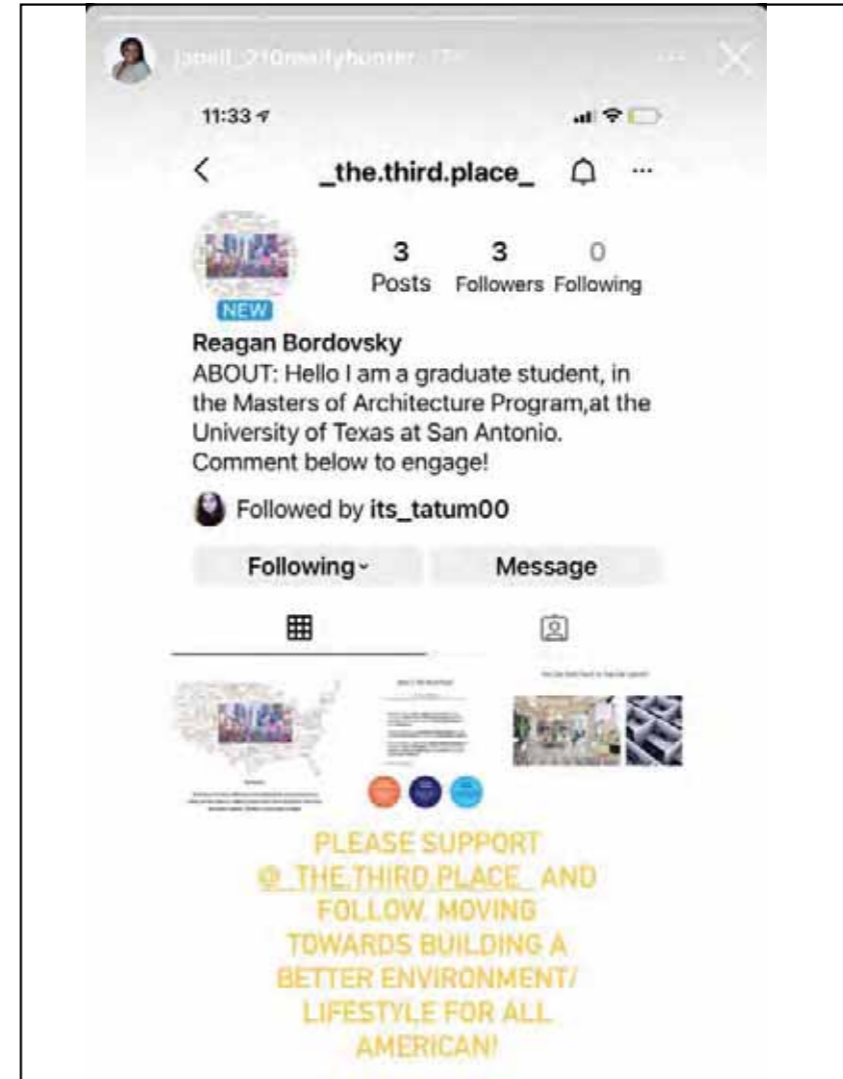
Corporate and
Third Place

“

“ I think the idea and effort to create The Third Place would be efficient in any business that would implement this idea. We Strive for efficiency! Especially in the work place.

- Talia Hernandez

”



One participant was eager enough to promote my account on her own Instagram story. Seeing this, made me realize people want change in Corporate America.

Earthbag Buildings
By: Maryam Emadi

51

Earthbag Building

"Earth turns to gold in the hands of the wise" -Rumi

Maryam Emadi



What follows is a brief description of my position in this subject. I need to gather feedback from you as my friends and structural engineer with this experiment. So, Let's start it: Earthbag was originally developed for self-help housing. Any family should be able to build their residence with no heavy lifting, backaches, and no expensive equipment for a flexible and fast construction; simply **"Build Your Own."**

Structurally: Super Adobe is a form of Earthbag construction method developed by Mr. Nader Khalili, architect, and Cal-Earth founder. Using snake-like sandbags, barbed wire, on-site earth, and a few tools. Mr. Khalili devised a revolutionary building system integrating traditional earth architecture with contemporary design concepts. This simple construction method meets building safety requirements such as earthquake and fire resistance.



