TIME SPACE EXISTENCE

European Cultural Centre

MIAMI & CHICAGO 2021

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Introduction

The team of the European Cultural Centre chose Miami, Florida, to organise its first Architecture exhibition titled “TIME - SPACE - EXISTENCE - MIAMI 2021”. In the last 20 years Miami has experienced an extensive boom of high-rise architecture and with the arrival of Art Basel Miami in 2002, the city has been placed in addition as a fixture in the art circuit.

Our exhibition presents past, ongoing and future projects, sometimes even dreams, from local and international architectural firms, institutions and academics. A reflection upon the fundamental topics of TIME, SPACE and EXISTENCE in architecture in Florida and other parts of the world.

At the Miami Center for Architecture & Design (MCAD) in downtown Miami and the Florida International University (FIU: SOA - MBUS), the European Cultural Centre presents a group of 20 architects and institutions; and a solo-exhibition of the renowned architect Denise Scott Brown, titled “Wayward Eye”. Her exhibition features her photos taken between 1956 and 1966 that illustrate Scott Brown’s explorations into urbanism, Pop Art, and the emerging architectural language of roadside America.

“TIME - SPACE - EXISTENCE - MIAMI 2021” presents a cross-section of architectural projects and thoughts that can impact our lives in a positive way for a better future together. Architects show us how to take advantage of the benefits of our environment, how to create a more sustainable way of living and try different approaches when designing buildings. They show us a direction where we could all go. A sincere dialogue, stimulated by differences, will hopefully lead to a heightened awareness and thoughtfulness when dealing with architecture. Opportunities to reflect on where we are standing now and how we can learn from the diversity of approaches across the continents. Architects, thinkers and decision-makers, often respond to environmental issues that shape our way of living by creating a new design language, as sincere as possible. By building social communities, public spaces, innovative buildings with specific structures, sometimes provocative designs, they elevate our human living conditions by developing a sense of community within a built environment.

In addition, the ECC - Italy team organised in Chicago the symposium “Shaping the City: A Forum for Sustainable Cities and Communities”, organised in collaboration with the Chicago Architecture Biennial. Shaping the City was first held in Venice in 2018, followed by a second edition in 2021. Shaping the City tackles contemporary urbanisation and key issues in the city, presented through the perspectives of a group of academics, urban planners and designers, architects, policy makers, and scholars. Through diverse presentations and panel discussions, the forum confronts the fundamental topics of shaping the cities in the world. The discussions that take place in Chicago recognise the significant role that urban planning and design play in moulding the interaction of people with their cities and their wellbeing. The forum sets forward new thoughts around the rights to the city, through a spatial, pragmatic, yet inclusive and sustainable approach.

In addition, the TIME - SPACE - EXISTENCE video series, presents Grandmasters of Architecture, iconic architects of our time such as: Curtis Fentress, Denise Scott Brown, Arata Isozaki, Peter Eisenman, Daniel Libeskind, Odile Decq, Bjarke Ingels, Moshe Safdie and others. We asked them to reflect on the suggested topics and how these concepts sketch out the contours of the world around us.

Nina Comini

Contents

Organisers

European Cultural Centre

The European Cultural Centre is a cultural organization originating back to 2002. Today we are a continuously growing group of mainly young people who like to make a positive difference, because we care. We created a dynamic organization devoted to cultural exchanges, organizing all kinds of cultural projects with not only Europeans but people from all around the world. We believe that progress is best made by raising a deeper awareness about serious topics. We try to bring people from very different cultures together in the hope that we will all learn from each other. Naturally we have our own opinions and we do like to promote our own values, values in which we strongly believe. Nevertheless, we are a non-political and non-religious organization, open to all people, to all points of view, for as long as they respect the freedom, the dignity and rights of every single living being. The ECC-USA, based in New-York, mainly organizes contemporary art and architecture exhibitions.

In addition, we organize symposiums, meetings, workshops, educational programs and many other cultural events. Our own publications are an important part of our activities, not only by documenting our events and projects, but also by presenting different points of view, different ideas, from people originating from many different cultures. Our publications are raising awareness about the topics Time, Space and Existence, thus building up and making visible a platform for theoretical and artistic perspectives on culture. The ECC-USA is part of the larger European Cultural Centre Worldwide Satellite network and benefits from all its global partnerships with educational and cultural, governmental and non-governmental institutions, like museums, foundations and several other private initiatives. The ECC has today established centers in the USA, Belgium, India, Italy, Japan, the Netherlands, Russia, South Africa, Spain and France. The European Cultural Centre headquarters is in the Netherlands.

European Cultural Centre

Being aware of our social responsibility, we wish to establish a democratic, dynamic, creative, communication and interaction platform: creating spaces, a flexible worldwide network of cultural centres, dedicated to sharing sincere, intellectual and cultural exchanges, to further develop the fundamental goodness within human beings and adding a positive meaning to our existence.

The foundation of the European Cultural Centre lies in the realization that beauty and qualities are in our uniqueness as well as in our similarities. Being aware that globalisation cannot be stopped, our aim is to cherish our differences and at the same time strengthen our intellectual and cultural commons.

We believe in equality, a commitment to others, a sincere caring and that every individual person should try to better understand, tolerate, respect and appreciate other cultural values, as long as these cultural values respect the freedom, the dignity and rights of every single living being. It is a continuous learning process to reject values that should no longer serve us and to replace these values with newly adopted values.

We do like to make clear that we wish to avoid any form of discrimination. We do appreciate freedom of speech and the freedom to present any artistic expression to any topic for everybody. However, we will always strongly express our disapproval of abuse of power and our disapproval of provoking hatred and violence.

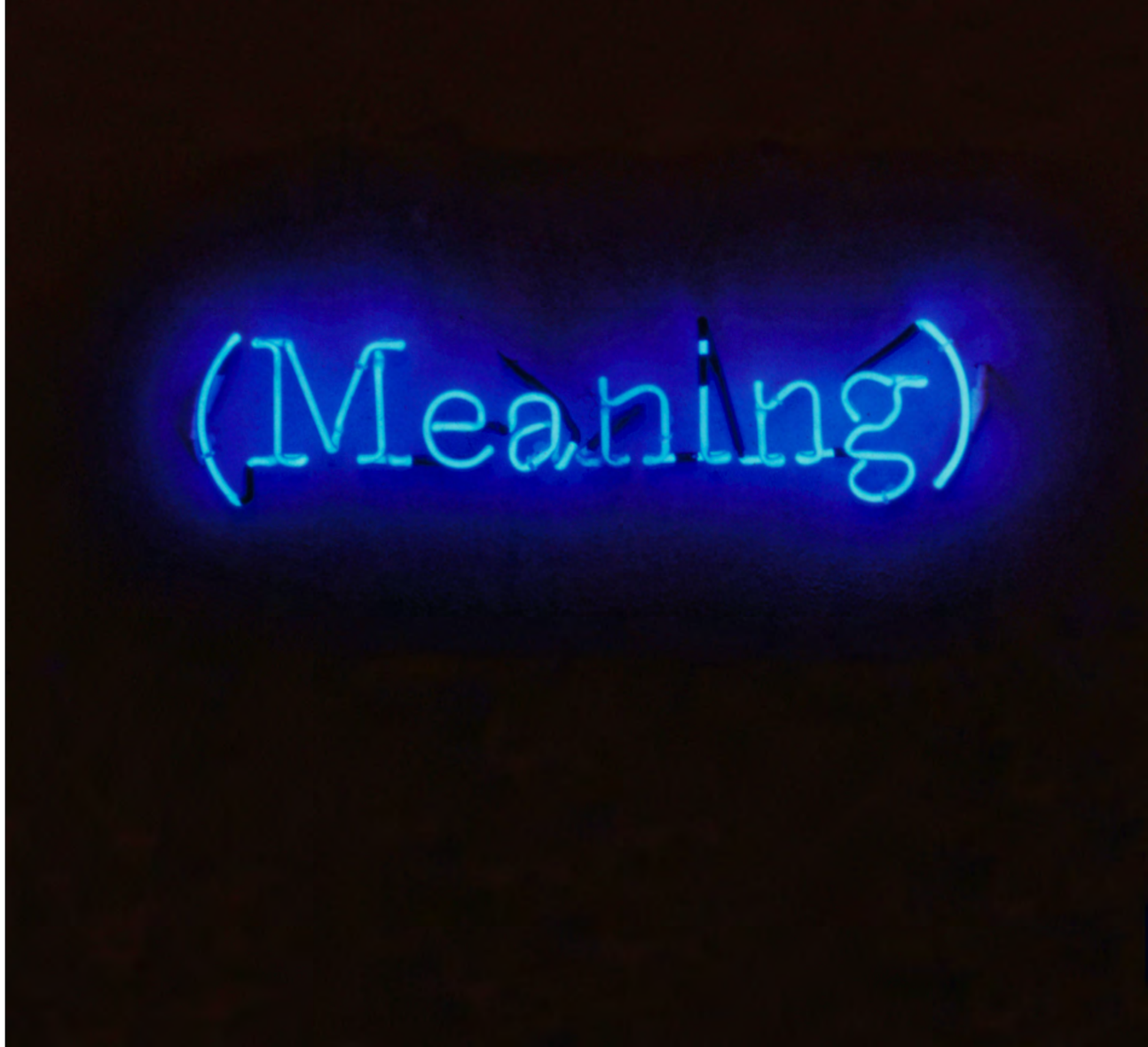
Horizontal relationships, an open, honest and as sincere as possible visual and verbal communication, education, as well as sharing our values as part of transparent human interactions in every aspect of life, should lead to a better quality and meaningful existence for each and all of us.

To achieve a sustainable Europe, a peaceful sustainable world, the intellectual, environmental, social and cultural objectives have to be rebalanced with integrity, against our financial and economic interests. Creative and critical thinking, fostered by the arts and all other cultural activities, also play an important role if people are to regain trust in Europe, gain trust in their own world.

Culture is a fundamental element for personal enrichment and development. We will bring together people from all parts of the world through cultural exchanges by creating worldwide projects, meetings, exhibitions, publications and all kinds of other cultural events. We will enable and strengthen groups and individuals, to create cultural activities, to exchange ideas between Europeans and others and thus creating an increased awareness about our origins, about our uniqueness, our existence; embracing our cultural commons and differences.

The European Cultural Centre provides the conditions to invite artistic and creative practices, a process of learning and experiencing from all intellectual and cultural fields - visual arts, dance, performance, theatre, music, literature, architecture, etc.

Creating flexible spaces in motion which, besides exhibiting finalised projects, will go further and promote projects that strongly interact between the various creative practices and the countries, cities, the participants and visitors from all over the world. Places for investigating the most vital contemporary issues in order to have an influence upon the design of our shared future. Intellectual and cultural interactions providing us with additional information to further develop and redefine our values.



Miami Center for Architecture & Design

In 2011, The Miami Chapter of the American Institute of Architects, AIA, a professional association that is part of an international organization with over 90,000 members worldwide, decided to create a Center for architecture that would be an independent non-profit that would serve as a cultural institution bringing the concepts of architecture, urban design and planning to the community.

The Miami Center for Architecture & Design is a destination for everyone interested in the built environment and celebrates the City's vibrant and unique architecture and urban fabric. MCAD educates the public and enhances public appreciation for architecture and design.

MCAD is located in Downtown Miami and is home to The AIA as well as the Downtown Miami Welcome Center, in partnership with the Miami Downtown Development Authority.

For all people interested in design and the built environment, MCAD hosts community meeting space as well as educational programs to enhance public appreciation for architecture and design. MCAD houses flexible exhibit/gallery space that accommodates lectures, seminars and meetings, space for urban lab studios and flex meeting rooms.

MCAD strives to do programming that brings clarity to issues such as climate change, attainable housing, resiliency, healthier buildings, etc.

MCAD functions as a resource for the architectural profession and the general community. MCAD's goal is to raise awareness, understanding, and appreciation of the ways in which architecture and urban design influence the built environment within our community and to enhance the quality of life in South Florida.

Florida International University

Designated as a top-tier research institution, FIU emphasizes research as a major component in the university's mission. For over four decades, FIU has positioned itself as one of South Florida's anchor institutions by solving some of the greatest challenges of our time. Dedicated to enriching the lives of the local and global community, and the 5th largest university in the USA.

The Miami Beach Urban Studios (MBUS), as part of the FIU, is the vision of the College of Architecture + The Arts (CARTA) whose headquarters is in the iconic 420 Lincoln Road, Miami Beach. MBUS is a creative space for students and the community in the heart of one of the most vibrant artistic urban centers in the world.

Each semester, graduate and undergraduate students attend MBUS where they can make use of gallery and exhibition spaces, the CARTA Innovation Lab, 3D printers and more. Students, faculty and staff cooperate with design firms, and public, private, and nonprofit art organizations. “Time Space Existence – Miami 2021” exhibition takes place both in the Washington gallery and the Design gallery at the Florida International University.

MBUS is a Miami Beach Cultural Anchor with three art galleries that showcase contemporary art from international and national artists, FIU faculty, staff, and Art + Art History Visual Art students. The galleries are used as means to foster engagement with creative communities domestically and internationally. The galleries function as a hub for public programming that include contemporary art talks, performances, concerts, lectures, panel discussions, workshops, and other cultural activities.

Chicago Architecture Biennial
Chicago Cultural Center

The Chicago Cultural Center opened in 1897 and is a Chicago Landmark building which has welcomed Presidents and royalty, diplomats and community leaders. It is located across the Millennium Park. Originally the central library building, it was converted in 1977 to an arts and culture center.

As the first free municipal cultural center in the USA, the Chicago Cultural Center is one of the city's most popular attractions and is considered one of the most comprehensive arts showcases in the United States. Each year, the Chicago Cultural Center features more than 1,000 programs and exhibitions covering a wide range of the performing, visual and literary arts.

The Chicago Architecture Biennial (CAB) is dedicated to creating an international forum on architecture and urbanism. It produces year-round programs and a biennial exposition of city-wide activations for a diverse audience of designers, educators, advocates, and students. CAB's mission is to engage and inspire professional and public audiences, highlight the transformative power of architecture and envision a future for the field that is equitable and sustainable.

The signature program of the Chicago Architecture Biennial stands as North America's largest international survey of contemporary architecture and takes place every two years at the Chicago Cultural Center and sites across the city. CAB has hosted three editions since its founding: ...and other such stories (2019); Make New History (2017); The State of the Art of Architecture (2015). The fourth edition, which opened in 2021 and hosted our project, is titled "The Available City". CAB programming throughout the year engages global audiences in conversations exploring critical ideas and questions facing the field, and beyond.

Over the course of its first three internationally heralded editions, which hosted 1.5 million visitors, CAB has presented projects created by more than 350 architects, designers, and artists from over 40 countries.

TIME SPACE EXISTENCE

Organised by Nina Comini
and Eva Schmiedleitner

PARTICIPANTS

A-01 (A Company / A Foundation)

No Footprint House (NFH)

The No Footprint House (NFH) is located in Ojochal, at the edge of the tropical rain forests of Costa Rica. The building responds to its surrounding habitat by passive climate control through natural ventilation and solar shading. The NFH is organized around a central service core, which includes all machinery and intelligence, as well as the bathrooms, kitchen and laundry area. The compression of utilities in one compact unit enables an open floor plan in return. Moreover, it contributes to the building efficiency in terms of assembly, cost, maintenance and use. Additional furniture pieces are “plugged” into the double-layered facade, which is created by the vertical structural columns and the inclined outer enclosures. The slanted skin decreases the direct impact of sunlight and precipitation, which protects the elevated floorplan from overheating and splashing water. Façade panels can be opened or closed individually in order to regulate views and exposure, augment or reduce air flows, create privacy and security. They convert interior to exterior spaces and play with the dynamic among nature and the built environment, one of the key features of tropical architecture.

The house has been developed as a prototype for serial production, based on a larger toolbox of residential typologies. It was prefabricated in Costa Rica and transported on one single truck. The NFH can be auto-configured with regards to the internal distribution and connections, material finishes and desired level of services: from “tiny” to mid-size and family home. Each building is customized from a catalogue of prefabricated components. The selection of all elements and materials is based on a thorough investigation regarding origin, processing, and environmental footprint. They can be chosen according to the specific taste and needs of each client and target site.

The NFH-108 was built as a floating steel structure with wooden finishes. The building is based on a structural grid size of twelve by nine meters, which contains a combined living and dining area, two bathrooms, two bedrooms and a multifunctional terrace. The private rooms can be closed off through different layers of glass sliders and “curtain walls”. The upper section of the building remains permanently open in order to assure unobstructed air flows and cross-ventilation. Panels of netting prevent insects from entering. The house is connected to the public water and energy grid. Water is heated locally through solar power, which is harvested on top of the roof. Auto-sufficient building configurations are available for off-grid locations, as well as a completely de- and re-mountable kit of parts. The NFH is designed to blend with its natural surroundings and minimize the impact of construction on the environment. It offers a wide range of adjustable, affordable and replicable solutions to cater for a broad customer segment. The project seeks for integral sustainability in terms of its environmental, economic, social and spatial performance.

Lead Architect: A-01 / Oliver Schütte
Design Team: A-01 / José Pablo González, Mauricio Rodríguez, Misael Rodríguez, Ronald Carvajal, Luuc van Wezel
Typology Research: A-01 / Marije van Lidth de Jeude
Structural Design: Ingeniería Cañas / Rafael Cañas
MEP Engineering and Life Cycle Assessment: Consost / Pablo Mora
Construction: SLO Studiolocal / Hernán Mora
Photography: Fernando Alda Fotografía / Fernando Alda
Documentary: Manduca Audiovisual / Soren Pessoa, Valeria Romero
Location: Ojochal, Province of Puntarenas, Costa Rica

Natural architecture

Andrés Morales Arquitectos is an architecture firm that was born in Costa Rica in 1997 with the purpose of incorporate art and nature in each of our works to create spaces where our clients can live and enjoy in harmony with their environment a delicate and sophisticated way.

Our design philosophy is clear, it is characterized by being a reinterpretation of Costa Rican architecture, giving it a contemporary nuance, using natural materials such as wood and stone to complement them with modern materials such as concrete, metal and glass, to créate exclusive designs that exceed the expectations of our clients.

The dialogue between the designs and their environment is essential to create successful projects. Keeping in mind aspects such as climate, location, topography and customer needs, it is easier to create design guidelines that add value to the project. An example of this is the use of large eaves that, given the climatic conditions of our country, are necessary for the protection of living spaces, which provides comfort and freshness when the temperature is high, and also allows you to enjoy the spaces even with the presence of heavy rains.

Incorporating glass in the facades of our designs also allows us to take advantage of another of the conditions offered by the different locations of our projects, which are the great views and the exuberant natural environment. With this we achieved to connect the interior with the exterior in order to decorate our designs with natural artworks such as forests, mountains and oceans.

Another natural element that we like to incorporate into our designs is water, both externally and internally, since it offers us freshness, elegance and its sound can even be used to create a more relaxed and serene environment.

In the same way, generating practical and functional projects makes us use natural materials such as stone and wood, which have a very long useful life and allows us to reduce the maintenance that must be given to each project.

For all this, we believe that our work as architects can also be compared to the work of a tailor, where a client can come to us with a dream, with an idea, and we will take care of turning it into reality, making each space and every detail is truly personalized and responds to your needs, it is a tailor made design.

In summary, we can say that we can define ourselves as a firm that explores contemporary Costa Rican architecture, taking advantage of the benefits that our environment offers us to carry out exclusive and personalized projects.

Atelier Mey

Atelier Mey is a collective of architects who enjoy confronting the circumstance of architecture as the curious balance of practical endeavors and intellectual discourses. We believe architecture is conscious and generative and must actively engage in setting and remain curious of the novel.