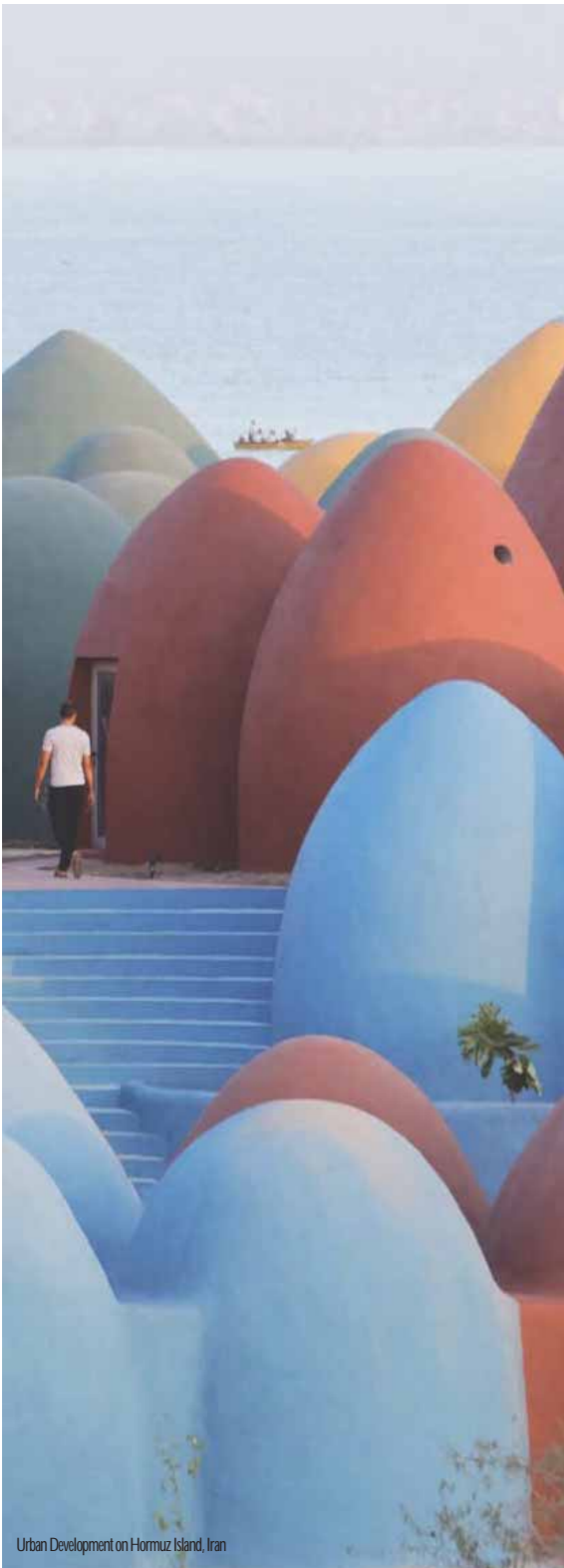
Basic Materials Needed

My Position :

Earthbag construction can be an option due to its simple construction and affluency of the material; **Dirt is almost free!**



Earthbag construction is one of the construction methods that can be utilized for the inexpensive construction of affordable housing. Unfortunately, nowadays Earthbag construction cannot compete with other conventional construction methods due to a lack of investment in this traditional and simple construction. I believe that More research and development can make the economical earthbag construction feasible with modern architecture and construction trends.



Urban Development on Hormuz Island, Iran

Earthbag Building

In Different Function:



Private residence built in Bam, Iran after the 2005 earthquake



Hotel in hormuz island, Iran, 2020



Private Residence , United State , 2015



Hesperia Lake RUMI Dome was built as part of a Museum and Nature Center project

Please answer the following questions:

- What is your occupation? Any experience in terms of Design?
- What comes to your mind when you hear "Earthbag Building"?
- What is your opinion about combining of technology and Earthbag Building?
- What has "Earthbag Building" done and NOT done in your country?
- What is your position on this topic?
- What is your opinion about advantage and disadvantage of this Kind of architecture?

I am looking forward to your Feedback and Participation!
Many Blessing!

THANK YOU ,

Maryam Emadi

Hello Rasa!
I am Maryam Emadi, Graduate Architecture student at UTSA. For my current course, I have been looking into "Earthbag Buildings" and its changes over time. What follows is a brief description of my position in this subject. I need to gather feedback from you as my friends and structural engineer with this experiment. So, Let's start it

Maryam Emadi

1. What is your occupation? Any experience in terms of Design?



2. What comes to your mind when you hear "Earthbag Building"?



3. What is your opinion about combining of technology and Earthbag Building?



4. What has "Earthbag Building" done and NOT done in your country?



5. What is your position on this topic?



6. What is your opinion about advantage and disadvantage of this Kind of architecture?



7. As a structural engineer do you think technology can cause the "Earthbag Building" to move away from its original idea?



8. And the last question, how true can this sentence be in the working place?
"Dirt is almost free!"

Rasa Seyedian

Structural Engineer at HDR

I'm a Structural Engineer with +10 years of experience. I'm mainly involved with the design Structural frames and their foundation for buildings.



a building similar to Igloo made of Earthbag instead office cubes.



Technology makes labor intensive tasks more affordable and safer. Earthbags can be shaped and placed with robots in a optimized way to minimize material usage, and provide more space than traditional earthbag construction.



I'm not exposed to it. I may need to Google it to find out more about it.



I believe it's sustainable and environmental friendly construction method. More research and experiments are required to adopt it as a conventional



Advantages: Economical, Sustainable, Versatility in shape

Disadvantages: Heavy weight makes it susceptible to seismic damages. Moisture seap through it. Mechanical Behavior is less known (comparing to concrete and timber)



I believe technology make it more efficient. Let me explain my point by an example, spherical shape provides more volume with optimized mass. However, spherical shape is not constructable. Technology can find a shape between sphere and the original earthbag shape.



I agree to some extent. Dirt is available in different types: Clay, Sand, and Organic soil. An earthbag filled with playish dirt will expand when it's exposed to moisture and distort the building. For a project site with Clayish soil, the earthbag fill material shall be shipped to the project site for filling the earthbags.

1



Hello Marjan!
I am Maryam Emadi, Graduate Architecture student at UTSA. For my current course, I have been looking into "Earthbag Buildings" and its changes over time. What follows is a brief description of my position in this subject. I need to gather feedback from you as my friends and Machine learning engineer with this experiment. So, Let's start it.

- Maryam Emadi**
- 1. What is your occupation? Any experience in terms of Design?
 - 2. What comes to your mind when you hear "Earthbag Building"?
 - 3. What is your opinion about combining of technology and Earthbag Building?
 - 4. What has "Earthbag Building" done and NOT done in your country?
 - 5. What is your position on this topic?
 - 6. What is your opinion about advantage and disadvantage of this Kind of architecture?
 - Thank you Marjan!

4 Maryam Emadi

2

- Marjan Emadi**
Computer science engineer at GRETEL.ai
- I am a computer science engineer. I have no experience in design.
 - This name reminds me of my country's architecture (Iran), specifically the houses in the cities of Yazd and Kashan.

Borjerdol House
 - Since I don't have much experience in design, the only thing that comes to my mind is in my country combining architecture and technology has always been a concern, making sure the architecture remaining untouched and technology not changing the basics of the design.
 - Can't say much about this. All I can remember is in Bam's earthquake, people talked about Nader Khalili's work and his influence in helping people suffering from the earthquake, living in Earthbag buildings.
 - For me as an engineer, this method of designing homes is really exciting and interesting considering the simple and basic materials to build them.
 - For Advantages: Making the process of building homes faster. Disadvantages: Reduced amount of time spent by people in the process of building their own homes.