Atelier Mey is committed to investigating the seemingly simple question, *how do we build*? The work acknowledges an obligation to confront the blase attitude towards architectural decision making responsible for shaping the natural and built environments. The undercurrent of economic interests serving as the alibi to undermine social, cultural, and ecological responsibilities clouds the significance of energy and environment as an *architectural position*. The overarching trajectory of our work pursues an attunement of architecture as energy and matter carely assembled through craft.

pedagogical frameworks + intellectual discourse

Academic inquiries act as provocations for the practice of Atelier Mey; the firm has built partnerships with industry leaders and manufacturers for both speculative and built work. These partnerships have facilitated architectural methodologies leveraging the vast expanse of renewable resources in Florida and across the Southeast bringing together governmental programs, industrial and manufacturing partners, architecture and engineering professionals, academics, and design students. Atelier Mey has led in-person and virtual workshops, architectural studios, contribut-ed to exhibitions, created publications, conducted tours of architectural projects and manufacturing facilities and held virtual symposia with national and international leaders in architecture.

practical endeavors + building buildings

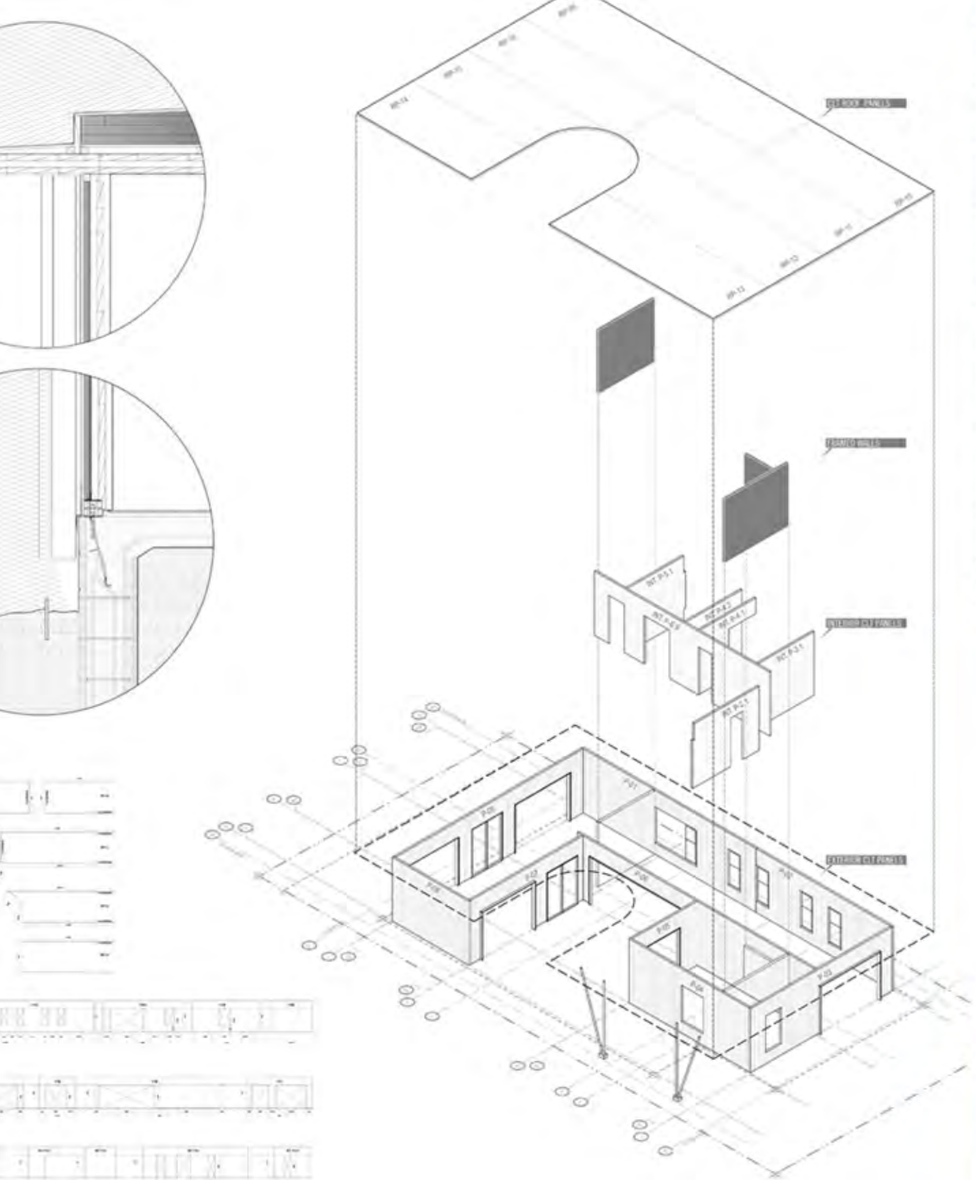
Projects are realized at varying scales and range from the intimacy of the human body to the assemblage of architecture into urbanism. In relation to specific project inquiries, collaborative transdisciplinary teams contribute to an open dialogue inclusive of geography, material science, energy, and biology. The work of Atelier Mey is inherently sustainable and dedicated to craft. In support of planning for a resilient South Florida, Atelier Mey has brought the first Cross Laminated Timber structure to Miami-Dade County. Challenging traditional construction methods and advanced governed building policies, this solid wood structure is paving the way for sustainable architecture in South Florida by leveraging the possibilities of homegrown renewable building materials.

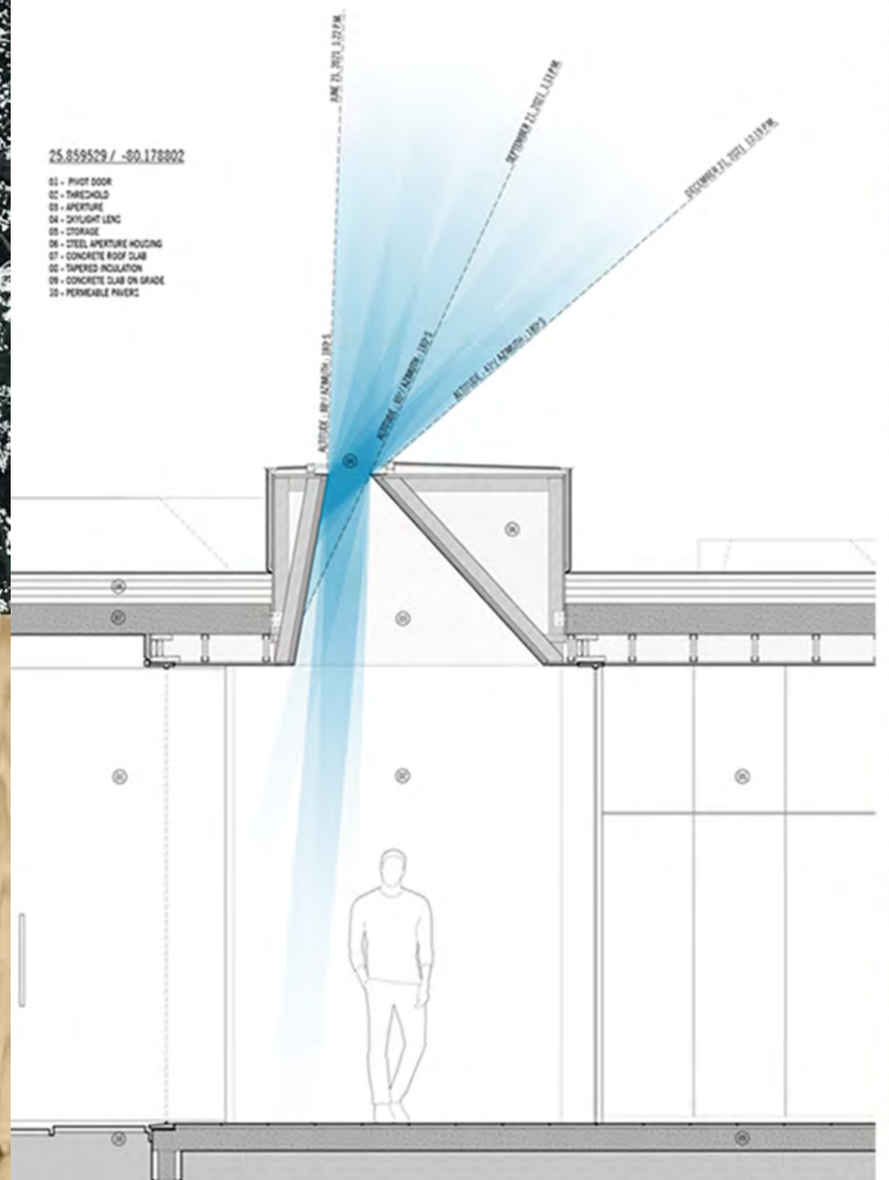
Christopher Meyer, AIA and Shawna Meyer, AIA are the firm's founding principals, first collaborating on material explorations and the design and making of a series of small scaled built artifacts and furniture pieces in 2010. Atelier Mey was later established in Miami as an interdisciplinary full-service design firm building on two decades of professional design experience. Collaborators: Reid Yenor, Madison Seipm, Haley Smith & Megan Barrett.

Figure 01 Title: *Temporally Submerged.* Credit: Atelier Mey
Description: The exhibit, Temporally Submerged, proposed and constructed for the TIME SPACE EXISTENCE Miami 2021 European Cultural Centre Exhibition is a manifest for tomorrow. The project aims to reveal the dynamism of the edge condition as related to abstract political boundaries across southern Florida, specifically Miami Dade County, along a near distant timeline. Through a series of projective cultural markers we question the contribution of our current urbanisms and explore through mapping what historic significance may remain?

Figure 02 Title: *House In A Garden.* Credit: Atelier Mey
Description: Is the architecture of Miami capable of exploiting subtropical vernacular strategies or destined to be a city of hermetically sealed and stacked white boxes? House In A Garden takes a bold approach to this problem by establishing the design objectives through the lens of ecology, material as resource, and energy. The project's pivotal design objective is the utilization of cross-laminated timber [CLT] panels as the construction methodology.The project employs a series of subtropical formal strategies designed with specificity to the project's site, orientation, sun path, and vegetation-tall ceilings, moderated overhangs, passive air movement, and solar parasols. These elements of subtropical archi-tecture are not novel but their expression and material methodology are.

Figure 03 Title: *House With A View.* Credit: Atelier Mey
Description: Through a series of finely modulated punctures, Sky House exploits the predictability of the sun's path throughout time of the year and day in relation to the project's site. An interrogation of this geometrical relationship informs the location, scale, and orientation of each interior aperture. These tuned punctures are composed within the project's program diagram to catalyze moments of entry, movement, pause, contemplation, laughter, hunger. These disruptions define relationships between each aperture, the hosting program, and the movement of the sun.

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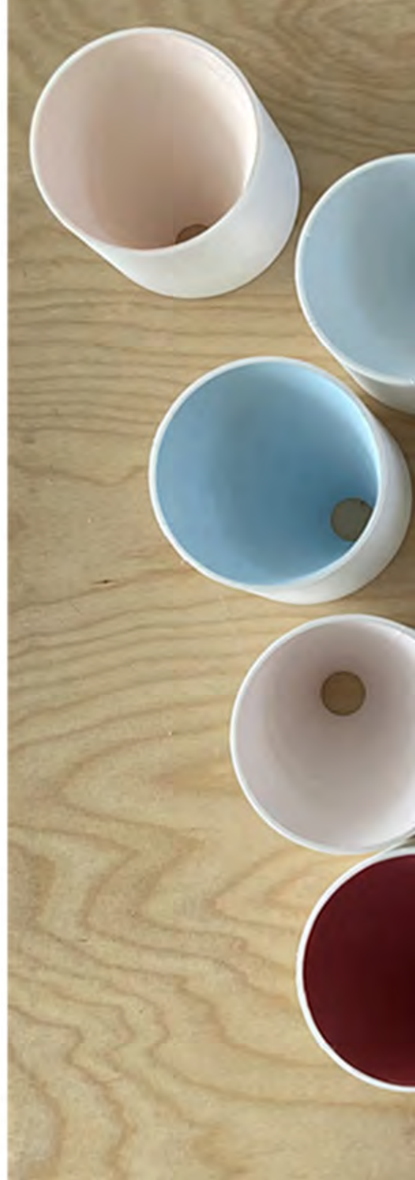
01 - PIVOT DOOR
02 - THRESHOLD
03 - APERTURE
04 - SKYLIGHT LENS
05 - STORAGE
06 - STEEL APERTURE HOUSING
07 - CONCRETE ROOF SLAB
08 - TAPERED INSULATION
09 - CONCRETE SLAB ON GRADE
10 - PERMEABLE PAVERS



Baar-Baarenfels Architekten

Mid-rise Building in Dakar, Senegal, 2021
As awareness for sustainability globally rises, architecture is challenged to find new answers. New building technologies, state-of-the-art materials, new environmental-sensitive concepts and rethinking conventional solutions are needed.

In our case, this mid-rise building, designed for downtown Dakar, Senegal, situated on the Cap-Vert peninsula at the Atlantic coast, is demonstrating how architecture can meet the environmental challenges by reducing the energy use, whilst expressing a new design language.

The Building Program

The building contains offices at lower floors and apartments above, with a wonderful view over the city of Dakar and the sea beyond. Two luxurious panoramic penthouse flats at a height of 190 feet are flanked by greened terraces and vast pools,reducing heat impact for the levels below.

Atrium

The central atrium runs the height of seven floors with planted vegetation creating hanging gardens thus providing light and ventilation.The circulation of the air causes a slight breeze enhancing a cooling effect. By that the entrance space offers an atmosphere to ease and calm down from the city`s busyness.

Exo Structure

The exo-structure, highly significant for the buildings appearance prevails sufficient amount of shading thus allowing full visibility towards the surrounding urbanity and seaside.

The climatic conditions in Dakar, known for its hot semi-arid and lenghty dry seasons allow the use of solar thermal collectors. Water pipes inserted in the concrete ceilings transport the thermal gains to the heat storage tank, thus reducing the thermic impact entering the indoor spaces. As heat exchanger supply warm water, absorption chiller provide cooling water for the thermal concrete core activation.

Shell as a Rooftop

The surface continuity and asymmetrical grid-design of the façade smoothly bends into a double layered shell roof structure, covered with white colored photovoltaic panels reducing the thermal impact whilst providing electricity.

Berenblum Busch Architects

Berenblum Busch Architects is an architecture, planning, and interior design firm specializing in the advancement of Cruise and Port projects all around the world. At BBA we design projects that provide seamless operations, efficient internal distributions, sustainable practices, and exceptional experiences. As the industry evolves, we incorporate game-changing and innovative design concepts that add value to the ports and clients we proudly serve.

We design each cruise project considering five distinct viewpoints to create a clear concept, all our projects are: *Human centric - Operations driven - Guest focused - Insight led - Environmentally responsive.*

In the last ten years Berenblum Busch Architects (BBA) has designed several mega Cruise Terminal world-wide. The goal is to create meaningful and better travelers' experiences, environmental responsive projects, and highly efficient buildings. BBA explores architectural space in cruise terminal design addressing the challenges for the future.

The cruise industry has been growing for decades to the point that today this type of tourism impacts every continent. Many waterfront cities substantially depend on it for its subsistence. In some places, such as in Caribbean islands, the entire economy is geared to provide services to the cruise passengers. Playing a crucial role and lying in the intersections between land and sea, development and ecology, productivity and pleasure, cruise terminals must address complex issues while remaining architectural relevant.

The exhibit will be in Miami, which is the Cruise Capital of the World receiving more than 6,000,000 passengers per year and housing the global headquarters of the biggest cruise lines. When it comes to the cruise industry, the world looks at Miami for leadership and to see how it resolves the ever-growing demand for space, waterfront and infrastructure while balancing ecology and the city-at-large. How do mega-cruise terminals address these issues and ameliorate its impact?

To examine the challenges of cruise terminal design, BBA designed a display using the physical architectural cross-section and video projection revealing the impact of the cruise industry on infrastructure, the city, and people.

Team: Claudia Busch, Marina Bibolini, Hadi Alhaffar, Elmer Garcia
Sponsors: Pradere Office Product

**Biayna Bogosian (FIU), Kris Mun (ANFA),
Maider Llaguno Munitxa (UCLouvain)**

Rethinking Urban Environmental Approaches through Neuroscience and Architecture

As architects and urban designers, we are always wondering how our designed spaces affect the inhabitants and passer-by. We work through intuition, precedent knowledge, and building codes to create 'successful' buildings and cities. But our conceived spaces within growing cities, might not be ideal for all inhabitants with various needs. For example, research shows that urban environments saturated with intensities such as sound, smell, light (or absence thereof), creates an immense amount of stress on the body and mind. Many people living in crowded cities suffer from depression, loneliness, and stress, which evidence shows can alter the neural processing of acute social stress. So, how can we begin to better understand the nuanced relationship between the inhabitants and their environments? How can we quantify environmental stressors? How can we incorporate these parameters into our design process?

In recent years, we have seen an increase in interdisciplinary collaborations between neuroscientists and designers encouraged by public outreach of institutions such as the venerable Academy of Neuroscience for Architecture, as well as the introduction of computational thinking in both disciplines. In this context, new procedural methodologies leverage neuroscientific approaches of collecting physiological and psychological information of the inhabitants, in order to access and assist the designers in all stages of design.

For example, it is documented that the hippocampus in the brain is responsible for spatial memory. Thus, can we monitor the inhabitants' brain activity for studying circulation and navigation clues throughout our buildings and cities? Using state-of-the-art body-sensing technologies we can collect data to understand areas of the brain related to different spaces and spatial qualities. Statistical analysis of this type of data could help generate new architectural thinking that gives us clues about human emotions in the built environment.

In this exhibition, we present three ongoing and interdisciplinary research projects that combine computational neuroscience workflows with design processes to understand how environmental parameters influence our attention and emotions. These projects utilize biometric sensors, such as eye-gaze tracking, integrated with spatial computing tools, such as Virtual Reality headsets, along with other spatial capturing technologies, to create interactive and immersive simulation and analysis environments.

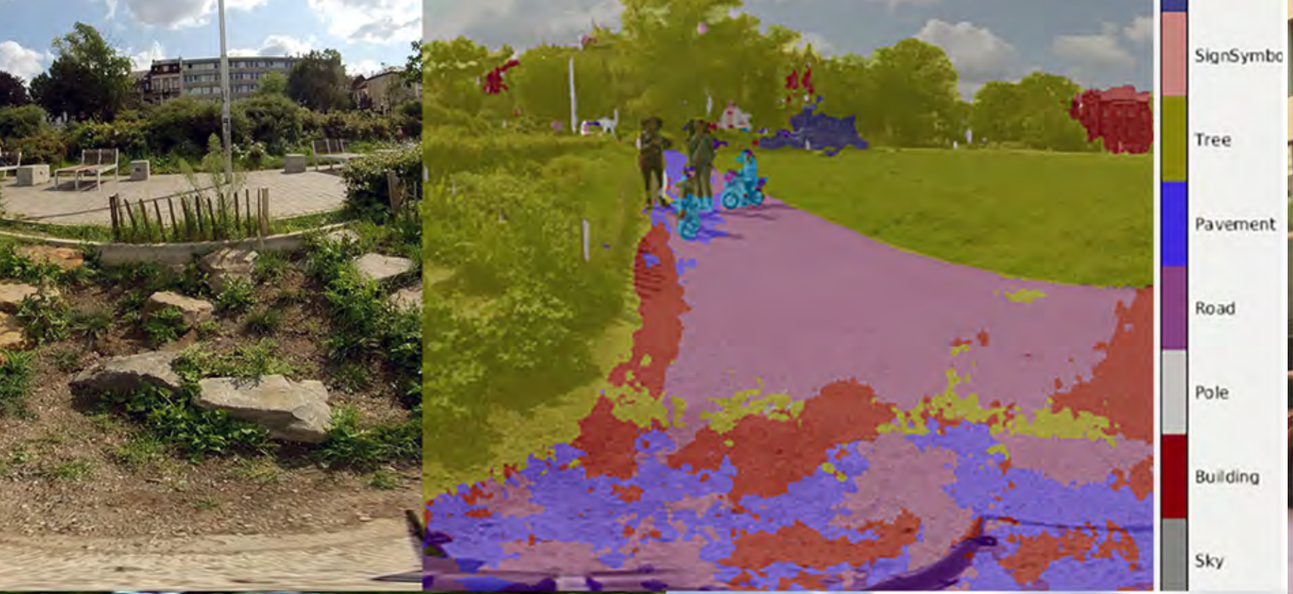
These projects present the opportunities of working at the intersection of neuroscience and architecture. These research directives, still in early stages, have the potential to lead to dynamic design decision-making by correlating the brain and body with our built environment. We believe that bridging the neuroscientific perspective with the architectural and urban design processes can lead to novel evidence-based approaches for human-centered design and cities.

Acknowledgements:
We would like to acknowledge the Academy of Neuroscience for Architecture, SOM Foundation, Louvain4City Research, as well as the continuous guidance of Dr. Eduardo Macagno, Dr. Tzzy Ping Jung, Dr. Martin Edwards, and Dr. Sergio Altomonte for the presented projects.

Images:
Brussels Street Greenery - Citizen Comfort Evaluation
Strategies for Measuring Attention, Saliency - Luminance in Cities
Tale of Two Cities - Perceiving Cities through the BodyEYE

Credits: Kristine Mun, Ph.D. (ANFA), Biayna Bogosian, Ph.D.c. (FIU), Ying Wu, Ph.D. (UCSD), Sydney Kessler (UCSD), Weichen Liu (UCSD), Chi-Yuan Chang, Ph.D.c. (UCSD)

Support: SOM Foundation


SignSymbo
Tree
Pavement
Road
Pole
Building
Sky


Broadway
DAUM
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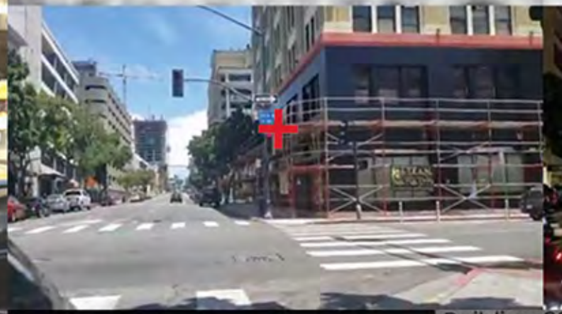



Tree 80%
Street Light 76%
Street Light

Bill Price - PVAMU

REBOOT

In 2008, Ai Weiwei asked Bill Price, Brown Endowed Chair, School of Architecture, PVAMU, to send examples of his work to include in his 10x10 Phaidon book. After a review of the work, Ai Weiwei's reaction to the content on upcycling plastic bottles was to change the title from REBOT to REBOOT. Thirteen years later the inclusion of an additional "O" reveals its virility in an almost prophetic way. With facts surrounding the use of plastics in the USA like, "3 million water bottles are used every hour, 500 million straws are used each day, 1 million grocery bags are used every minute and 40 billion plastic utensils are used every year" 1 it's not hard to sense the virility and propheticness in the subtle change of REBOT to REBOOT. Now more than ever, culture needs a REBOOT.