Outlook Mail

Hello Mahsa!
I am Maryam Emadi, Graduate Architecture student at UTSA. For my current course, I have been looking into "Earthbag Buildings" and its changes over time. What follows is a brief description of my position in this subject. I need to gather feedback from you as my friends and Architect with this experiment. So, Let's start it.

- Maryam Emadi**
- 1. What is your occupation? Any experience in terms of Design?
 - 2. What comes to your mind when you hear "Earthbag Building"?
 - 3. What is your opinion about combining of technology and Earthbag Building?
 - 4. What has "Earthbag Building" done and NOT done in your country?
 - 5. What is your position on this topic?
 - 6. What is your opinion about advantage and disadvantage of this Kind of architecture?
 - Many Blessing Mahsa!

5 Maryam Emadi

3

- Mahsa Pakshir**
Architectural Designer at Moshir Group
- My field of study is Bachelor and Master of Architecture and I am currently working in this field.
 - I am reminded of Nader Khalili's Project and the collection that was recently built in the south of Iran on Hormuz Island.

Hotel in hormuz island, Iran, 2020
 - Architecture that is made of soil and derived from the context is more durable and when it is combined with technology, it is more understandable and usable for today's people.
 - In Iran, where most of its area is desert and in most areas, the architectures are made of earth, this earthen structure is definitely the answer but I don't think it will be profitable and responsive everywhere in the world.
 - The only problem that I think this structure has is the durability of the bags that cover the soil and their stability against impacts.



Outlook Mail (in Fari-Persian)

Hello Sina!
I am Maryam Emadi, Graduate Architecture student at UTSA. For my current course, I have been looking into "Earthbag Buildings" and its changes over time. What follows is a brief description of my position in this subject. I need to gather feedback from you as my friends and Architect with this experiment. So, Let's start it.

 **Maryam Emadi**

1. What is your occupation? Any experience in terms of Design?



2. What comes to your mind when you hear "Earthbag Building"?



3. What is your opinion about combining of technology and Earthbag Building?



4. What has "Earthbag Building" done and NOT done in your country



5. What is your position on this topic?



6. What is your opinion about advantage and disadvantage of this Kind of architecture?



Thank you Sina!

6 Maryam Emadi

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 **Sina Safari**

Designer at Moshir Group

1. I am an architectural designer and I have been working as a designer and illustrator for almost 26 months.

2. After hearing about Nader Khalili's (earth bag building) and his plan to provide shelter for people who lost their homes in an Bam earthquake.



3. It is definitely a very effective idea to improve our past experience using today's knowledge and technology to optimize

4. Today, many buildings and spaces are built using and inspired by "Super Adobe" in Iran which is fast and stable, it makes it stand out from the other construction methods, but the problem that exists in this regard is that the most of people are not familiar with this technic.

5. Abrahsh (Architecture with soil & dust) has been very influential and inspiring to Iranian architects, and I think that it is the duty of architects and designers to today, let the general public know about this topic and its attractive features

6. I think stability and speed is one of its most important benefits, along with availability, cheapness and durability. There is also above it. And maybe the limitation of form and geometry is one of its drawbacks.



Hello Niloufar!
I am Maryam Emadi, Graduate Architecture student at UTSA. For my current course, I have been looking into "Earthbag Buildings" and its changes over time. What follows is a brief description of my position in this subject. I need to gather feedback from you as my friends and Linguist with this experiment. So, Let's start it.

 **Maryam Emadi**

1. What is your occupation? Any experience in terms of Design?



2. What comes to your mind when you hear "Earthbag Building"?



3. What is your opinion about combining of technology and Earthbag Building?



4. What has "Earthbag Building" done and NOT done in your country



5. What is your position on this topic?



6. What is your opinion about advantage and disadvantage of this Kind of architecture?



Thank you Niloufar!