REBOOT presents research into searching, upcycling and plastic bottles. Various scales for the plastic bottles inclusion have been explored. These include, but are not limited to, objects, furniture, and architectural elements such as columns, walls, floors, and canopies. Three pieces are shown. Object 217, Object 237 and Object 81.

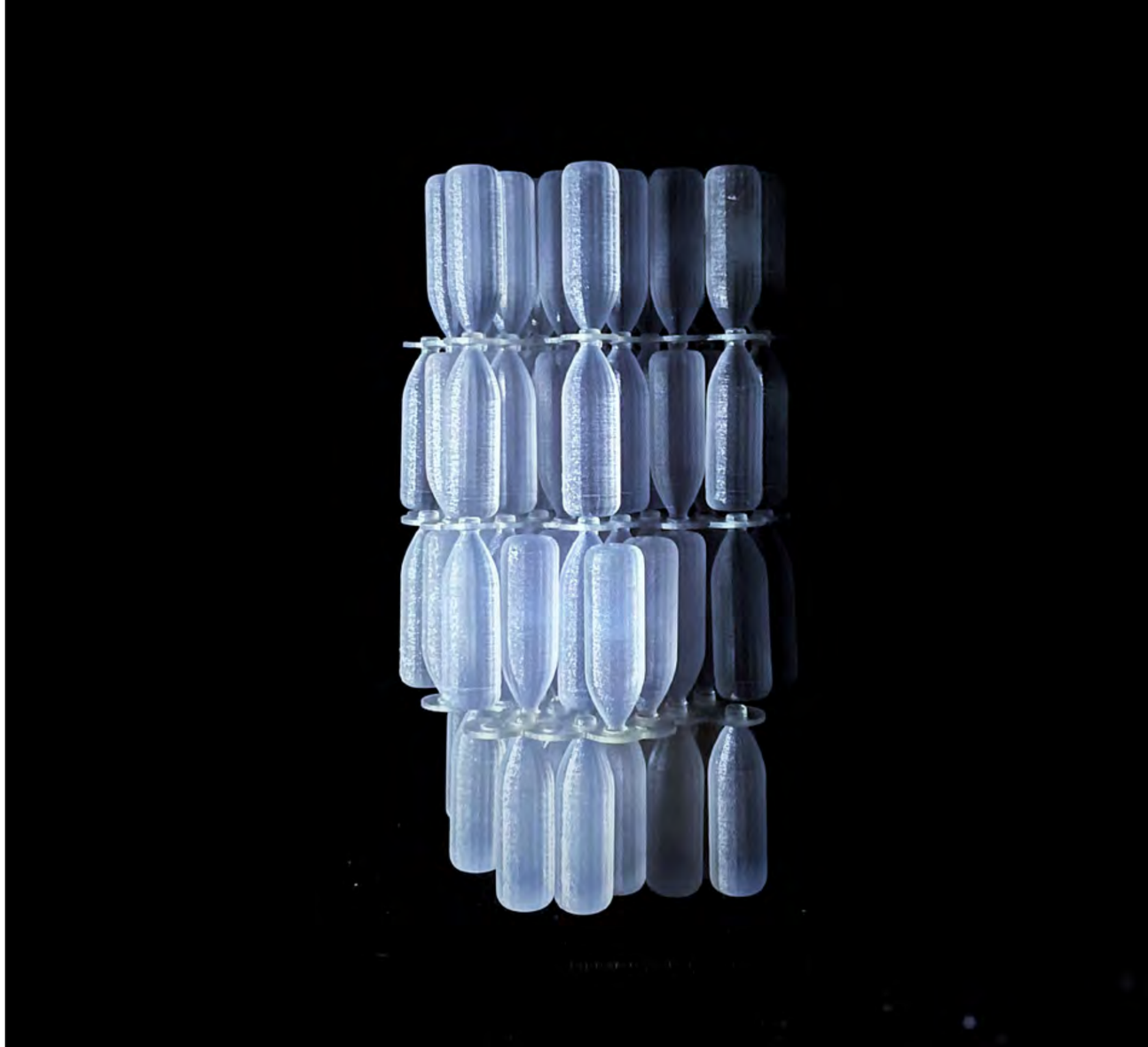
Object 217 is comprised of 57 plastic water bottles and a connecting plate. Each water bottle is stripped of its labels, uncapped, pushed through the connecting plate, and then recapped. One of the 58 holes in the connecting plate is left free to allow the object to be carried, thrown, etc... In most cases, Object 217 just wants to be sat on.

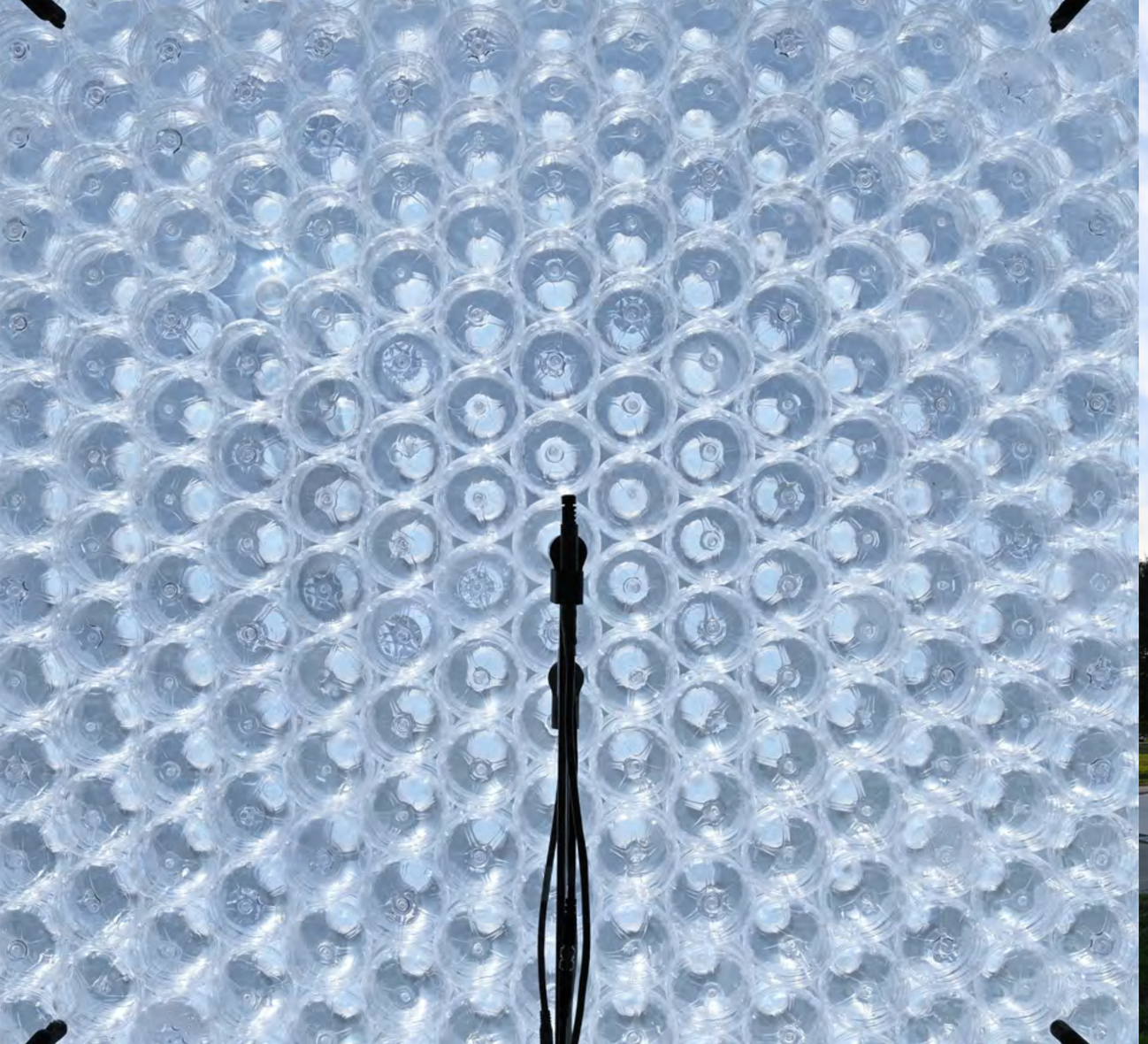
Object 237, not to be unseated, is an exercise in aggregating Object 217. Multiple numbers of Object 217 are organized to sleeve into one another. One bottle out and one bottle in. Forever conjoined, Object 237 can assume nothing but can become something. A larger seat, a column, a wall, an enclosure.

Object 81 explores the use of a larger connecting plate and has been placed within a void in a fill wall belonging to a Test Instrument that Bill Price has designed and has had made at the School of Architecture at PVAMU where he is the Brown Endowed Chair. The Instrument is part of his Building, Envelope, Assembly, and Material program. It is comprised of two 13x13x13 cubic modules that sit atop a 40' diameter turntable that can rotate 360 degrees in either direction. Each Module has approximately 250 sensors of various types. Currently, sensors are retrieving data from Object 81. See 5gyres.org

The following students are participating under Professor Prices Program (BEAM) Building, Envelope, Assembly and Material Research Program. They have contributed to making of Object 81: Eduardo Ruiz, Alan Jauregui, Josue Morales, Morgan Lewis and David Galo.

Support for Exhibit should be mentioned:
Faculty Enhancement Program – PVAMU





Di Vece Arquitectos

Bordering Echoes, *In search of Resonance*

In this technological era, where technique and technology are the insepararable fields of research for environmental sustainability, we need to develop, as a parallel field of knowledge, a more sensible relationship with the components of space.

We perceive space as an area of infinite proportions where forms or fragments are contained within others spaces, each time of a greater scale. Region, city and community are bound to architecture in a form that each can resonate in search of balance with each other in order to achieve sustainability at different levels of existence.

We have to go back to the fundamentals of composition where the perfect balance between mass and void, between light and shadow, between texture and color, between the man made and nature, can all resonate in synchronicity with mind and body.

Emotional Resonance, *Estudio Galeria*

Emotional resonance relates to the scale of the body. The place where we touch, smell and hear at an intimate scale. The relationship between space with mind and body is the one that evokes emotion and meaning.

The harmonic relation between mass and void, the balance between light and shadow, the sinchronicity between color and texture, and the resonance of the proportions achieved between the man made and nature, give us the opportunity to achieve a condition that connects our minds and bodies to space in search of Creative Serenity.

Social Resonance, *Artea, Providencia*

As an alternative to endless city growth we have to redensify the interstitial neighborhoods that bridge between the historic districts and the uncontrolled peripheries.

Mid rise buildings at this interstitial neighborhoods should be designed with the idea of bringing people togather and should include facilities planned for users that want to learn from each other, for people that will share and nourish their intellectual ambitions through activities that would not necessarily take them out of their neighborhoods, but would bring new activities that reconstitute the social fabric instead.

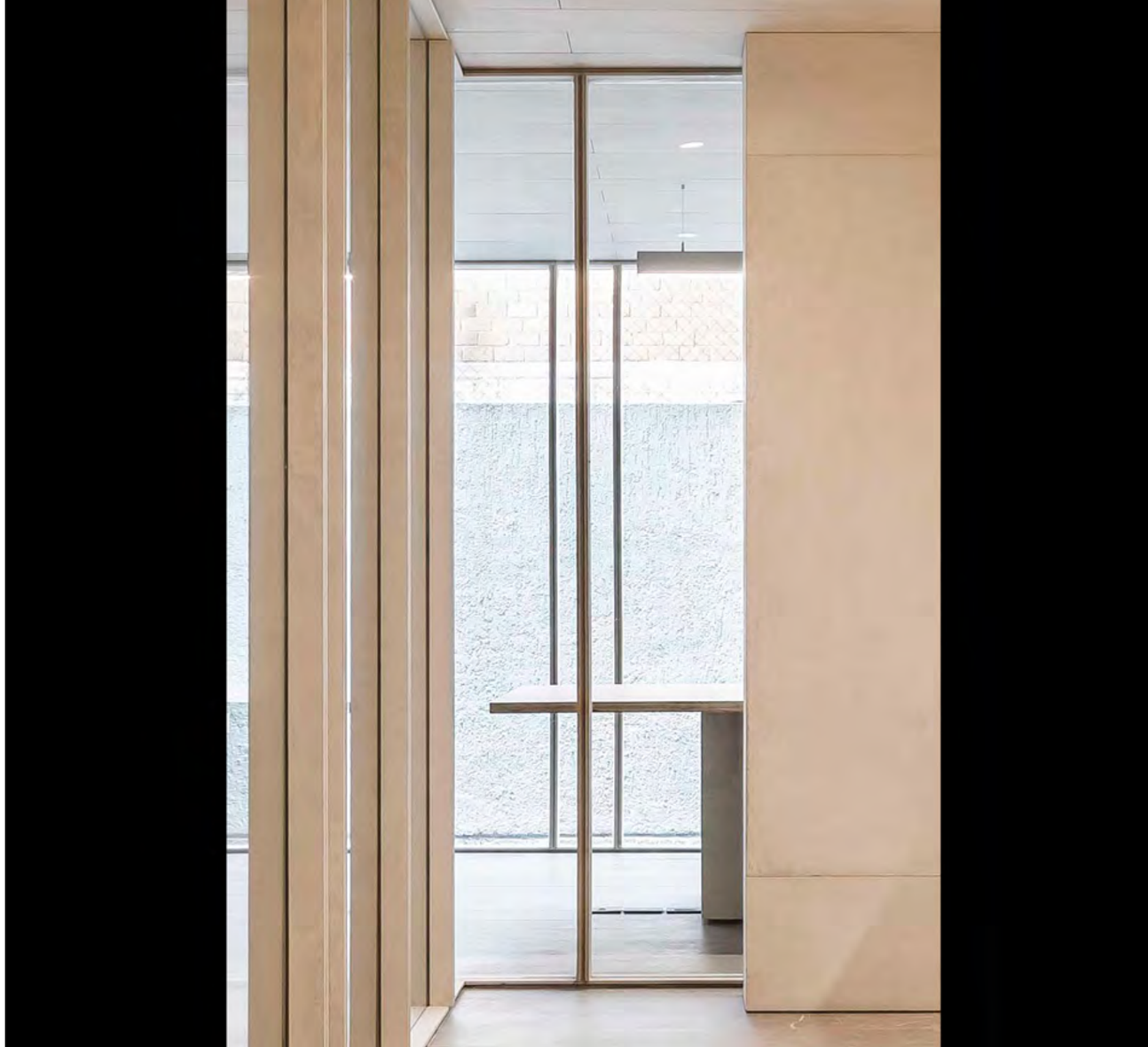
Suburban Resonance, *Paraje Las Grullas*

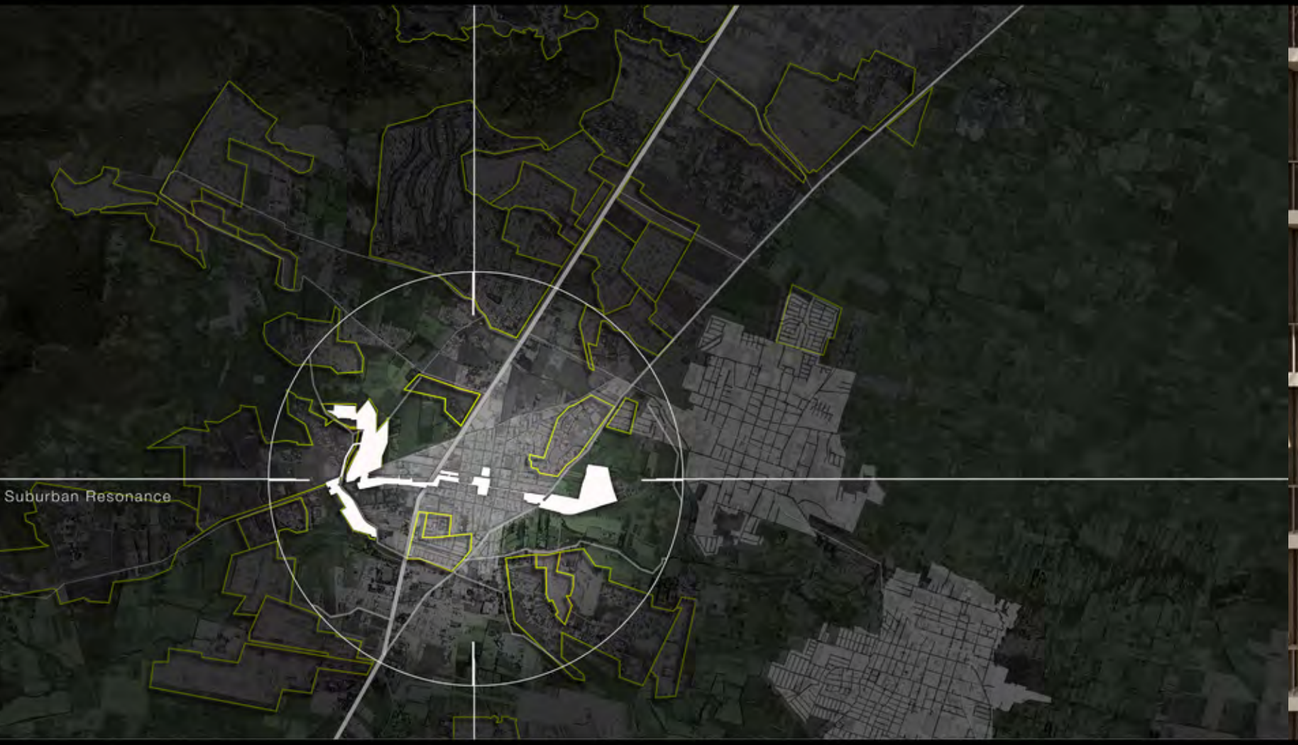
Thousands of families have arrived in the suburbs looking for cheaper housing, searching for a more serene place for their children to grow up.

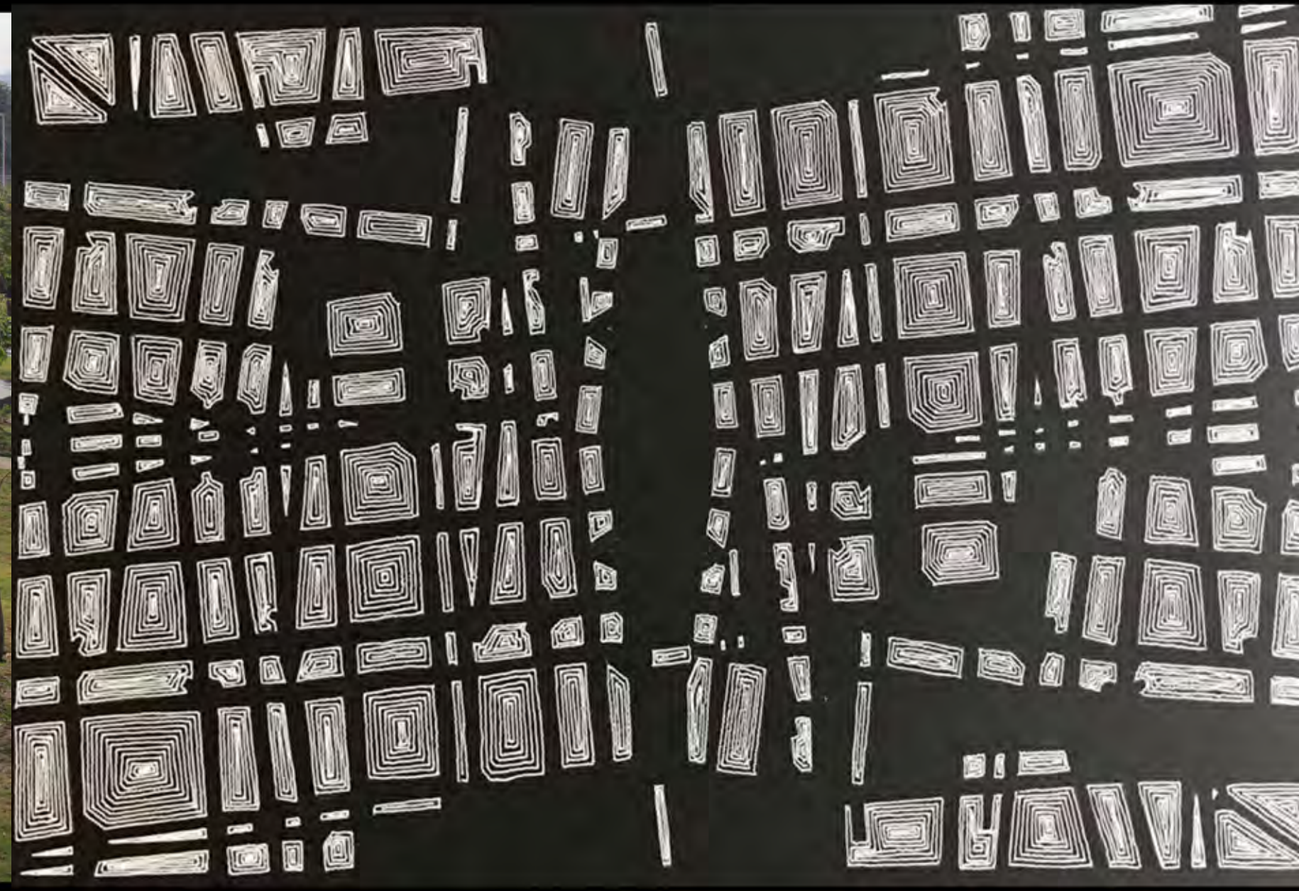
Instead they have found a more stressful life style in which they have made themselves heavily dependent on the use of the automobile in search of the metropoli.

Ignoring the advantages that neighboring colonial towns, planners and developers have overlooked the opportunity to reuse their historical buildings and public spaces in search for the creation of commercial, recreational and cultural activities.

Not only do gated communities have to better relate to their colonial towns of reference but they also need to dissolve their borders in order to bring new programs and activities that make for new models of social integration.




Suburban Resonance



Enlace Arquitectura

The gardens and plants of La Palomera

Neighbors in the barrio La Palomera, in the municipality of Baruta in Caracas Venezuela are very good gardeners and over the years have cultivated over 260 species in the community. These have been recorded in the "Ethnobotanical dictionary of the plants form the gardens of La Palomera" including their uses, forms of reproduction and cultivation and their physical description. The gardens register arranged compositions of plans and flowers, the types of space they create and their dialogue with adjacent houses. Their landscapes are detailed both in plan and axonometric drawings where the trace of human use and care is evident in nearly every square inch.

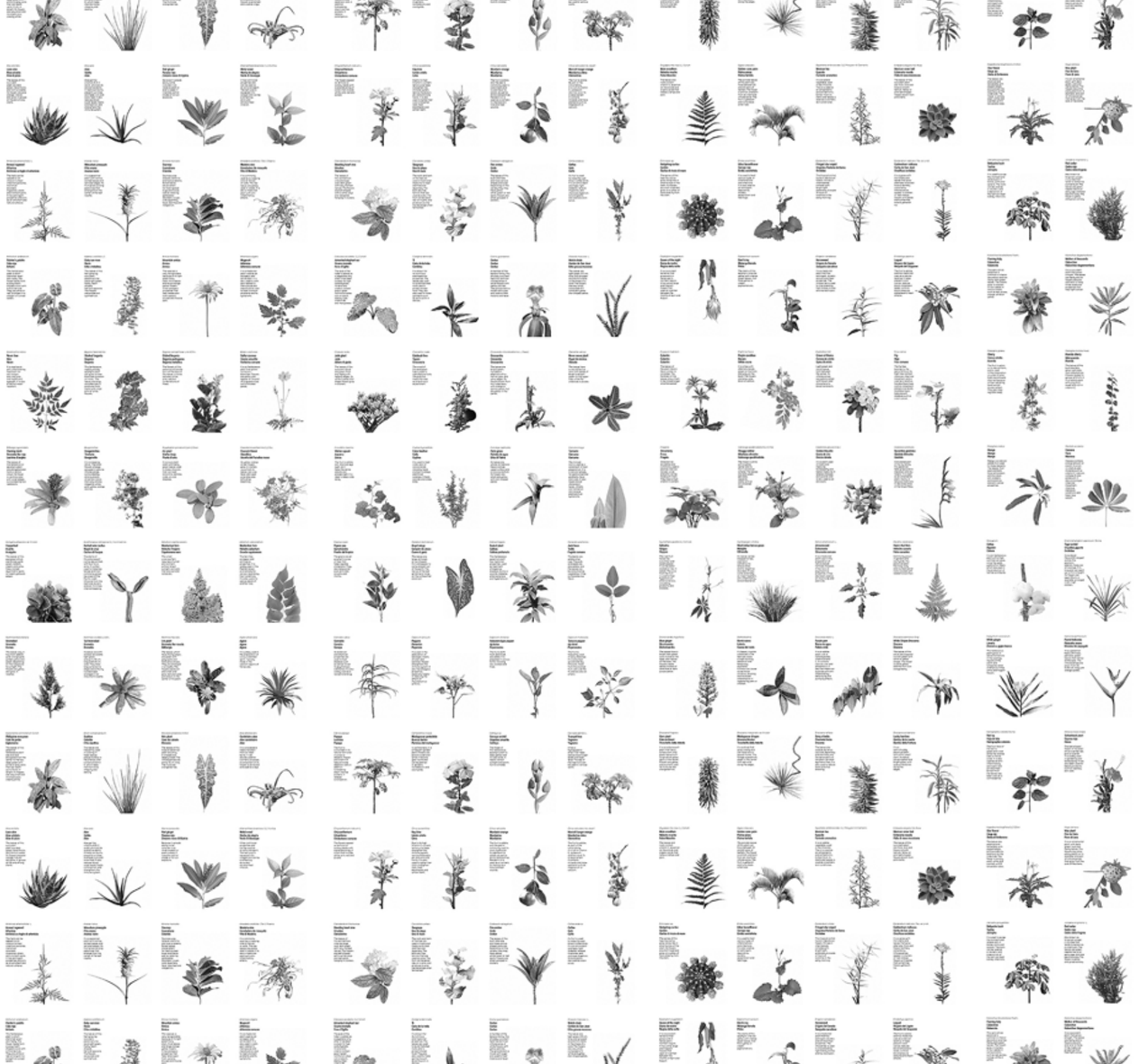
Both records, the dictionary and the drawings, disseminate knowledge accumulated and produced by the local neighbors. They intend to model a dialogue among plant lovers that lends the barrio residents an added sense of legitimacy and expertise. Such a dialogue can also model other forms of knowledge exchange that avoid succumbing to established prejudices and hierarchies. In a city like Caracas, where at least half the urban population lives in barrios, it is important to acknowledge the disparities that linger in terms of access to public funds investments in public infrastructure and services. Attempt to right these wrongs are needed and welcome, but should be mindful to avoid traces of positivists methods that linger in the planning, architecture and design professions. Just as the neighbors of La Palomera are admirable caretakers of their vegetation and very knowledgeble about their cultivation, they also have a lot to say about the city the aspire to live in and how they wish to contribute.

This compilation of gardens and species in a large format book invites the viewer to look more closely and to even linger in the experience of care that has gone into the making of the La Palomera gardens over time. It allows for a more intimate encounter with the owners of each garden, following their particular interests, families, pets and daily habits. In doing so, it provides a platform for people to recalibrate what the barrio means through their own visual assessment. The viewer can even see themselves reflected in "others",establish connections, perhaps even affection which is key to overcoming inscribed notions of a city´s divided and segregated territories.

The "Ethnobotanical dictionary of the plants form the gardens of La Palomera" and the gardens ar also part of the exhibition The Complete City: La Palomera, acknowledgment and celebration at the 17th International Architecture Exhibition at the Biennale di Venezia 2021 and can be fully accesses at www.lapalomera.org

See also: www.enlacearquitectura.net

Photos:
Ethnobotanical_dictonary_hor.jpg – Ethnobotanical dictionary of the plant of the gardens of La Palomera – produced © Enlace Arquitectura
Jardín 2 – color.jpg – Axonometric drawing of the garden of Calixto Pérez - produced © Enlace Arquitectura
Jardín 4 – color.jpg – Axonometric drawing of the garden of Marilu Barrientos - produced © Enlace Arquitectura



Improving the Human Experience

The buildings in this exhibit demonstrate a quality of playfulness. They purport that civic life is not only about the authority of government and the duties of citizens but should also encompass passion and imagination. There is dignity and power in these buildings, and also liveliness. It is possible to see in them warmth and welcome and a sense of connection to community.

Human touch. People's comfort is a primary concern of our work. But by this I do not mean simply a matter of creating pleasant spaces or making civic spaces easy to navigate. The kind of comfort I mean is a deeper quality. It is about feeling at home in the world, something increasingly rare in a time of such mind-boggling change. It is, I believe, what Wright named "repose" and Aldo van Eyck termed "built homecoming."

Symbol and function. Early in my design career, I began to see the relationship of symbol and function like the two sides of the yin-yang symbol. In its interdependent shapes, I see the paradox of this aspect of civic spaces. There is the civic building as symbol of government and community. And there is the more everyday aspect of civic building where one boards a plane, gets a marriage license or attends a conference. Each function involves a tangle of processes that beg for coherent resolution. The architect must view these two sides as being co-equal in importance.

The public process. Interestingly, several of the projects in this exhibit were commissions won through national or international design competitions, a process I think of as being essentially democratic. Creating public architecture is not a tidy package or a simple task and it is seldom an easy process. It can be long, protracted, complex, bedeviled by bureaucracy and vulnerable to political upheaval. I say this by way of honoring those who have survived the process to create buildings like those in this exhibit.

Context. One thing that becomes clear as soon as an architect enters the public process is the need to ground a building in what already exists. Designing to context means creating a structure that will, like Frank Lloyd Wright described, "love the ground on which it stands." But context can also apply to such things as the community's values and the building's purpose. And while the design process may begin with a single idea, ultimately the architect's dialog with the community should become an awareness that creeps into every detail and informs the whole.

Imperatives. I believe design is an alchemy that begins with the wish for a new structure and is fed not just by the architect's imagination and training, but by people and what they already know, even if only subconsciously, about themselves and the meaning of community for them. The initial inkling of it may come in walking the site or in visiting a city's most revered and most ordinary places. It may come in a conversation, an aside, a pained look or a passionate outburst in a public meeting. This is the raw material from which, I think, the best civic design often springs: the stuff of human needs and desires and fears. The architect must establish a relationship of trust with the people who will work in the building, use the building, live near the building and pay for the building. We are often inspired by these people's thoughts, which usually reach our ears in public meetings, rather than coming to us in letters or reports. These are people who literally want a voice in the design of a building. They take the time to come to a meeting organized by the city or county or agency in question and they find the courage to speak, to voice their passions, their desires, their frustrations, to take a stand, offer their insights, invest their emotions. Part of the task of an architect of public buildings is to acknowledge these personal acts of community and to embody these voices.

What lies ahead. I don't think we know yet where architecture is headed. The global pandemic continues to offer sobering lessons to officials, architects, and the general public alike. Civic design has its paradoxes: openness with security, solidity with transparency, congregation with health and hygiene. Designed with a sense of possibility, civic spaces can portray all manner of associations about what can happen in any given place—instead of what must happen. To my mind, the paradoxes and the possibility have never been more poignant or more important to express.

Project: Denver International Airport Passenger Terminal Complex
Photo Credit: © Timothy Hursley

Project: Denver International Airport Passenger Terminal Complex
Photo Credit: © Ellen Jaskol

Project: Los Angeles International Airport Tom Bradley International Terminal Expansion and Enabling Projects
Photo Credit: © Nick Merrick, Hall+Merrick Photographers

Project: Incheon International Airport Passenger Terminal Complex
Photo Credit: © Paul Dingman

Project: Mineta San Jose International Airport Terminal Area Improvement Program
Photo Credit: © Ken Paul

Project: Raleigh-Durham International Airport Terminal 2 Expansion and Redevelopment
Photo Credit: © Brady Lambert

Project: Nature Research Center and DENR Office Building
Photo Credit: © Nick Merrick, Hall+Merrick Photographers

Project: Orlando International Airport South Terminal C
Photo Credit: Courtesy of Fentress Architects

Project: Miami Beach Convention Center Renovation and Expansion
Photo Credit: © Robin Hill

Project: Nature Research Center and DENR Office Building
Photo Credit: © Matt Robinson-RaleighSkyline.com

Project: Los Angeles International Airport Tom Bradley International Terminal Expansion and Enabling Projects
Photo Credit: © Lawrence Anderson

Fentress projets on display at the TIME SPACE EXISTENCE exhibition in Miami.
Photo by European Cultural Centre

Project: Miami Beach Convention Center Renovation and Expansion
Photo Credit: © Denis Craig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GLAVOVIC STUDIO

Impactful Housing Solutions Through Resilient Design Practices and Partnerships 2021 1012

GLAVOVIC STUDIO'S commitment to designing exemplary resilient affordable housing is grounded in our belief that housing is a human right. Martin Luther King Jr. asked members of Congress, "What more can I do to achieve brotherhood and equality among all Americans?" Legislation that would ban discrimination in the sale, rental, and financing of housing was enacted. Congress, soon after, passed the Fair Housing Act. Housing inequity in the United States is a crisis. We must address housing regulations, healthcare, climate change, access to education to create truly affordable housing. Housing stability ensures healthy communities for all of us.

Mission: GLAVOVIC STUDIO has designed affordable housing that understands the morphology of the city, prioritizes adaptive reuse of existing buildings, and creates new construction prototypes. Low to high rise developments and conventional to volumetric modular innovative housing solutions, have been a part of the studio's mission for two decades. GLAVOVIC STUDIO'S work commencing with the Housing Authority of the City of Fort Lauderdale in 2007, included the conceptual master plan of the first USGBC LEED Neighborhood in South Florida and two affordable housing projects, Dr. Kennedy Homes a modular concrete design, and Sailboat Bend Senior Living adaptive reuse project. New work continues these explorations with the goal to develop an affordable housing prototype.

Affordable housing scarcity not only effects the unhoused, but over 39 million Americans. To make housing truly affordable and well-designed, we design the basic unit, the metric by which access to housing is measured, priced, and negotiated. Transit connectivity, project capacity, site accessibility, community engagement and site location are essential to long term project viability. Exploration of advanced fabrication processes, repeatability, scale, and efficient systems facilitate unit cost reductions. Prioritizing beautifully designed sustainable solutions where resident costs are reduced, maintenance and energy consumption are low, provides housing security.

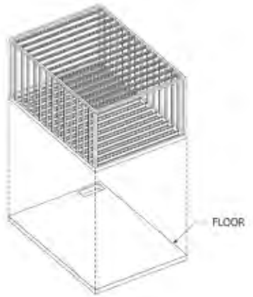
The Prototype: The urgency of the housing crisis demands commitment to project delivery methods that are rapid, resource sustainable and affordable, requiring a high level of expertise with large complex teams. Affordable housing prototypes must address varying scales, regional climate conditions, typology and uses to meet the need for equitable and sustainable living and be a place where residents love to live, thrive, and raise their families.

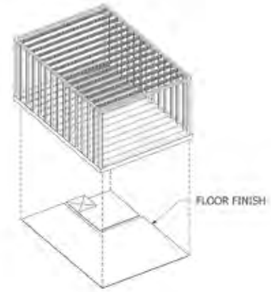
On the Boards: To ensure increased unit production in the most cost-burdened regions of the US, a steel frame volumetric modular prototype is being developed with the Healthy Housing Foundation, a subsidiary of AIDS Healthcare Foundation, a not-for-profit foundation. This includes a 12-story volumetric modular development, in the urban core of Edgewater, Miami with 75 micro-units, parking and 360 degrees of balconies.

Two developments in Los Angeles include a 15-story, 216-unit volumetric modular building with amenities, in Skid Row and in Hollywood, a 30-story, 520-unit mixed use development with adaptive reuse of the 1921 Hollywood Chamber of Commerce. In Fort Lauderdale, a design for 500 micro units with a modular kitchen and bathroom pod, is also being developed.

For more on our work, we invite you to visit glavovicstudio.com.
Edgewater Affordable Housing Project Located in Edgewater, Miami, Florida. Madison Adjacent Affordable Housing Project Located in Skid Row, Los Angeles, California. Madison Adjacent Affordable Housing Project Micro-Unit Design Evolution

03





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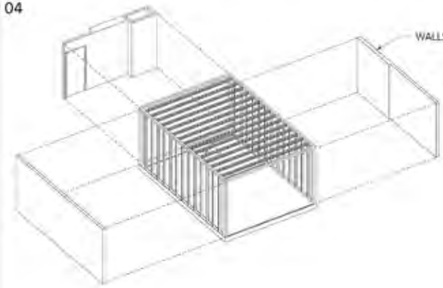

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Ideal Spaces Working Group – Ulrich Gehmann

Resilience speaks of how space is perceived by its inhabitants, and how spaces designed for communities reflect this, particularly their symbolic properties as ideal spaces for communal living.

Taking this as general background, resilience is usually associated with things other than utopia. At first glance, resilience and utopia seem contradictory to each other. Resilience is conceived as the ability to withstand disturbances and to return to a former state of existence conceived as 'better', more stable and more desirable than the one existing in that particular moment. Resilience can be described as a capacity to persist, adapt or transform in the face of change, in a way that maintains the basic identity of a system.

From this perspective, resilience is essentially backward-oriented, as it describes a desire to achieve an 'ideal' state, which existed in the past and was subsequently lost. In this way, the very idea of resilience relates to a 'back to the roots' movement: a return to one's identity, as a new base for viability and survival. By contrast, utopia is usually associated with progress, future and forward-orientation: the very opposite of a backward-orientation. In such a move towards the future, the creation of new identities is sometimes possible.

Nevertheless, resilience and utopia share similarities in some respects: in the feeling of loss, and in the need to overcome a present state of existence. Common to both resilience and utopia is a longing for something better, a desire to overcome the present; this is, in essence, a utopian venture. And despite having its anchorage in the past, the longing for resilience becomes future-oriented because now, at this particular moment in time, there is no resilience anymore; we must first regain it. As a utopian venture and in mythological terms, resilience refers to a past golden age. It resembles the Christian myth of a paradise lost.

What do spaces for resilient communities look like? There are a multitude of possible spatial constructions. Imagine a large canvas on which alternative worlds come to life. For instance, a project by our collaborator in Miami, Jateen Lad, and his Sharanam Centre for Rural Development, to be exhibited at the FIU in Miami; or projects by the Ideal Spaces Working Group itself.

A key example is our fictitious or "utopian" world, which is divided into terraces, presenting spaces in which communities can settle and lives unfold.

These communities have their own type of social organization and architecture, both of which depend entirely on the community in question. The overall aim of this world is to achieve maximum diversity and autonomy for the different communities, thus ensuring maximum resilience by dispersing these values throughout various autonomous places. This is only one example. One can imagine other "future" worlds in which resilience, the longing to regain one's own identity, could be achieved.

Jateen Lad

Architecture has a *responsibility* to address the climate emergency, environmental degradation, resource depletion, biodiversity loss and ever-widening social, economic and spatial inequalities. It's no longer enough to just limit the damage done. We must strive to build *resilience* and *dignity* – through *innovative* and *ethical* design, construction and practice – to *empower* and strengthen communities and *revitalize* their environments.

Jateen Lad is an architect based in Manchester, England and Pondicherry, India committed to creating beautiful and inspiring buildings with local communities – often in challenging international contexts with limited resources. Working from the ground up, he is guided by a belief that thoughtful design and ethical construction can be affordable, transformative and a force for social and environmental change. He studied at Cambridge, Harvard, MIT and the Architectural Association. His work has been shortlisted for the 2021 RIBA International Award and was showcased at the UN Climate Change Conference COP26.

Sharanam Center for Rural Development
2007 - 2014 near Pondicherry, India.

Conceived after the catastrophic 2004 Indian Ocean *tsunami* this community campus in rural southern India was entirely *hand-built* from the red *earth* of the site by *local people* employed and trained under the architect in new *sustainable building skills*. The *socially empowering* design and construction tackled severe local unemployment, poverty and environmental degradation.

Extensive planting and *low carbon* buildings transformed a wasteland site ravaged by illegal quarrying into a place of *dignity* and renewed *biodiversity* for the poorest of the rural poor.

An array of thin earthen vaults, built without formwork, span over an *atmospheric* interior of flexible community and working spaces. A massive traditional granite thinnai defines the large hall - scaled for conversations, workshops and performances. Coastal breezes funnelled through the open piers ensure *thermal comfort* without air-conditioning. Ponds and deep verandas merge into landscaped gardens connecting to private offices, a kitchen and cool, tranquil courtyards. There was *zero-waste*: pebbles sieved from the earth at the very beginning were hand laid as a flooring finish at the end.

Learning and building collectively proved rewarding and *transformative* for all. The *trust* and dialogue forged between architect and workers renewed *self-confidence* resulting in immaculate workmanship and collaboration on *innovative* techniques. This alternative *hands-on practice* created a landmark building for *half the conventional cost* – and invested construction funds into improving *long-term livelihoods* that continue to help the communities *thrive*.

Jateen Lad's Sharanam Centre for Rural Development, India, transforms a wasteland ravaged by illegal quarrying into an inclusive place of dignity and beauty for poor rural communities.

Jateen Lad, Sharanam Centre for Rural Development, India. The natural acoustics of the earthen vaults carry the gentle sound of flowing water through the interior, enhancing the sense of tranquillity and well-being.