7 Maryam Emadi

5

 **Niloufar Esmaeili**

Linguist

1. I'm a graduate (Ph.D.) student at UTSA. I have never had any experience in design

2. Some colorful archs come to my mind.

3. It sounds fascinating! Adapting traditional architecture in order to align it with the demands of modern man.

4. Based on my observations, some organizations are funding the projects of preserving these buildings in Chabahar. However, the importance of them in attracting tourists is being overlooked in some cities like Kerman.

5. I'm a scholar thinking of integrating the debates related to this type of architecture in cultural studies.

6. Preserving such buildings is of great influence on the economy of the country. However, it might not be appealing to people who are interested in luxurious buildings



Phenomenology in Architecture
By: Samuel Alvarez

52

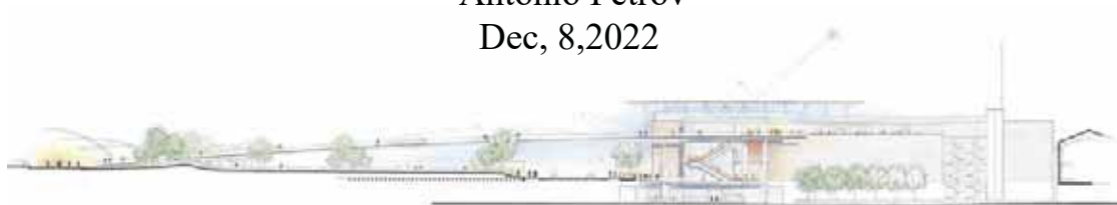


The University of Texas at San Antonio

Phenomenology in Architecture

Samuel Alvarez

ARC 5173 - 904
Antonio Petrov
Dec, 8,2022



Architecture is curated from the mind and physical realm. Architecture derived from these aspects with neither influence of the past or future tense evolves as one of pure intent, a presecing of space making.

How can Architecture impact us *now* as a society in a way that emphasizes greater wellbeing and enrichment, rather than exploitation of technology, monetary construct, and mass social perception?

Architecture has provided us a domain and a construct for our lives; a framework. It is our environment in which we interact with one another on a more opportunistic basis. Architecture is more powerful than we think, it is an embodiment of ourselves. In simpler terms it is our “second skin”, we work, live, sleep, eat, and learn in it. We must acknowledge the uses of architecture in terms of greatly impacting the user’s experience with interplays pertaining to the inside and out. Architecture that enables us to explore and interact with the surrounding environments. Architecture as an influence, an atmosphere to provoke desires, dreams, and emotions.

“

“Creating something that sticks to your heart is more important than anything else.”

Tadao Ando

”

Considering the many implications Architecture can offer, there is a suggestion as to whether designers have harnessed these qualities within the built environment. The early course of conducting research regarded my topic of phenomenology and how it may be a solution to how we approach architecture that harnesses a user experience in mind. Phenomenology is an approach to design that overly adheres to the user's experience within architecture. Manipulation of light, shadow, space, and materiality are ways of attributing to this. Understanding the use behind phenomenology in Architecture, we were tasked of developing a timeline with inter-relating topics, associating contexts of movement, people, books, the arts, and buildings. As a result I had a collage of information which gave a good interpretation on how phenomenology came to be and why it was considered in the architectural timeline.

During 1970s to early 1980's there is a dialogue in which the considerations of enhancing our experiences in architecture arise. Le Corbusier, Louis Kahn, and Paul Rudolph are figures that greatly contributed toward this idea of creating architecture that addresses the missing humanistic elements in industrial-modern architecture. In support, Christian Norberg-Schulz introduces the idea of phenomenology into architecture; Our conception of what it means to be intertwined within the built environment, a result of a trilogy of books were realized. "The image of the city" by Kevin Lynch also states that the city is a construct that is part of a collection of architecture and that there is a role for the city to enrich us as inhabitants. This movement to better improve our societies' experience with architecture began significantly after the end of the second world war. A time period of reconstruction and reevaluation.