Jateen Lad, Sharanam Centre for Rural Development, India. Granite slabs stepping down to the main hall. The change in materials and floor level signifies the cultural boundary between inner and outer, clean and unclean spaces.

Kirsch+Dereka Arkitekter

The projects chosen for the exhibition are housing in Nya Gatan, Nacka and Shopping center and housing in Orminge Nacka, Sweden and a housing complex in Gårdjö strand Flen.

Nya Gatan *A residential building that bridge the urban environment with the natural surroundings of the county of Nacka. The plot was prior a undeveloped area, mainly a small forest which contributed to the green environment of Nacka. It came therefore as a natural choice to implement a vertical green facade that reinstates the vegetation that the building volume will claim. The facades are clad with an external framework mimicking the tall trees where planting boxes provide possibilities for the vertical green to climb. The common garden host recreational spaces for the inhabitants, playground, barbecue and dining areas and an elaborate landscape is complemented by a common roof terrace with vast views towards the Stockholm archipelago. The Building envelope is constructed airtight and highly insulated, its made as a thermos and the heating system operates with only with air. With efficient reheating by the exhaust air only a minimum of added energy is needed to heat the building. Solar cells on the roofs complement the efforts to reduce the energy consumption. In the garage a charging of electric cars is planed.*

Orminge, *Nacka Sweden Plot is a former traffic place for the local buss route and it is situated in front of a local thermal power station. The building has 97 apartments, 2600m2 of shops a common garden on the roof terrace and a commuter parking with 400 parking places. The concept is to realize a multifunctional habitat that contributes to the urbanization of the neighborhood and that will contribute to the environment. The shopping center is located in the bottom floor of the building. The parking house is three floor high and its spanning from the second to the fourth floor. The architectural conception here is mimicking the materiality of the adjutant building, the thermal power station plant. The main material is rusted metal corten, which is sectioned in massive louvers placed in vertical inclination.* The house is designed with an outer layer of glazed balconies in a graphic framework of concrete. The large balconies also provide plenty of space for planting vessels, here the residents can plant, edible plants, seasonal flowers and smaller trees.

Gårdsjö Strand, Flen *The project is a housing complex of eight multistory buildings including row houses and a senior living compound. The complex is located in an idyllic location in a green park next to the lake and creates a new landmark for Flen.*

The placement of the individual buildings follows a pattern, which allow movement and sight lines through the area. The low sun reaches down between the houses and the connection between the park along the lake and the city center is emphasized. The 8 houses have different number of floors, from 4 to 12, the highest towards the center and the lower buildings at the perimeter meeting the existing built environment. The high buildings are visible from far, therefore the roofs are shaped differently so each building has its own character but they work together as a whole creating a new siluette in Flen. A mix of sloping green roofs and roof terraces makes for an active roof landscape as they host common spaces for gatherings and recreation.

Photos:
Gardsjo Strand Complex (double page)
Nya Gatan Housing

From Redlining to Blue Zoning: Equity and Environmental Risk, Liberty City, Miami 2100

This project exposes two uncomfortable realities: the ongoing legacy of racial segregation in South Florida, and the existential threat that climate change poses to communities in Miami. The large map created for this exhibition collapses these two realities into one: present day household income levels at the scale of buildings colored red, overlaid with future sea level rise and upland flood projections indicated in blue[1].

In a 'reversal of risk' historically segregated black communities and other low-income groups, denoted by mid-20th century redlining practices under the excuse of economic risk, become by the end of the 21st Century the few remaining safe dry lands free from growing environmental risk. Increasingly severe storms, storm surge, and sea level rise have already begun to create demand for property on higher dry ground, leading to possible climate gentrification.

Our project seeks to counter this phenomenon by providing greater opportunity for wealth generation from within and for historically disinvested and low-income neighborhoods.

Liberty City was built in 1937 during the Roosevelt administration specifically to house black people. Subsequent boundaries drawn in redlining maps created by the Homeowners Loan Corporation (HOLC) encircled Liberty City, Overton and other predominantly black neighborhoods indicating perceived lending and insurance risks. The racist practice cost generations of black people an opportunity available to white Americans to generate equity and accumulate wealth through real estate appreciation[2].

More visible were the walls and highway infrastructure that bisected adjacent black communities further segregating the neighborhood from the surrounding city. United States Census data (2014) lists Liberty City as having a population of 49,981 residents and 15,614 households. Liberty City is 95% Black with a median household income of $18,809 per year and 42% of residents living below the poverty line.

A future where much of Miami is under water while Liberty City stays dry raises the question: how will this not become another case of climate gentrification?

Our project proposes models of co-ops and community owned urban blocks empowering the formerly disenfranchised community with new methods of equity capture. Residents of Liberty City would own shares in coop/community development trusts that would lead development for the community while building wealth for it's co-op members. This approach envisions a future where residents whose parents and grandparents suffered from racial discrimination can now built equity and benefit from the increased value.

This work is part of an ongoing coastal urbanism approach that explores and proposes visions, ecological and development strategies, urban and architectural designs, policies, and zoning in anticipation of future flooding to transform the city in a sustainable and equitable way.

Susannah Drake and Rafi Segal
Contributors: Olivia Serra and William Minghao Du
Sponsors: ECC-USA & Curt Fentress

[1] A Union of Concerned Scientists report suggests that by 2100, 2.4 million homes worth $912 Billion and 4.7 million people will be vulnerable to coastal climate change impacts nationwide (Hammer 2018). Florida will bear 40% of that risk with 792,226 houses in Miami Dade and Broward Counties alone in sites vulnerable to severe flooding and wind (Climate Central 2019).

[2] Maps which indicated lending risk typically suggested that black neighborhoods posed a higher probability of default to banks. (Holloway 2020, Rothstein 2017)

Images:

1. *Historic redlining map (left) Projected flooding and sea level rise (right),* Susannah Drake & Rafi Segal

2. *Transformation of Liberty City over two generations, based on a co-op urban block development model that enables the community to stay in place and gain equity*, Susannah Drake & Rafi Segal

3-7. *Details of map showing flooding and sea level rise as it affects buildings within municipalities of the Miami metropolitan area,* Susannah Drake & Rafi Segal

8. *Sample 'data-cards' showing affected building per municipality by income level.* (dark red: low-income, lightest red: high income), Susannah Drake & Rafi Segal

9. *Historic redlining map* (left) *Projected flooding and sea level rise* (right)
Map on left: Robert K. Nelson, LaDale Winling, Richard Marciano, Nathan Connolly, et al., *Mapping Inequality*, American Panorama, ed. Robert K. Nelson and Edward L. Ayers, https://dsl.richmond.edu/panorama/redlining/#loc=12/25.803/-80.252&city=miami-fl.
Map on right: NOAA, *Sea Level Rise Data*, https://oceanservice.noaa.gov/podcast/july17/nop08-historical-maps-charts.html.

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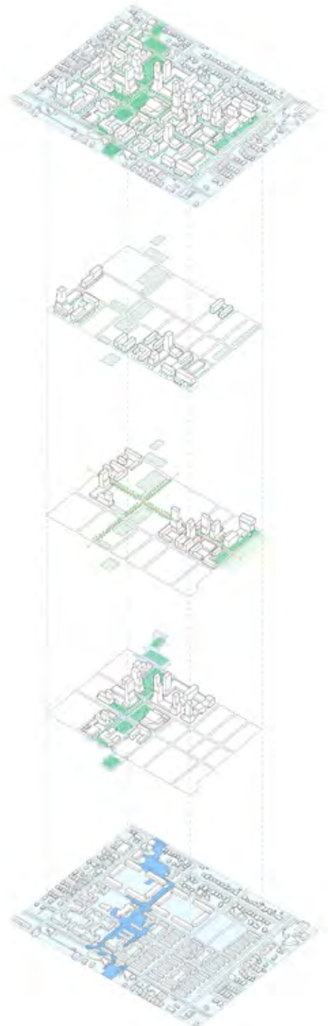
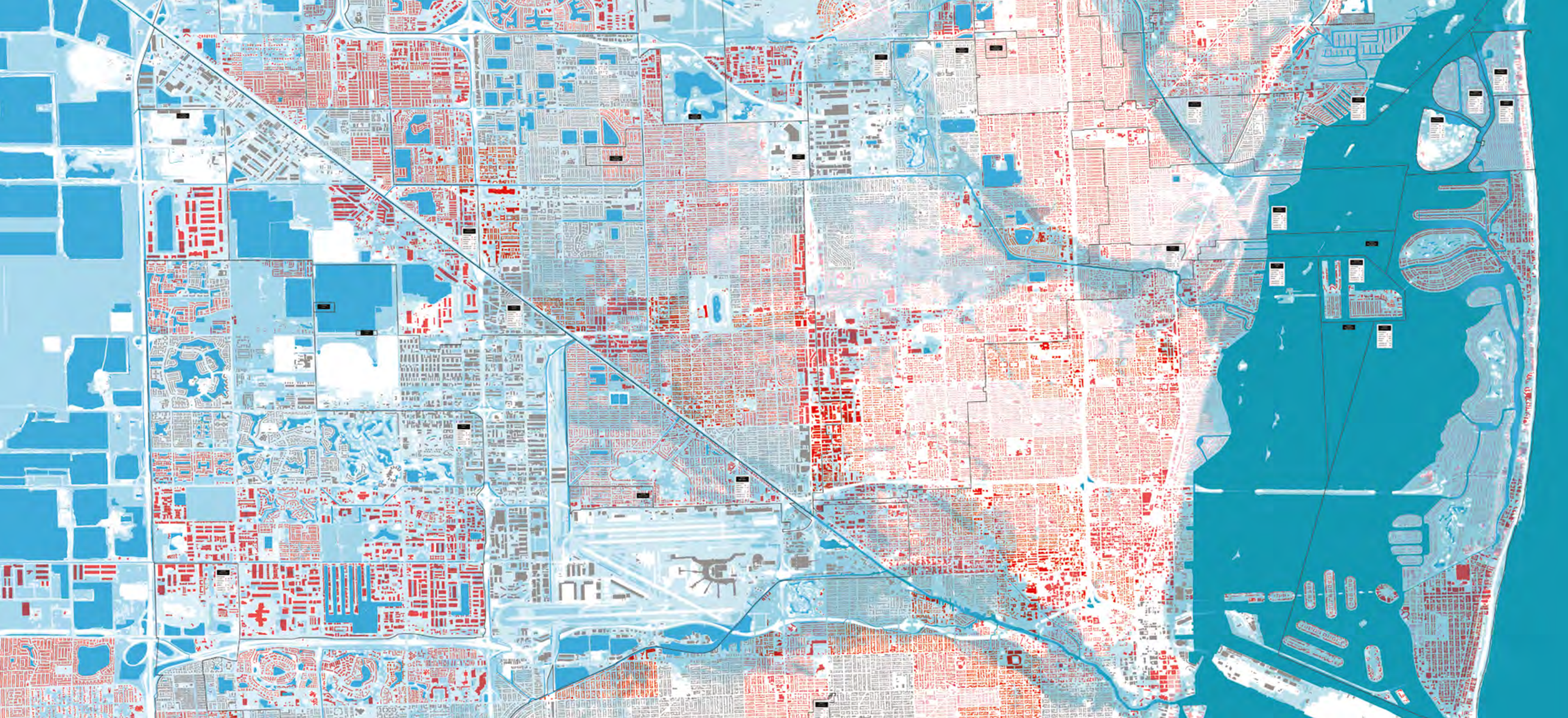
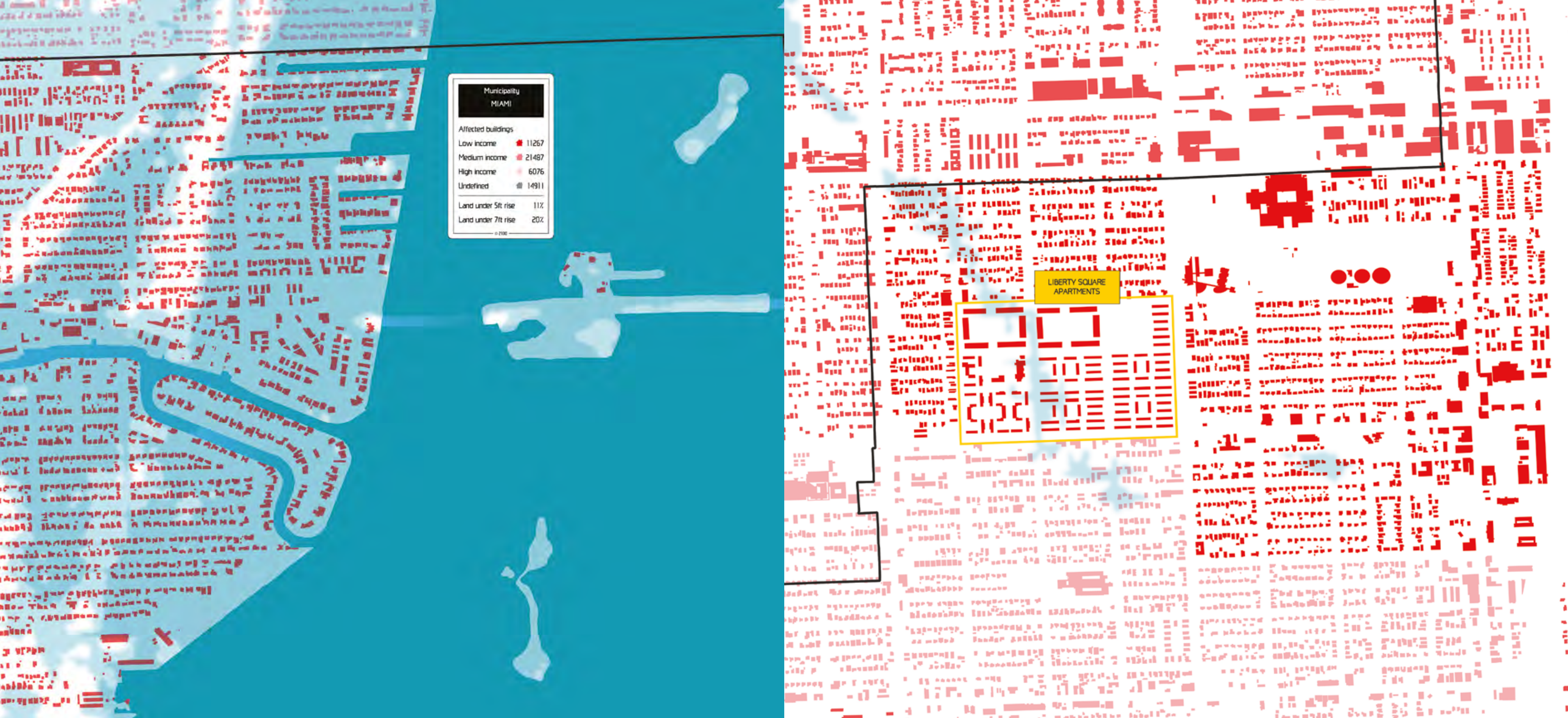
Household Income: ACS
2019 (5-Year estimates), acessed October 29, 2021,
www.socialexplorer.com/tables/ACS2019_5yr/R12885966

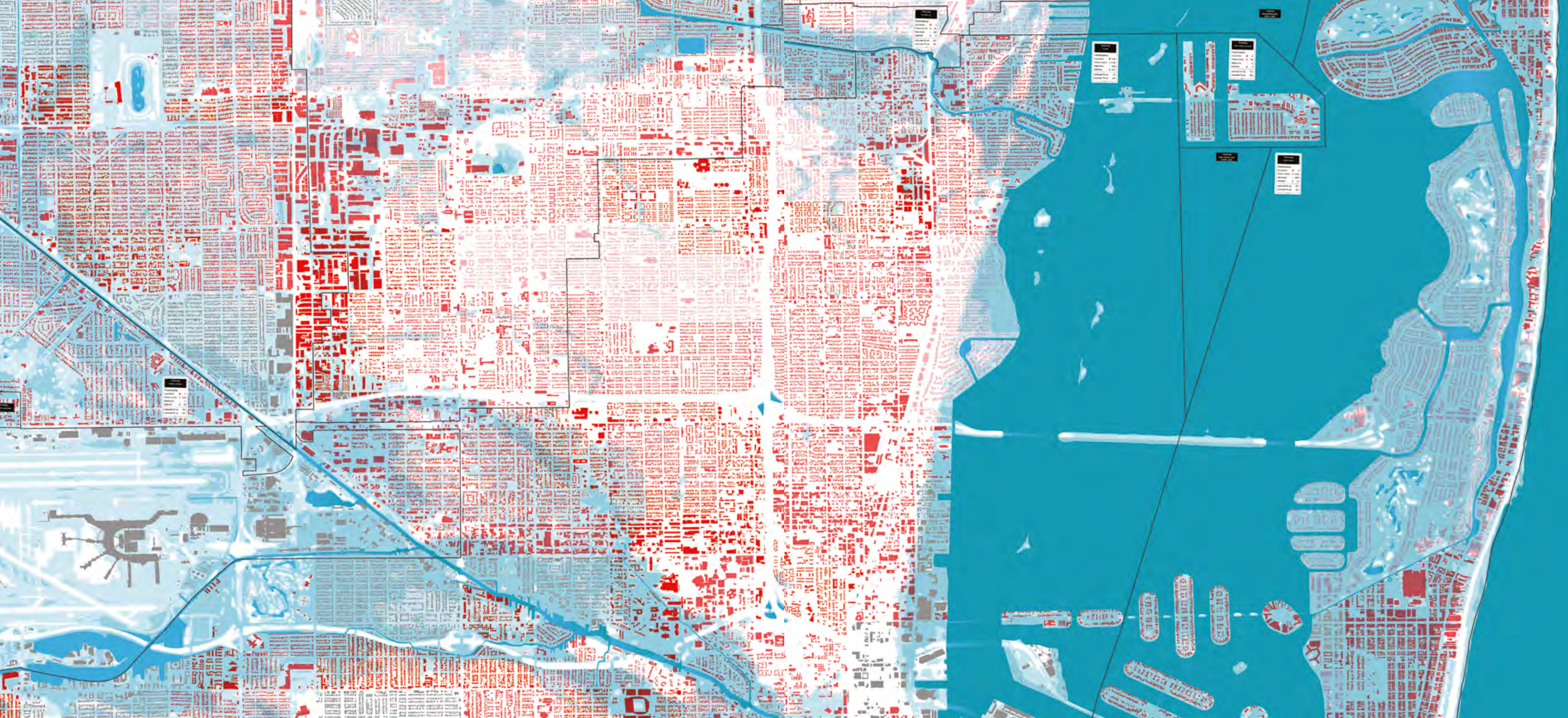
Sea Level Rise: NOAA,
Sea Level Rise Data, accessed October 29, 2021,
oceanservice.noaa.gov/podcast/july17/nop08-historical-maps-charts.html.

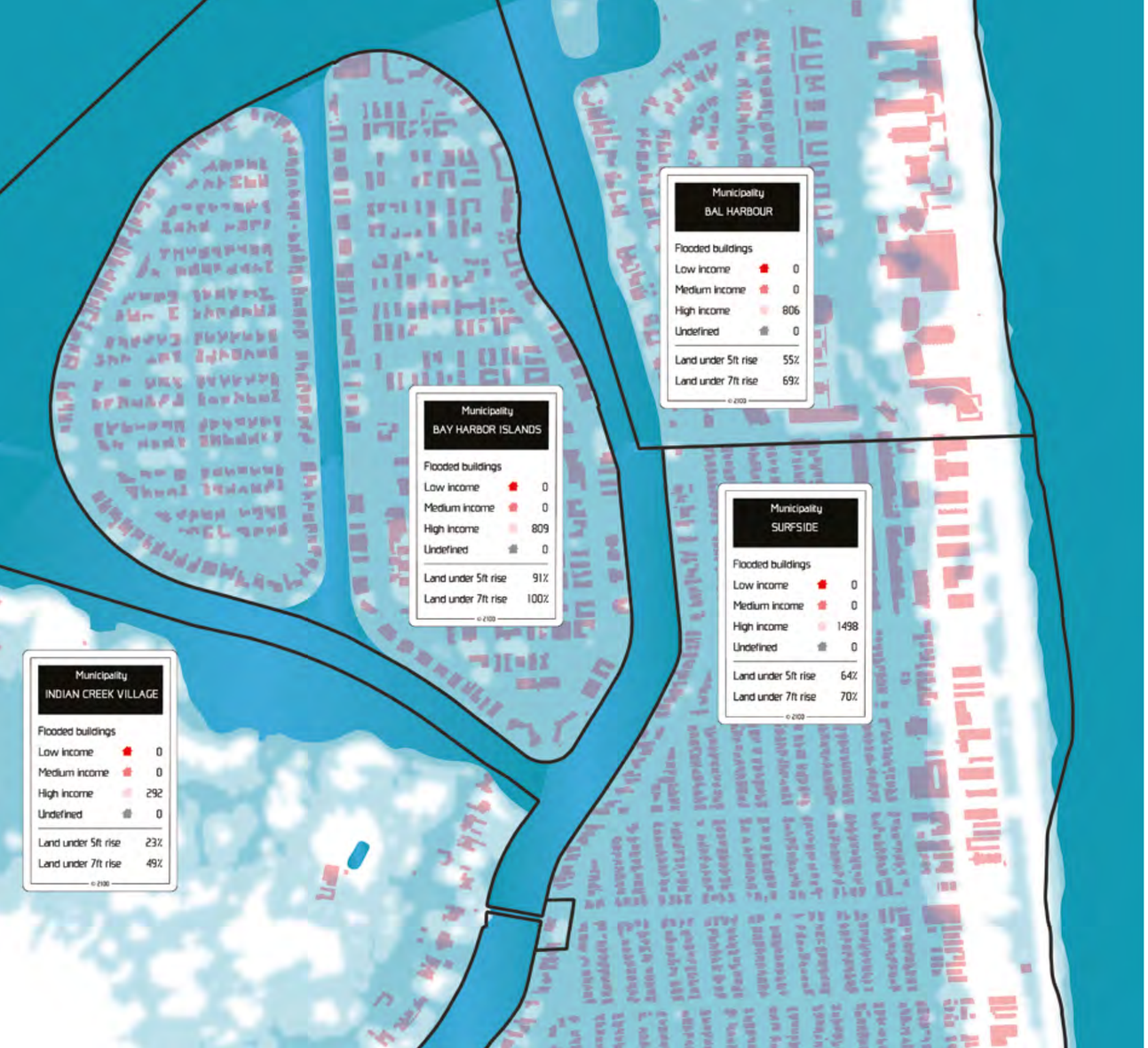
Income values:
Low - under 41000
Medium - 41000 – 120400
High - over 120400
undefined






Municipality
MIAMI
Affected buildings
Low income 11267
Medium income 21487
High income 6076
Undefined 14911
Land under 5ft rise 11%
Land under 7ft rise 20%
LIBERTY SQUARE
APARTMENTS





Municipality
MEDLEY
Flooded buildings
Low income 0
Medium income 712
High income 0
Undefined 1317
Land under 5ft rise 33%
Land under 7ft rise 70%

Municipality
HIALEAH GARDENS
Affected buildings
Low income 128
Medium income 4564
High income 0
Undefined 1367
Land under 5ft rise 31%
Land under 7ft rise 80%

Municipality
MIAMI SHORES
Flooded buildings
Low income 0
Medium income 1185
High income 2451
Undefined 0
Land under 5ft rise 7%
Land under 7ft rise 14%

Municipality
SURFSIDE
Flooded buildings
Low income 0
Medium income 0
High income 1498
Undefined 0
Land under 5ft rise 64%
Land under 7ft rise 70%

Municipality
NORTH MIAMI
Flooded buildings
Low income 0
Medium income 7532
High income 2516
Undefined 1009
Land under 5ft rise 26%
Land under 7ft rise 38%

Municipality
UNINCORPORATED MIAMI-DADE
Flooded buildings
Low income 2014
Medium income 31309
High income 5505
Undefined 16686
Land under 5ft rise 15%
Land under 7ft rise 19%

Municipality
MIAMI BEACH
Flooded buildings
Low income 0
Medium income 6426
High income 6854
Undefined 112
Land under 5ft rise 75%
Land under 7ft rise 89%

Municipality
MIAMI SPRINGS
Flooded buildings
Low income 0
Medium income 5350
High income 0
Undefined 30
Land under 5ft rise 55%
Land under 7ft rise 94%

Municipality
BAL HARBOUR
Flooded buildings
Low income 0
Medium income 0
High income 806
Undefined 0
Land under 5ft rise 55%
Land under 7ft rise 69%

Municipality
MIAMI
Affected buildings
Low income 11267
Medium income 21487
High income 6076
Undefined 14911
Land under 5ft rise 11%
Land under 7ft rise 20%

Municipality
BAY HARBOR ISLANDS
Flooded buildings
Low income 0
Medium income 0
High income 809
Undefined 0
Land under 5ft rise 91%
Land under 7ft rise 100%

Municipality
NORTH BAY VILLAGE
Flooded buildings
Low income 0
Medium income 490
High income 0
Undefined 0
Land under 5ft rise 78%
Land under 7ft rise 98%

Municipality
BISCAYNE PARK
Flooded buildings
Low income 0
Medium income 506
High income 687
Undefined 0
Land under 5ft rise 11%
Land under 7ft rise 88%

Municipality
SWEETWATER
Flooded buildings
Low income 392
Medium income 1257
High income 0
Undefined 1917
Land under 5ft rise 22%
Land under 7ft rise 77%

Municipality
DORAL
Flooded buildings
Low income 0
Medium income 12656
High income 0
Undefined 15002
Land under 5ft rise 30%
Land under 7ft rise 79%

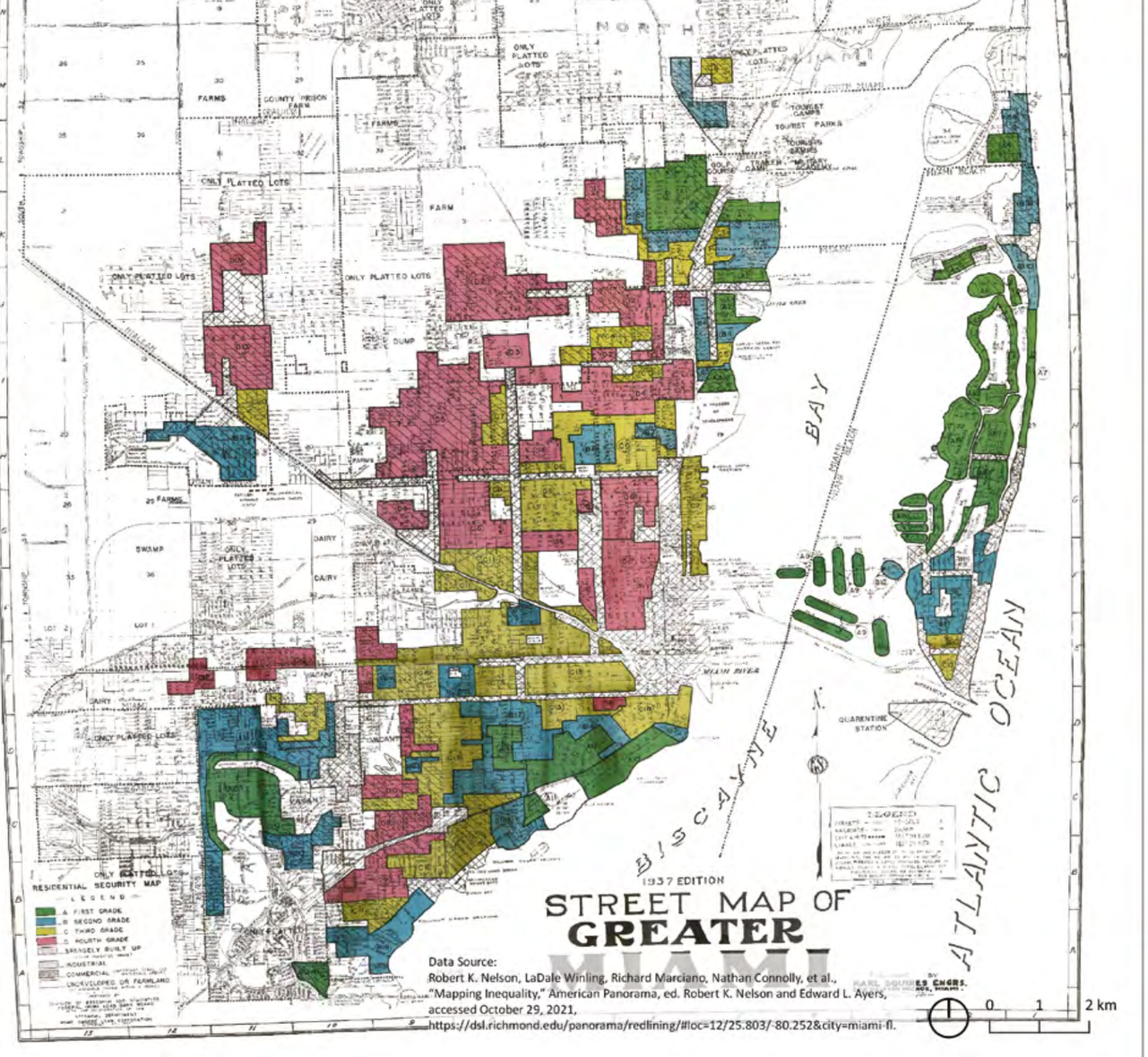
Municipality
HIALEAH
Flooded buildings
Low income 7272
Medium income 26528
High income 2784
Undefined 19827
Land under 5ft rise 18%
Land under 7ft rise 72%

Municipality
OPA-LOCKA
Flooded buildings
Low income 442
Medium income 767
High income 932
Undefined 1504
Land under 5ft rise 21%
Land under 7ft rise 69%

Municipality
CORAL GABLES
Flooded buildings
Low income 0
Medium income 329
High income 0
Undefined 533
Land under 5ft rise 17%
Land under 7ft rise 23%

Municipality
INDIAN CREEK VILLAGE
Flooded buildings
Low income 0
Medium income 0
High income 292
Undefined 0
Land under 5ft rise 23%
Land under 7ft rise 49%

Neighborhood
LIBERTY CITY
Flooded buildings
Low income 0
Medium income 0
High income 0
Undefined 0
Land under 5ft rise 0%
Land under 7ft rise 2%



Data Source:
Robert K. Nelson, LaDale Winling, Richard Marciano, Nathan Connolly, et al., "Mapping Inequality," American Panorama, ed. Robert K. Nelson and Edward L. Ayers, accessed October 29, 2021, https://dsl.richmond.edu/panorama/redlining/#loc=12/25.803/-80.252&city=miami-fl.

Source:
NOAA,
"Sea Level Rise Data",
accessed October 29, 2021,
https://oceanservice.noaa.gov/podcast/july17/nop08-historical-maps-charts.html.

Faurecia Corporate

The Faurecia building is a new office project that will provide users with efficient plants, state-of-the-art technology, as well as a contemporary image based on sustainable design criteria. The building will be located in the area of greatest surplus value in Lomas de Angelópolis, Puebla, privileged site with important distribution routes that offers users a lot of "walking distance" to the services that the area provides.

The terrain was analyzed perfectly in terms of orientation, sunlight and through energy models the use of efficient materials was decided.

The project was conceptualized from the interior to the exterior understanding the exterior as a logical consequence of what happens within the interior and its relationship with the environment and the urban context.

The building seems to have grown where it is located by choosing a predominant form that was used in its construction, with natural colors that reveal the nature of the materials, designing open spaces and reserving places for green areas.

The geometry of the building with golden ratio application, is a sequential and organized precision that tends to follow organic curves that suggest natural forms, a gap is generated between certain mezzanine slabs, beyond its morphology, it becomes a positive resource of design that will help reduce the factors of interior thermal gain through the areas of shadow generated with such gaps.

The design takes into account the maximum parameters of energy efficiency and sustainability, to reduce economic and environmental costs. The golden ratio is also applied in the interior for the design of plants, in such a way that harmonic and proportional environments are achieved, dividing spaces for offices, rooms, gardens, stairs, through the sections and gradation of the golden spiral.

The building has 3 levels of offices with a parking basement and its service core in the center. On the ground floor is the access lobby engine and the Faurecia University with classrooms, high tech laboratories, showroom, videoconference rooms, telepresence and formal boardrooms. In the Mezzanine some directors and boardrooms are located. On the next floor work spaces in an open area alternating with privates and boardrooms. The top floor has a great work cafe and a macro terrace with green areas including work areas as well. Faurecia has the best offer of parking in the area for its exclusive parking building.

The corporate will have the most advanced high-tech facilities. The organization will increase its value worldwide, channelling its philosophy with the fusion of organization, teamwork and communication, in an open, welcoming and functional environment in constant interaction with leaders, in addition to ensuring that partners enjoy a unique working environment that provides learning, personality enhancement and professional development.

The use of branding with the company's DNA is all along the built spaces, including created characters called "faurecianitos", whom reflect the pride of the company and reinforce their identity by being a company that seeks the best conditions for its employees, always aware of taking advantage of every opportunity for economic growth and continuous improvement.

Arquitectural Design: SPACE; Juan Carlos Baumgartner, Humberto Soto
Collaborators: Melisa Gibson, Carlos Juarez, Ángel Trujillo
Lighting: LUA
Builder: COPACHISA


faurecia

Denise Scott Brown
Wayward Eye

Organised by Nina Comini
and Eva Schmiedleitner

Curated by Jeremy Tenenbaum

Denise Scott Brown
Wayward Eye

In September 1956, Robert Scott Brown and I arrived in Venice for the CIAM Summer School. We were passionate Modernists who agreed with English New Brutalist ideas for updating the movement. While photographing architecture to support our memories back home in Africa we fell in love with Venice, and our focus shifted from recording to analyzing.

The city, in gainsaying Modern principles, offered an extension of Brutalist thought. Here time is revealed in brick sizes and combinations in one house mark many eras. Palazzos derailed from their first programs are now museums, galleries, and apartment houses – activities their designers never dreamt. What gave historic buildings the ability to adapt? How can we design for unpredictable futures? Where does change over time leave the concept of functionalism?

Venice urban space is not like Ville Radieuse. Campos and streets are sky-topped outdoor rooms, defined by building fronts. City sectors form islands clustered around the Grand Canal, within a vast Lagoon where space is defined by markers and vistas. We shot street-life, circulation, and activities, the givens of urban planning, and pondered earlier dictators of urban form and polity, tides, high water, geography, and economics. Values were revealed in churches and café tables on public squares, retail uses on the Rialto Bridge, private uses of deconsecrated churches, and (once) the Ponte dei Petti's sirens. These reflected interplays between government, church, and people, IS and OUGHT, real and virtual.

In January 1965, I moved to California and studied Los Angeles, where swift growth, vast space, and automobiles made even Miracle Mile seem like a commercial strip; and Las Vegas, where neon set downtown ablaze but had to extend upward to mark The Strip and its casinos in the Mojave Desert and among seas of cars.

I now photographed more to teach than record, to compare Southwestern auto cities with historic ones and with the Modernist urban visions decried by social planners. I shot commercial architecture built for quick returns, social succession and invasion, machine romanticism, freeway lyricism, violent juxtapositions between freeways, pylons, and rural cottages, symbolic communication by architecture and signage, and interesting activities and ways of life – a mash of 1960s urbanism. Preparing studios, I explored Muscle Beach and The Strip. I practiced the "just shoot!" principal: stop to question your choice of subject and it'll disappear before you reach it and just as you realize why you want it. Slides were mandatory: students in architecture need concrete examples to understand concepts like "symbol in space before form in space." My aim was not to answer questions but to help students learn to seek answers.

In 1966 I invited Robert Venturi to see Las Vegas with me. Images are selected to convey our artistic journey "From Rome to Las Vegas" – "Venice to Venice" here. Some appeared later in Learning from Las Vegas but in April 1965 I didn't know that a studio, let alone a publication, would result. Offered faculty rates, $8 per night, at the new Dunes hotel, I joked "Could Las Vegas be educational?" Fifty years later the question still teases and challenges.

All photos by Denise Scott Brown


WELCOME
To Fabulous
LAS VEGAS
PINES
ALADDIN
FREE ASPIRIN
ASK US ANYTHING
VACANCY
VEGAS
GAS
STARDUST
ANALYSIS TO SYNTHESIS
SAHARA
RIVIERA


TRAINING A WAYWARD EYE
ON THE FRONTLINE: LOVE IT OR HATE IT?
FOR US THE GRAND TOUR LASTED FOREVER
LOS ANGELES
66
FOOT LONG CHILI DOG
FELIX


COULD LAS VEGAS BE EDUCATIONAL?
THE STRIP
MOJAVE DESERT
TRAINING A WAYWARD EYE
ON THE FRONTLINE: LOVE IT OR HATE IT?
WELCOME
To Fabulous
LAS VEGAS
STARDUST
ANALYSIS TO SYNTHESIS
SAHARA


VENICE
PHOTOGRAPHY WAS MY PORT OF ENTRY
VENICE & SANTA MONICA
FOOT LONG CHILI DOG 30
FELIX
"I CAN LIKE SOMETHING WORSE THAN YOU CAN LIKE"

Miami Beach: Washington Avenue Revitalization Plan

Denise Scott Brown, Venturi, Scott Brown and Associates, Inc. in association with David Jay Feinberg
1978

Denise Scott Brown's urban planning study for Miami Beach encompassed the commercial spine running through the center of the Art Deco District and serving as its main street.

This corridor connected two of city's largest-scale redevelopment projects. Its unique features are its Art Deco architecture, tropical landscape, and demographic mix of major user groups: senior citizen and immigrant populations.

Scott Brown's analysis spanned economic, social, and transportation functions; design of street and landscape improvements; and the establishing of design guidelines.

Her incremental approach promoted small scale improvements. The work included detailed surveying of the physical and commercial aspects of Washington Avenue, analysis of its role in city and regional economies, recommendations for land use, outlined alternative development strategies for the future, public sector improvements, design guidelines for future private and public improvements, recommendations for aesthetic guidelines, a capital program, and an action plan for funding and staging capital improvements.

Urban Concepts

Along with several other urban design projects, the study was prominently featured in Scott Brown's 1990 book, Urban Concepts (London: Academy Editions; New York: St. Martin's Press).

Miami-Beach Symposium
TIME SPACE EXISTENCE

Organised by Nina Comini
and Eva Schmiedleitner

PARTICIPANTS

Berenblum Busch Architects

Miami, USA

Cruise Terminal Design

Cruise terminals are the little cousins of the big airport projects. It has to do with transportation, moving people, luggage and many other goods. But it works slightly different than airports. Cruise terminals have a lot of activity when the ship is in town, and they are closed when the ship is not there. That is a little bit different than airports which have to work 24/7 with a lot of activity during the day. These cruise terminals are hyper used in a very short period of time. And a lot of things have to be solved to make things going very smooth. In our industry, it says it should take you 5 minutes, but no more than 10 minutes, from drop-off to the ship. So, a lot of these buildings have not a lot of things happening inside. There are vessels to get you to the ships very fast. Huge ships today can have 6000 passengers and 2000 cruise members. A huge quantity of goods has to go into these ships to maintain all these people for one week. It is unbelievable, the quantity.

We have taking ships to travel for more than 100 years. Traditionally, it was not more than just warehouses that were transformed into cruise terminals, because the main activity to make money in the port was cargo. But with the transformation of the ships, also transformations of cruise terminals became necessary. In the last 20 years, the size of the cruise ships has also increased enormously and that made it also necessary to adjust the cruise terminals. Because of this increase, in several ports, the main money-making industry are the cruise ships. The ports have to rethink how to structure themselves. Not just warehouses anymore, but it needed architecture to design a more sophisticated layout and operation plan. Expectations from the public demand this today.

Teneriefe - Spain

We built a cruise ship terminal in Tenerife. Travel does not only start on the ship; travel starts latest when we enter the cruise terminal. Therefore, the experience of the cruise terminal itself is important for the design of the cruise terminal. Fortunately, often, cruise terminals can be located in beautiful locations. In Tenerife, that is right below the historical city. In Tenerife we transformed two warehouses into a cruise terminal.

The question was: “how can we transform them into something exciting that combines the idea of travel with the actual experience?” Even though people spend very little time in a cruise terminal, there is no shopping possibilities. It is just checking, waiting for a few minutes and you are moving to go into the ship. We wanted that experience to be meaningful. We had to combine several technologies and take into account the topography of Tenerife. We joined the existing and the new together to make it one terminal.

Sasebo – Japan

It is a beautiful little village with high mountains in the back and very little tourism. We wanted to respond to the beautiful surroundings, the design and the culture

of the region. We wanted to bring people into the terminal, and that is always a challenge because the terminal has a high-security environment with border control. In this case, we designed an additional walkway that brings you around the terminal with event spaces on the second floor.

This is a very unique cruise terminal made especially for the Chinese market. The Chinese travelers spend hours in this terminal, so we had to implement also shops for them. This cruise terminal had to act as a market place and that gives similarities to an airport.

Panama City – Panama

The cruise terminal here had to be built on a small island in front of the harbor. Here, sustainability was a very important factor so we created solar roofs, and to create a park to offset the carbon foot print. This cruise terminal, like many others, would only be used during the day, only a couple of days a week. Therefore, we wanted to integrate public usage. Passengers going to the ship would also have a direct experience with the environment. We kept the whole arrival area at the outdoors.

Miami – USA

This cruise terminal will also be in combination between existing buildings and new elements. It will not be as flashy as some of the other Miami cruise terminals but it will be a very interesting one. The real estate for cruise terminals is very compact because you are working in an existing port environment. You have to solve a lot of issues like: luggage, buses and people, which all have to function in this port situation. Cruise operators realize more and more that the cruise terminal is part of the overall cruise experience. For cruise lines, the business was always in the ship and not in the building. It is only recently that cruise terminals have become very sophisticated and passengers now expect quality. They start to look at cruise terminals the same way they look at airports.