My Takeaway and Where Phenomenology may lack in Architecture

Looking at architecture over the course of a timeline there are examples throughout exemplifying and refraining from the idea, of a pure interpretation of design (One that accordingly addresses current social and economical situations). Phenomenology is a mode of design that seeks to make architecture perfect for the sake of perfection, completely disregarding the imperfect (High build Cost, inaccessibility, Private Work, etc). Other points of architecture presented on the timeline represent a total loss of phenomenology. One that lacks a complete sense of human connectivity and disregarded by its inhabitants. (No natural lighting or awareness of surroundings, insufficient opportunities of social engagement). Architecture now should take into consideration its culmination of functional program (Occupant Engagement) as well as how to appropriately enrich the society and environment in which it lies in (Give Back). **An Architecture that reaches all aspects of its interpretation.**

1951

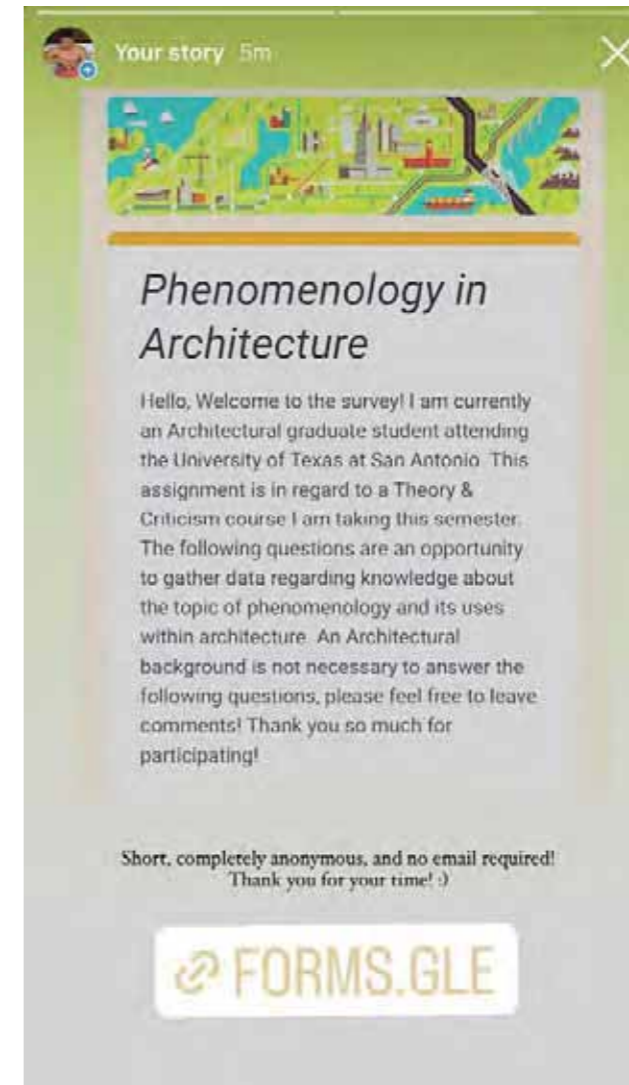


Pruitt - Igoe, Urban Housing

1957



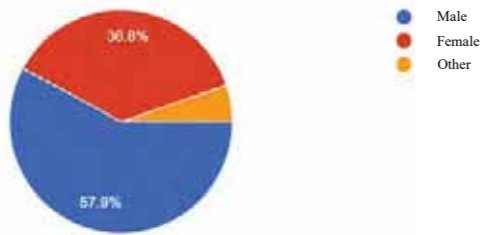
La Tourette, Le Corbusier



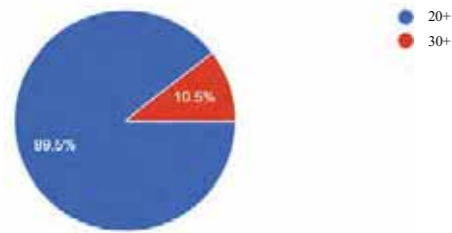
Public Survey Outreach - Instagram

To further engage on this assumption and discover point of view, I conducted an online survey that will ask questions regarding phenomenology and the public's overall interpretation on architecture. The survey would begin by getting to know about a person's background (gender, age, ethnicity and occupation), and known knowledge of the term phenomenology. Next would provide a definition/ background of phenomenology and ask for a personal experience within the architecture they have been in so far. Many of the results were diverse in typology, located throughout the world and of all periods on the architectural timeline. Some of the responses can include Fallingwater, The Art Institute of Chicago, Petra, Kimbell Art Museum, family homes etc. Next, I would ask if Architecture should be approached with some basis of phenomenology or recognize only function. Majority of responses agreed to having some aspect of phenomenology along with delivering and providing function.

What is your gender Identity?



How old are you?

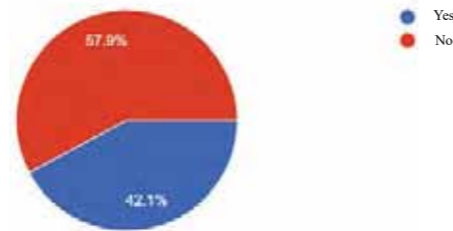