Today, cruise terminals are changing fast. We are getting rid of all the checking counters; we have biometric devices. So, the question is: “what do we do with the space within the building?” Before, you had to queue 500 or more people. And now they are only small lines because everybody is pre-checked in. So, we are creating lounges and a much more interesting experience.

We want to make cruise terminals joyful, a happy start for your trip. The travel starts at the terminal.

Curt Fentress Architect

Denver, USA

Shaping the Future of Airport Travel

It is estimated that one million people are in the air at any given moment and each passenger spends an average of two hours at the airport. In total, twelve million people fly somewhere every day. The relevance of this mode of transportation calls for an in-depth look at the future of aviation as it pertains to six main themes: aircraft service, fuel-efficiency, infrastructure, global trends, external factors, and passenger experience. While these cover the main trends in aviation, there are several other influences that will shape air travel. These are further discussed in a recent think tank we conducted and is included at the end.

The aircraft service theme encapsulates innovation by improving upon existing business models and service models while attracting and incorporating new entrants in the aircraft sector. New entrants into the market, such as Boom, Trifan and the Joby Aviation-Uber Elevate partnership, are redefining the ideas of supersonic flight and flight agility. Crafting a perfect balance between craft weight, materials, and fuel-efficiency has been at the center of the equation for years as these new companies race to create a sustainable and profitable craft that move people faster with greater reach and greater agility. Existing counterparts in the industry are also working on innovative plans that focus on moving more people with lower cost solutions. There is also an additional emerging markets centered around the creation of a network of private / charter planes as a means of plane-sharing to different locations.

Fuel-efficiency, sparked by the paradigm shift towards renewable energy, has furthered the discussion of innovation and invention as the sector looks at long-term solutions for costliness and reducing emissions. Some predict that fossil fuels will be depleted in the next 60 years. Fortunately, renewable energy sources are making great advances and are estimated to produce 100 percent of the power supply needed to run the world's economy by 2050. Making this transition is a key challenge to longevity for airports around the globe.

Infrastructure hones in on the physicality of airports such as landside and airside infrastructure, airspace modernization and IT. As it stands, airports are facing challenges centered around older infrastructure that is failing to keep up with the travel needs of an ever-growing demand. Maintaining this infrastructure is becoming too costly and has spurred inventive ideas to bring airports into the future. An example of innovation in this realm involves reimagining the plane turn-around process from landing to take-off in a shorter time.

Global trends influence many aspects of life, travel being a major one. As observed during the covid-pandemic, airports were not equipped to handle the widespread health crisis. This prodded airport administrations to delve into the emergence of touchless technology and biometrics for passenger identification to limit face-face interaction for the average traveler and, in some instances, temperature monitoring of passengers. Trade and tourism are ever-changing global trends that airports deal with on a regular basis that affect how they conduct

business i.e. monitoring travel patterns to organize flight routes that optimize profits. This social awareness also helps to understand behavior and track online traffic.

External factors, including artificial intelligence, cyber security, drones, robotics and virtual reality, have the potential to make travel more convenient and more efficient. These modern advances have ushered in a new era of inventions to solve complex issues that humans have not been able to solve. In an era where everyone is connected via smart devices, taking advantage of this access is resulting in changes to the airport experience for passengers and personnel. It is also hoped that cyber security will improve based on new updates to the technological infrastructure. Keeping private data secure, safeguarding confidential data and protecting personal information are just a few of the benefits to enhancing cyber security.

And at the center of it all is people and the passenger experience. Passengers are looking for a higher-quality travel experience—better food, healthier choices, entertainments, increased services (like hair and nail salons) and general ambience (like lighting, artwork and plants).

The following notes are from a recent think tank which allowed expression of ideas on influences that may shape travel in the future. We gathered a think tank of designers, technical architects, artists, and thought leaders from Fentress Architects, along with aeronautical engineers from Stanford University. Over the course of a few months, mostly after hours, the team met for a series of charettes—like architectural jam sessions. There were no rules and only one goal: create a vision for the airport of the future. We focused our attention not simply on what an airport could be, but also what it should be.

We began by identifying the challenges and annoyances we face today: getting to the airport; parking with assurance you will find your car when you return; checking bags with assurance that they will arrive on the same plane with you; passing through security stress free; boarding quickly and on time; and many more. Of course, this was not the first time we tackled these issues. This is an ongoing patient search at our design studio.

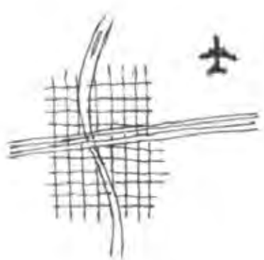
We sketched, modeled, discussed, debated, and started over again. We produced charts and notes and graphics that revealed possibilities. Our search to solve the problems that afflict air travel and airport design today was enjoyable and productive. What innovations can we expect two, three, or more generations down the road? And how do we create a future-proof design?

Ultimately, the future is unknown. What follows looks like science fiction, and it is fiction built upon fact. To be most relevant, we look at the future through the lens of the present, extrapolating technologies within reach. Our ideas draw inspiration from those being advanced today across disciplines, including physicists, aeronautical engineers, sociologists, cultural anthropologists, structural engineers, IT professionals, architects. We hope you will see some of these ideas implemented in coming decades at an airport near you. For now, we invite you to buckle up, recline your seat, and dream with us about the airport of the future.

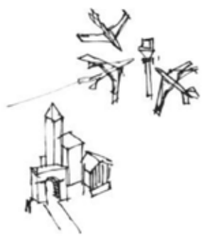
Globalization
Though the universe may be expanding, the earth is getting smaller... conceptually at least. As air travel becomes easier and faster, the world will really be at our fingertips.

Democratization of Flight
The earth's population continues to grow—and so does the percentage of people flying. Air travel, once the domain of the rich and few, has become the domain of the many. More power to the people means more passengers in the air.

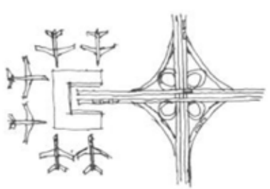
Green
Air travel is an important place to begin implementing alternative and sustainable energy solutions, many of which are yet to be discovered. Airports could even be energy powerhouses, generating excess power to support the city around them.



Urbanization
Your local airport— conveniently located hours from your home and office. Doesn't it make sense to bring the airport to the people? As aircraft technology makes planes quieter and cleaner, airports could be relocated to urban centers.



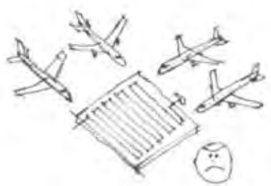
Gateway
Train stations of the nineteenth century gave passengers the drama and welcome they deserved. Why can't the airports of the twenty-first century? The airport is the gateway to a city— let's treat it like one.



Multimodal
Why does it take as long to drive to the airport as it does to fly to your destination? Let's turn every airport into a seamlessly integrated multimodal transportation hub, efficiently linking land, water, and air.

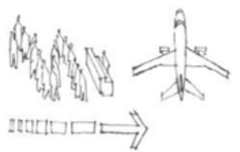
Cultural Connection
As air travel becomes easier, the airport could become the hub of tomorrow's cities. Let's have dinner at the airport in Seattle and catch a show at the airport in L.A.

Aircraft Technology
The first 100 years of airport design were driven by the needs of planes. Perhaps the next 100 years should be driven by the needs of passengers.

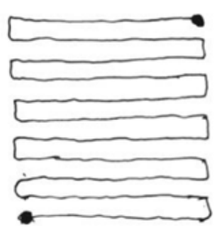


Great Hall
Airports were once glamorous places filled with excitement. Let's create that feeling again by making the Great Halls great and the boarding areas less boring.

Flip Flop
The train stations of yore ushered guests to their destinations like kings. Airports of today usher guests to their destinations like cattle. Let's treat passengers with dignity by making the arrivals hall a place of comfort and convenience.

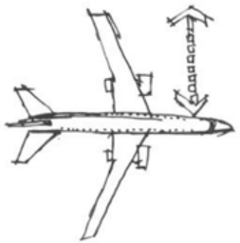


Mobile Technology
Your phone is good for more than texting. In the future, it will connect you to everything, including your luggage. Mobile technology will allow us to truly be mobile.



Seamless Security
Technology that scans for threats without having to remove our shoes—or even slow our pace—will solve today's security nightmare. Let human evil be countered by human brilliance.

Express Baggage
It's hard to be excited about flying when you feel like a mule. Expedited and automated baggage systems will relieve your burden by transferring your luggage from home to your final destination, safely and effortlessly.



Plane Loading
What if we could reduce the time it takes to load and unload passengers from 20 minutes to five? We all want to make the most of every minute, but wouldn't we prefer that to be every minute at our destination?

The Miami Talks
Nature and the Built Environment

Organised by Nina Comini
and Eva Schmiedleitner

PARTICIPANTS

A-01 (A Company / A Foundation)

Costa Rica & the Netherlands

The Power of Regeneration

If all mankind were to disappear, the world would regenerate back to the rich state of equilibrium that existed ten thousand years ago. If insects were to vanish, the environment would collapse into chaos. –E.O. Wilson

Flashback to 2005. We started our interdisciplinary office with the intention to look at the multidimensional relationships among nature and the built environment through the angles and lenses of the different professions and professionals that form part A-01. At that time, we had relocated from Europe to Central America, to the small country of Costa Rica that is home to such a broad number of species. More precisely, it accounts for 0.03 percent of the surface of our planet and contains nearly 6 percent of its biodiversity. The country has among the highest densities of fauna and flora worldwide, which is based on its geographical setting and tropical habitat but also on politics. In 1949, Costa abolished its army and decided to prefer investing in peace, nature, health and education. What country does not want to stand for these values but what country actively pursues them as much as Costa Rica, we thought when deciding to move here. While starting with our consulting firm A Company and our non-profit counterpart A Foundation to work on sustainable development in urban and rural areas, we created a mission statement in terms of the implementation of our projects according to what we call "the 4E's of integral sustainability": Equity, Economy, Environment and Engineering.

The concept of the 4E basically refers to the three classic pillars of sustainable development ("SD") as they were expressed in the influential Brundtland report called "Our Common Future", as well as the more recent Sustainable Development Goals ("SDG"). Both the concept of SD and the SDG are based on the idea of limited natural resources and the need to use those resources responsibly and with an equal redistribution of benefits. What we did was to add that fourth dimension of engineering, which implies the optimized implementation of SD and SDG in our physical world, especially in the context of what is now commonly referred to as the Anthropocene. While humans continue to shape Earth with more and greater impact, we tend to forget sometimes that we need Earth, at least until other planets could be conquered as a serious alternative, but Earth does not necessarily need humans. Depending on the specific parameters and priorities of each project, we look at the implication of the 4E's and bring the related factors into an optimized relationship. Obviously, this leads to a couple of key questions such as: How do we respect the planetary boundaries? How can we build with nature instead of against it? How can we create new and circular economies without depleting natural resources? How can we develop solutions that are based on the very principles of nature herself? How do we integrate a broad range of stakeholders in order for our projects to sustain and thrive on the base of a broader consensus? How can we create an equal social development that combines top-down approaches and governance with bottom-up initiatives and participation? How can we continue to improve what we do?

Since working with A-01, the questions of sustainable development also got challenged by the upcoming ideas of regeneration and regenerative development, which is a crucial step in the context of environmental degradation and biodiversity loss. The moderation of all the related questions is a key challenge and driving force. Developing solutions for different fields, combining the ideas of sustainable development and regeneration with innovation and cutting-edge designs is what we intend to contribute to the debate. Projects that are born out of a collective spirit and need, the desire to shape a better world in a shared process of co-creation, finding answers with humankind as an integrated part of providing and implementing solutions (instead of humankind being the problem) all sits at the core of our work. In order to discuss these issues together, to gather thinkers of different cultural and professional backgrounds, we developed a roundtable that connects people in different moments and locations. The Miami Talks at the Miami Center for Architecture and Design were among those memorable moments as we shared our thoughts and experiences about the complex relationships among nature and the built environment with an international selection of professionals and cutting-edge thinkers. We are grateful to the European Cultural Center for providing a platform and sharing our collective memories of the future.

The Miami Talks were organized by A-01 (A Company / A Foundation) in collaboration with the European Cultural Center in the context of the exhibition series Time Space Existence in Miami (2021-2022). A-01 is an interdisciplinary network organization with more than 15 years of experience. Our work methodology is designed to break the boundaries of a single profession or perspective in order to allow for a holistic approach that shapes our products. Each assignment is carried out with a custom fit team of experts and entities, introducing A Company and its non-profit counterpart A Foundation as operational vehicles. The company works as a commercial consulting and planning firm, while the foundation focuses on the investigation, documentation and discussion of transformative urbanization processes and their consequences for both the urban and rural condition worldwide.

Website: www.a-01.net | E-mail: info@a-01.net
Facebook: www.facebook.com/a01net | Instagram: @a01_net

Image Captions
Image 1: *The No Footprint House* By A-01 (Photography By Fernando Alda)
Image 2: *Roadmap To Carbon Neutrality In Costa Rica* (2010-2021), In Collaboration Wiith The Office For Metropolitan Architecture (OMA)

Atelier Mey

Miami, USA

Material Manipulations

Christopher Meyer + Shawna Meyer

It is not what we build, but how we build, that must be examined and interrogated. The American architect and preservationist, James Marston Fitch, through his seminal work, American Building 2: The Environmental Forces that Shape it, challenged the discipline of architecture to judge buildings lest by their form but instead by their performance.

If, as we have seen, the central function of building is to lift the raw environmental load of the physical environment from our backs and to create that third meso-environment required by civilization– then we must judge building as we do any other instrument or tool: i.e., by its performance.

In order to address 'how we build', architecture must pursue accountability for building performance and acknowledge the direct and indirect manipulations to the surrounding environment and climate. Decisions responding to the question of how we build at the scale of the architecture are bound to environmental alterations at the scale of territory; as architects we must concede an act of construction is simultaneously an act of destruction. The evolving state of the environment and climate has made it increasingly difficult for the architects to sidestep accountability as newsfeeds, conference agendas, and institutional mission statements are pervasively interlaced with language proclaiming the importance of sustainability, ecological and environmental protection, energy efficiency, and resiliency in architecture. Rooted in this awareness, Atelier Mey pursues the orchestration of the built environment with the understanding the fate of the natural environment depends on mankind's ability to make informed decisions in how to deploy the available resources in the most powerful and productive means.

The organism that destroys its environment, destroys itself.

The broadening of the architectural perspective to include the design of processes– raw material sourcing, extraction, processing, logistics and assembly– is paramount. Architecture must find a way to see through building products as material and to think past the 'city' towards the territorial to connect in a meaningful way the built and natural environments. The disconnect in the local/global supply chain has rendered the network of construction ecologies opaque and almost impossible to hold accountable the energetic footprint of our decisions. Additionally, the aggressive expansion of the global networks has created an imbalance in environmental load offsets in which resource rich territories are environmentally devastated at the benefit of economically powerful regions.

The argument for regionally sourced and processed materials to address local building needs proffers accountability for the ecological, environmental, social and cultural implications of building. To acknowledge accountability and a great role in the systems of things, the discipline of architecture must interrogate the how of building.


60
60

Baar-Baarenfels Architects

Vienna, Austria

The latest work by internationally renowned Austrian architect Johannes Baar-Baarenfels is an architecturally ambitious mid-rise building that is a perfect fit for the West African city of Dakar, home to over a million people. With its innovative, spectacular yet climate-sensitive architecture, this striking building sets an example for the city's vibrant development and demonstrates how much cooling energy can be saved through architectural form. Importantly, this structural innovation provides an impetus for buildings in climatically hot regions to become much more energy efficient. For the Dakar project, it means that most of the newly discovered gas reserves off the coast of Senegal will not be consumed locally but can be exported, contributing to the economic prosperity of the country. Future economic growth is expected to have influence on urban growth of the city. In the heart of Dakar, the capital of Senegal, in one of the best neighbourhoods of the city, the client has acquired two contiguous plots of land on which he has planned a building with two entrances and addresses. The client's specification: the lower floors were to house office space, the upper apartments and the roof several penthouse apartments.

The latest work of the renowned Viennese architectural firm Baar-Baarenfels Architects is a mid-rise building in Dakar. The placement of the two vertical circulation cores was arranged in such a way that, on the one hand, the apartments could be accessed compactly and, on the other hand, representative entrance halls could be created for both office and residential use. In this way, two impressive and spacious entrance areas could be created, one of which extends over seven floors with a gap space. This shows itself with staggered planted terraces in the form of hanging gardens. From the first upper floor, four floors are designed as offices. A standard office floor has 860 square meters and a room height of three meters.

Unobstructed view in almost all directions

From the fifth to the 16th floor, spacious apartments are planned - three apartments of different sizes per floor - with room heights of three meters as well. The privileged location in the middle of the peninsula in the capital Dakar gives residents a breath-taking and unobstructed view of the city and the sea from the building in almost all directions. A regional feature of the apartments is that the kitchens are each assigned outdoor spaces such as loggias or terraces, where residents can traditionally prepare food outdoors using a grill. The crowning glory of the building is the penthouse with plastically shaped flying roof, which is formed from the lattice structure in smooth transitions from the facade. The two penthouse apartments, with areas of 300 and 680 square meters, are fronted by spacious terraces with pools and palm trees. The room height here is four meters.

The exterior support structures

Due to its proximity to the equator, Dakar enjoys a high level of sunshine all year round. Adapted to this and

to the hot climate of West Africa, Baar-Baarenfels Architects placed the load-bearing structure of the building in front of the floor-to-ceiling glazing. This provides a high degree of shading despite the transparency and extremely high proportion of glass.

The "building is sculpted plastically, giving the lattice structure different mesh sizes that only become feasible via parametric design," says architect Johannes Baar-Baarenfels.

High energy efficiency

The building demonstrates its high energy efficiency through the large shading component. The massive shading is used in thermal solar collectors. The thermal energy obtained is used on the one hand to generate air-conditioning chilled water via absorber chillers and on the other hand to heat water. The building is cooled by means of component activation within the concrete ceilings.

The mid-rise building in numbers

Building height:63 m
Floors above ground: 17
Floors underground: 3
Total area:14050 m²
Area standard floor:850 – 900 m²
Area roof:900 m²
Elevators:4

Planners, structural engineers and building services engineers

Planning: Baar-Baarenfels Architects
DI Johannes Baar-Baarenfels
Dr. Raffaello Dipace
Structural analysis: Bollinger-Grohmann
Building services: TGA Consulting
Architect on site: DI Urbain Diagne
Graphic design:Alois Schwaighofer

About Johannes Baar-Baarenfels:

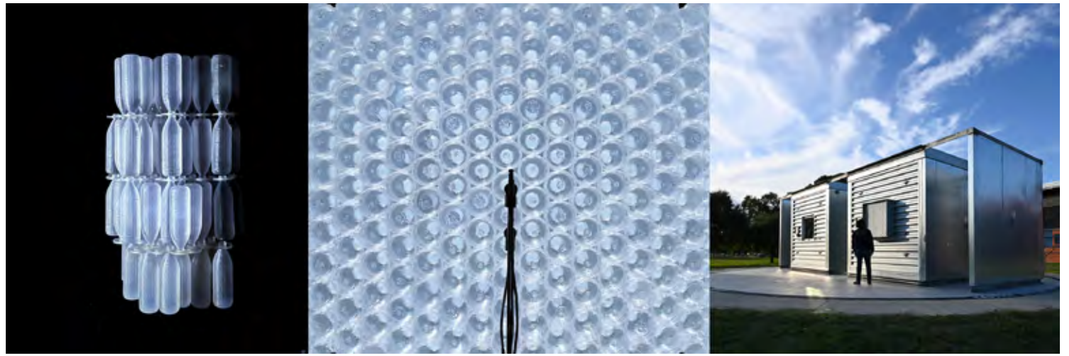
Johannes Baar-Baarenfels works as an architect in Vienna. In 2020 he won the coveted European Property Award with the project "Residential house for a petroleum engineer". In the same year, his project "Sofia Serdika" in Moscow's Shusev Museum also caused a sensation: its three filigree glass lattice shells serve to roof a 2500-year-old excavation site on Nezavisimost Square in Sofia's historic center. In 2013, Baar-Baarenfels was awarded the Palais Rasumofsky in the category "New and Old" at the World Architecture Festival in Singapore. Baar-Baarenfels had already been nominated at the World Architecture Festival in Barcelona in 2010: At that time for the Sportalm flagship store in the Vienna Brandstätte in the category "Shopping".

Further information: www.baar-baarenfels.com


THE COVE
THE COVE

Bill Price – PVAMU

Houston, USA



Shotgun House - Over and Under
Research into the Typology of Cultural and Environmental Sustainability

The opportunity to practice Architecture with an emphasis on environmentally and culturally sustainable solutions for housing is a fundamental moral imperative of our time. Our planet is rife with environmental and cultural challenges, and it's apparent these problems are global. Environmental disasters tend to respond to the basic human NEED to survive and provide shelter for oneself (first phase of sustainability). The makeshift attitudes of Cultural Disasters tend to reflect the human desire to have a home, even in the worst conditions (second phase of sustainability). Research and development of building types, components, and assemblies configured to provide shelter, emphasizing environmental and cultural sustainability, are needed at all scales of human settlement.