In support of this, I inform the participants the introduction of Phenomenology and what it sought to accomplish in the Architectural timeline. Finally with this given information I give the participant my take away and where phenomenology gets wrong. Ultimately I ask the participants if they agree with my contrast in phenomenology and ask for opinion regarding the statement. Majority of participants felt greatly the same and argued that buildings have a much greater role in them. They not only should serve a functional use but also enrich people's lives. In addition to acknowledging local traditions and scenery.

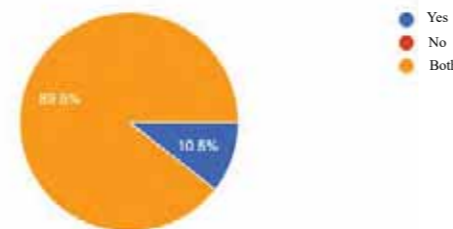
An Architecture that reaches all aspects of its interpretation

Lastly I asked the question "How can Architecture impact us now as a society in a way that emphasizes greater wellbeing and enrichment, rather than exploitation of technology, monetary construct, and mass social perception?" This was an opportunity to get the surveyors point of view on what architecture is potentially missing or what can be provided. Some of the matter regarding the responses lies in architecture's ability to respect local tradition and culture. In addition there seems to be a push for buildings that are more resilient and adaptable within its context of site; greenery incorporation is also a highly regarded response. A total of 19 responses were recorded out of the 160 views the instagram post received. Majority of participants are students although there were several responses from different professions. They can include accounting, community outreach specialist, civil engineer, nurses, propulsion engineer, and free lancer. In addition, ethnicity of participants (89.5%) were hispanic while (10.5%) were white.

Have you heard of the term Phenomenology before?



Should Architecture be derived from a basis of phenomenology or serve only functional use?



Images of participant building selection, above (Falling water, Dallas Museum of Art, Arkansas State Capital Building, White House, Jackson Square, Jorgenson Building at Caltech)

Cover page (Kimbell Art Museum, Petra in Jordan, Block 185, Art Institute of Chicago).

*Link to Survey - <https://forms.gle/zHikcvTcq1LQ9hVZ6>

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I would like for the marginalization of Architects to be more known and educated to society and have more existential knowledge on what's crucial for the sake of humanity and have a increased percentage of the built environment to be designed by trained architects and more responsible political power and construction to be more sensitive to what's truly needed in this context and for the future ahead.

-Participant

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