"Shotgun House - Over and Under" challenges the limited ways of thinking about residential design today as it relates to environmentally and culturally sustainable solutions. Under the umbrella of cultural and environmental sustainability, the house attempts to reinterpret an existing typology and provoke thought regarding how our relationship with nature and living with one another will evolve as we live longer in cities.

"Shotgun House - Over and Under" is located in the Lower Heights neighborhood of Downtown Houston, Texas. It is situated south of the White Oak Bayou and north of the rail line to Chaney Junction. The site is bound by the edge of an industrial zone to the south and the Olivewood Cemetery to the East with two and three-story residential development to the west. The Olivewood Cemetery marks where the First and Sixth Wards meet. It is a resting place for formerly enslaved people and is the first African American cemetery in the Houston city limits.

"Shotgun House - Over and Under" draws its inspiration from Houston's Shotgun Houses located in Freedman's Town in the Fourth Ward and elsewhere. This type is a long narrow one-story house with rooms placed end-to-end. The organization of spaces pulls you through the house from the front porch to the living room, bedrooms, kitchen, and back porch. Various theories as to the origin of the name exist. One theory suggests the name comes from being able to discharge a shotgun through the house and the bullets moving freely from the front to back. Alternatively, "folklorist and professor John Michael Vlach claimed the name may have originated from a Dahomey Fon area term 'to-gun', which means "place of assembly". The description, probably used in New Orleans by Afro-Haitian slaves, may have been misunderstood and reinterpreted as "shotgun" (Girard and Miller, 2021). Deviations of the Shotgun house have emerged over the years, including the Double Barrel, Shot-trot, Camel, and North-shore.

"Shotgun House - Over and Under" is conceived as two Shotgun houses stacked atop one another. This variation maintains access to natural light, cross ventilation, flora, fauna, and economization of framing materials. The lower volume accommodates private functions related to sleeping, hygiene, storage of goods, and automobiles. Like the Shotgun house, rooms are end-to-end, with spaces for sleeping enclosed and opened to the outside by glass walls. The walls act as mediation devices between the inside and the outside where stands of bamboo are planted and left to be wild. The bamboo provides privacy to the adjacent spaces from neighboring buildings and filters the morning light from the east. Here nature remains blurry and is in a constant state of flux. As light and wind flow through the bamboo nature is broadcast into the spaces as if televised.

The upper volume accommodates public functions and is an open floor plan with a central core that contains a half bath, mechanical room, and a service stair that brings you down to the lower volume. To the East of the core, three long cabinetry pieces stretch, spatially connect, and direct the space towards two micro-climatic decks at either end of the volume. Here nature is curated, less wild and sharp. Like a stage set, nature is handled cinematically and asks you to move towards the light as it falls on nature. This stretching and cinematic effect is further emphasized by the "Shotgun House - Over and Under" roof. The roof hovers above the space and lacks detail, acting as a horizontal screen, stretching towards the microclimates at either end. The roof allows rainwater to flow from one end to the other, where it is collected and directed with rain chains to the wild bamboo below. The rain becomes an auditory spectacle made available through a small window in the northern wall.

The idea of the "Shotgun House - Over and Under" is not to replicate the typology but to leverage its concepts to explore issues around cultural and environmental sustainability. The nature of the project emerges from the willingness to search for and experiment with ideas and methods gained from typology energized by contemporary ecological and cultural concerns.

"Shotgun House - Over and Under" attempts to bring together the best of the shotgun house while in essence bypassing its limitations. It is a living space that seizes upon the positive attributes of typology radically modified in light of the overriding and timely concerns of our time.

Di Vece Arquitectos

Guadalajara, Mexico

Nature and the Built Environment

We have to reinvent the way we live in our cities if we want to preserve our planet as an inhabitable place for humanity. Technology is not enough to revert the damage we are doing to our planet. Solar panels, electric cars and water treatment plants will not be enough if we do not redensify our cities, if we do not naturalize our infrastructures, if we do not humanize our architecture and, most of all, if we do not override the overwhelming power of the automobile. The human habitat has to be put in synchronicity with its natural environment if we expect to maintain mankind alive for generations to come. We can no longer consider our world as a product for unlimited consumption, but we have to contemplate our natural resources as elements set in balance with our built environment instead.

Our planet can not support more concrete invested into new highways, bridges and underpasses so we can spend more hours on the freeway to go back and forth to our work places. As Jeff Speck (2012) exemplifies in his book Walkable Cities in which he recalls "New York´s West Side Highway and San Francisco Embarcadero Freeway, which collapsed in 1973 and in 1989, respectively. In both cases, contrary to the apocalyptic warnings of traffic engineers, most of the car trips disappeared. They did not pop up elsewhere".

We have to stop consuming the city edges in search for closer contact with our natural settings, which make us in turn more dependent on the automobile. Cities have to stop growing horizontally and redensify progressively in order to transform the suburbs into centralities for mixed use activities that promote walkability and social integration. Our planning has to intensify vertical living combined with work places, cultural infrastructures and commercial street fronts that facilitate connectivity and demotivate the use of the automobile.

If highways not demolished after all, we should at least transform some of our traffic lanes into mass transportation systems enhanced with the type of vegetation that helps regulate solar exposure and soften the commuter´s landscape. We should be making vegetated sidewalks and bicycle lanes to protect pedestrians from the automobile as in cities like Copenhagen and Portland have been successfully doing, or maybe we should be naturalizing our infrastructures like Landscape architect, Mario Shjetnan has been doing in Mexico City by integrating sustainable water treatment facilities into urban parks like "La Mexicana" and the Ecological park in Xochimilco.

The solution to our degrading planet relies up on our capability to recycle our cities into new forms of bringing people together, by denser communities, more walkable streets accompanied by better public spaces and most of all, with architectures that propose social integration at its conception. All possible densification strategies implemented in an environment that contemplates nature as an interactive factor that regulates solar exposure, lessens extreme temperatures and adds comfort to pedestrians, bikers and commuters.

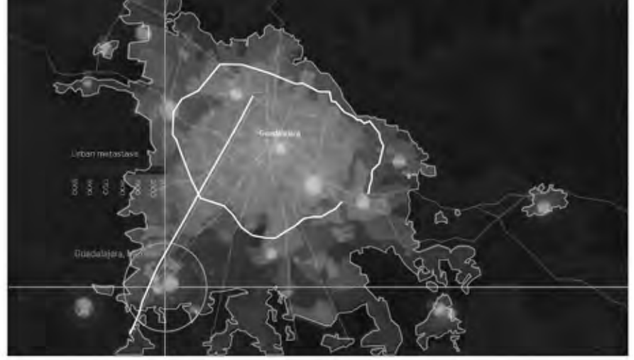
Not only do we have to stop the sprawl at our peripheries and create new centralities by the creation of mixed uses in order to demotivate the use of the automobile, but we should also redensify our historic and central districts in order to substantially lower our carbon footprint on the planet. We have to embrace the idea that our lives will be enriched by the social contact that living closer together will bring to our lives and take advantage of the possibilities for personal growth based on the concept that spending more time with others can only result in the enhancement of our experiences and the advancement of our ideals.

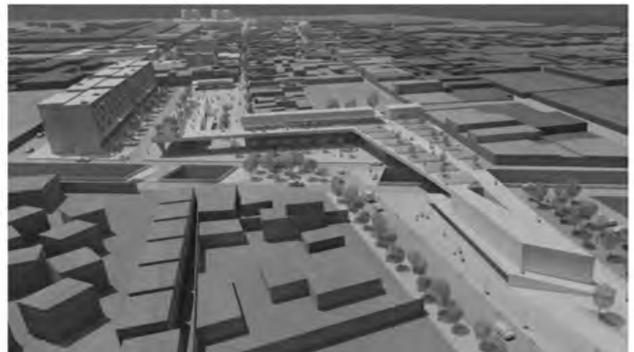
Harvard Professor Edward Glaeser (2011) in his book Triumph of The City points out that the city of New York is the one urban settlement in America with the lowest carbon footprint per capita and the third in the world after Seoul, S.Korea and Guangzhou, China. He adds that "Good environmentalism requires a worldwide perspective and global action, not the narrow outlook of a single neighborhood trying to keep out builders". We have to understand that if we stop growth on the central districts we are forcing the expansion of cities into the peripheries.

In the majority of cases, our historic districts and downtown areas can support more midrise buildings with commercial activities at the ground floors as extensions into the sidewalks. The way we do architecture within our urban centers greatly influences the attraction we feel for our public spaces and the liveliness we can induce in to our sidewalks. We walk attracted by the events that our buildings provoke. Our architectures should integrate and promote integration by the idea of participating of the sequence of events created around its public spaces, its parks, its shopping fronts, its bars and restaurants, its cultural spaces, its theaters and museums.

The solution rests at our reach; if we are able to dominate our passion to conquer our natural landscapes for private use and create more naturalized infrastructures within our urban centers, we will then be providing a substantial contribution for the solution of our environmental problems. We have to stay away from our beloved natural landscapes and stay closer to the downtown areas, to our work, to our living and leisure places in order to aim for a better quality of life.We have to get used to walking and biking, to use trams and metro lines in search for a better sequence of public spaces, closer to people and further away from the autmobile. On the one hand, we need more humanly scaled architectures at the pedestrian level, more porticated façades and projected awnings at our street fronts, more trees and more parks that transform our public infrastructures into meeting points and we need less traffic lanes, less parking lots and more obstacles for cars to slow down, on the other.

Speck,J (2012). *Walkable City.How downtown can save America, one step at a time* (First edition). Farrear, Straus and Giroux.
Glaeser, E.(2011). *Triumph of the city:how our greatest invention makes us richer, smarter,greener, healthier, and happier* (First edition). Penguin Group.
Schjetnan, M. (2017). *Reconciliar ciudad y naturaleza. Reconciling city and nature* (Cristina López Uribe ed.).DR. Universidad Nacional Autónoma de México.





Guadalajara, Mx.
Southern periphery.

Sustainable connectivity

BRT

BR

PR

Walled in communities

Conectivity

Av. López Mateos

San Agustín

Jong Hwa Lee

New-York, USA

Nature and the Built Environment

It is an honor and thanks to be with many worldwide professionals from diverse fields and discussing together. Thanks to ECC for organizing the valuable event.

Over the past several centuries, mankind has deviated from the virtues of coexistence and caring and has created ecological destruction and pollution that exceeds nature's ability to self-recover. Often, we appear to be mistaken for being the masters of nature. We have reached the point of indiscriminately handling and over-developing nature as if it were ours, and now humanity is suffering from the damage. The book of Genesis describes that humanity is assigned to rule over every living thing that moves on the earth, which means human beings have been given the responsibility and should take care of nature. At this point in time, it is important for us to value nature and life, to live together, but to have a balanced view. In addition, this is a topic that we will continue to ponder together in the future.

Energy Consumption

While the scale of global energy consumption is increasing year by year, G2 countries account for nearly 40% of the total energy consumption. And top ten countries, including these two countries, consume almost 66% of energy. I think it is imperative to control energy use and reduce carbon emissions through close cooperation amongst the countries, with responsibility.

According to the IEA report in 2019, direct and indirect energy use in buildings accounted for 28% of global energy-related carbon emissions, and that building-related energy consumption accounts for a larger proportion when building and the construction-related energy consumption is included. This is an aspect that should not be overlooked. In other words, it can be taken as meaning that our responsibility for designing, constructing, and using buildings is enormous.

Some are saying it's already too late, but it's clear that it's time to go towards energy savings as well as carbon positives.

Is certification an alternative to sustainable architecture?

It is true that many certificates have pros and cons. Personally, regardless of which one is good or bad, I recommend designing a compromise in the direction of pursuing the good points of each certification at the same time. For example, passive house certification reduces the energy efficiency of buildings by up to 90% compared to the amount of heating and cooling energy used in general buildings, but there is no regulation on the environmental impact of the building materials used. On the other hand, LEED certification is about only 20-30% energy savings compared to general buildings, but there are considerations for the environment in other areas. If we take advantage of these two certifications to reduce the total amount of energy consumed in the actual building and also reduce the material and relative carbon footprint, it will be a better way for the environment. I believe that it will be an effective strategy in the long term if we go in the direction of reducing energy consumption and increasing energy efficiency in the design-construction-occupancy stage.

Sustainable Movement & Industries

It would be ideal for these changes to occur voluntarily, but it is a part that should be done together with the efforts to establish and move forward through collaboration with building users, building owners, architects, manufacturers, and policymakers. In the case of New York, I think it is a positive aspect that energy policies and markets are going in the right direction. Of course, there are cases of trial and error, but I think it is a very encouraging attempt to reduce the carbon footprint through the plans for 2030 and 2050 while making an effort to transition toward a renewables-based electric grid.

From personal experience, I have been designing on numerous passive house projects and energy-efficient buildings with my team in New York for the past several years. In the case of windows and Energy Recovery Ventilator (ERV) procurement, almost all depended on European brand European production. Efficiency can be achieved by those components, but considering the energy consumption in the actual delivery process, it was urgent to supply quality local products. Now, it is a positive example that reflects the market's needs and passive house movement since several manufacturers are emerging and increasing in the US.

This change for sustainability should be led by an approach, not a method of solving the interests of each group or industry through a confront match, but a technique of inducing new changes and cooperating by understanding each group's interests and economic logic and using them. As some panelists have mentioned, there are factors that can be win-win in the current situation where the design of large-scale buildings is driven by developers and their return on investment. For example, if the cooperation between developers and architects consider the needs and trends of occupants, present healthy space, secure common space, energy-saving ventilation system, and reduce operator's maintenance cost through high insulation, we can create better spaces in terms of architecture and urbanecology.

Young generation

I believe that the potential of the younger generation is there. It is a characteristic of the younger generation who freely express their opinions through social media such as Instagram and value what they truly believe. As defined in The Economist, if we, who are living in the era of Phono Sapiens, apply the quick acceptance and behavior of the younger generation through a spontaneous reaction between generations and pursue the value as a sustainable life, we could achieve the change that encompasses nature, human, and built environment.

Nature / Sustainability

We really need to think about what works for nature and what coexists with it. I can't help but think of the people who

live in nature and live there while experiencing the turbulent weather and climate like these days. Also, as quarantine due to immunity and non-face-to-face life are becoming more common as the pandemic passes, I think that the message 'Love your neighbor' is extremely valuable. In other words, I realize that it is time to go beyond my own survival and think about the lives and living environments of other neighbors and neighboring countries. I think that counting the lives of others can also be a practice of loving neighbors. It may not be the first time we have heard that the lifestyles and habits inadvertently pose a serious threat to the survival of those living in vulnerable areas on the other side of the world. As several panelists said, more than ever, it is a time when small actions or movements are needed at home, at school, at work. As Juan Carlos mentioned, architects and designers may not be able to change the world, however, we may have an impact on nature. A simple thought and a small step of action could lead to an effect on Nature.

Post-Covid / Public Space

As the time spent in residential spaces increased after the Covid-19 outbreak, naturally securing a balcony space and indoor air quality became important considerations. Especially post-pandemic era, in cities like New York City, where people live in small units, it is very necessary to add a balcony or expand the living space itself. In the case of people with a capital of surplus above a certain income, it is possible to work from home and do activities in a large space by relocating to a summer house or moving to a house with a large sq. It will not be an easy story for many young people in big cities. However, the reality is that public housing cannot be built as wide as necessary within a limited budget. Of course, it is necessary to find areas for improvement by reflecting on various considerations.

It is also urgent to consider public spaces that can be safely used by multiple people, such as removing cross-contamination factors in air conditioners and ventilating them in residential or public spaces. Examples include parks, trails, community centers, and schools. Even if the zoning code is improved, it is necessary to improve the spatial quality of school spaces or public places where a lot of time is spent and to apply a design that introduces an external area considering the post covid period and to improve overall. In addition, there is a need for a place where good ideas can be applied and increase opportunities to encounter Nature in the space, use natural light, and a community where users can safely meet each other and talk with people from all walks of life.

Nature and Humans

The admiration, mystery, and awe we experience when facing Nature are gifts to us. I hope that the built environment will be improved, and quality design spaces will be born by seeing, smelling, touching, and communicating with the change of seasons in Nature. I look forward to contributing to creating a positive and healthy space through what we talked about today. Thank you to everyone who participated in this meaningful discussion.


G8

Marlo Trejos Arquitectos

San Jose, Costa Rica

***Rambla de Pavas* - Urban mobility and public space.**

Rambla de Pavas is a proposal for pedestrianisation and improvement of the urban environment of San José, Costa Rica. It's a joint effort between OMINA Foundation and The Tropical Architecture Institute, as a pro bono project to be donated to the city of San José. The proposal aims to improve the current mobility situation of the city known for its traffic, and pose as an example of the transformation and adaptability at our reach.

The road to be redesigned is Route 104, also known as La Calle de Pavas, an important avenue with five lanes that connects San José's downtown with the Distrito de Pavas, inhabited by 24% of the city's residents being it´s most populated district. Route 104 crosses a large portion of the city, passing through different neighbourhoods with socio-cultural characteristics that vary.

This area is chosen due to the unfavourable impact it has on its surroundings. Approximately 65.000 square metres of pavement with few trees, dedicating 86% of the space exclusively to vehicles and 14% left for pedestrians. According to data provided by the World Health Organisation, there should be between 9 and 15 square metres of green area per inhabitant, and Pavas currently has 3.6 square metres (INEC 2011). Additionally, it lacks efficient public transport and is among the districts with the highest incidence of accidents involving vehicles, motorcycles and pedestrians.

The proposal has a total extension of 3 kilometres on Route 104, from 68th Street, the west sector of Parque de la Sabana, to 118th Street. Currently La Calle de Pavas divides the city, therefore this intervention acts as the reconciliation between both sides, recomposing the discontinuous urban fabric through narrowing the width of the lanes to free up a central area with enough space to include a pedestrian walkway, a bicycle lane in both directions and a green corridor.

Each street has a one way vehicle lane of 2.80 metres and bus lane of 3.20 metres. Narrowing the lanes results in a slower flow of vehicles, respecting the existing speed limit. Also, pacifying streets generate a safer environment for its users and the avenue ceases to function as a fast-track unrelated to its surroundings.

The proposal modifies the central area of the avenue, leaving the existing sidewalks on both sides as they are. This allows the slopes for water evacuation and sewage systems to be kept unmodified. The number of turns are reduced and U-turns are allowed, given that continuity in the central area is necessary for the activities taking place.

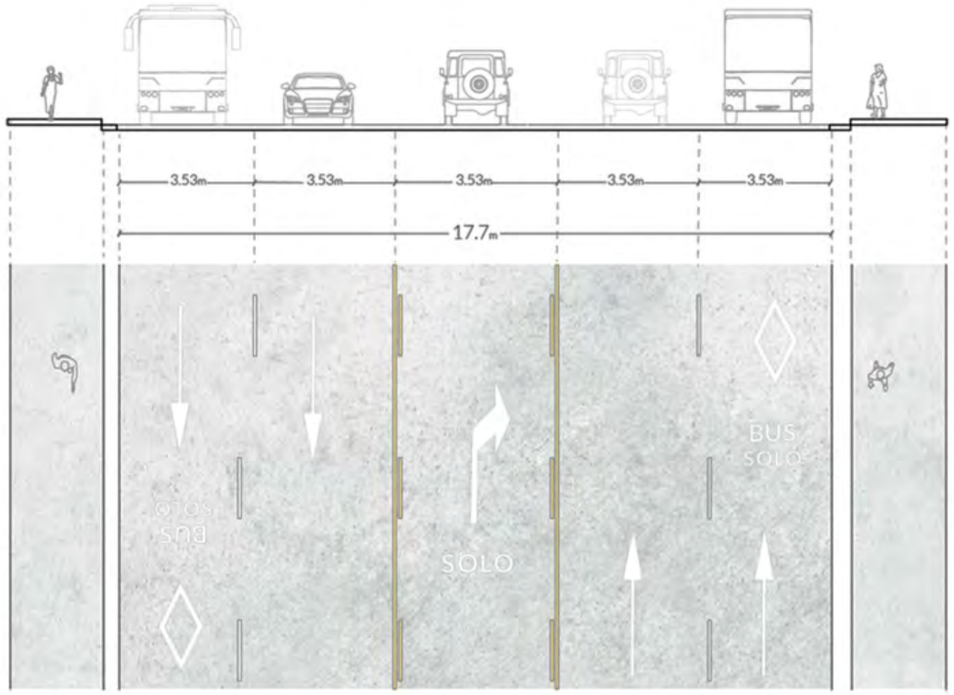
A wide spectrum of plant species form clusters creating a dynamic landscape experience that provides shade and comfort for the occupants. They are chosen specifically for their colour, form and contemplating the variety necessary for biodiversity. In order to achieve a more complete approach, the proposal also connects the green corridor in Rambla de Pavas with existing green parks in the area through tactical urbanism, achieving

a powerful urban transformation through simple and low-cost modifications. This interurban biological corridor favours the natural environment, absorbing carbon dioxide and helping mitigate the urban heat island effect.

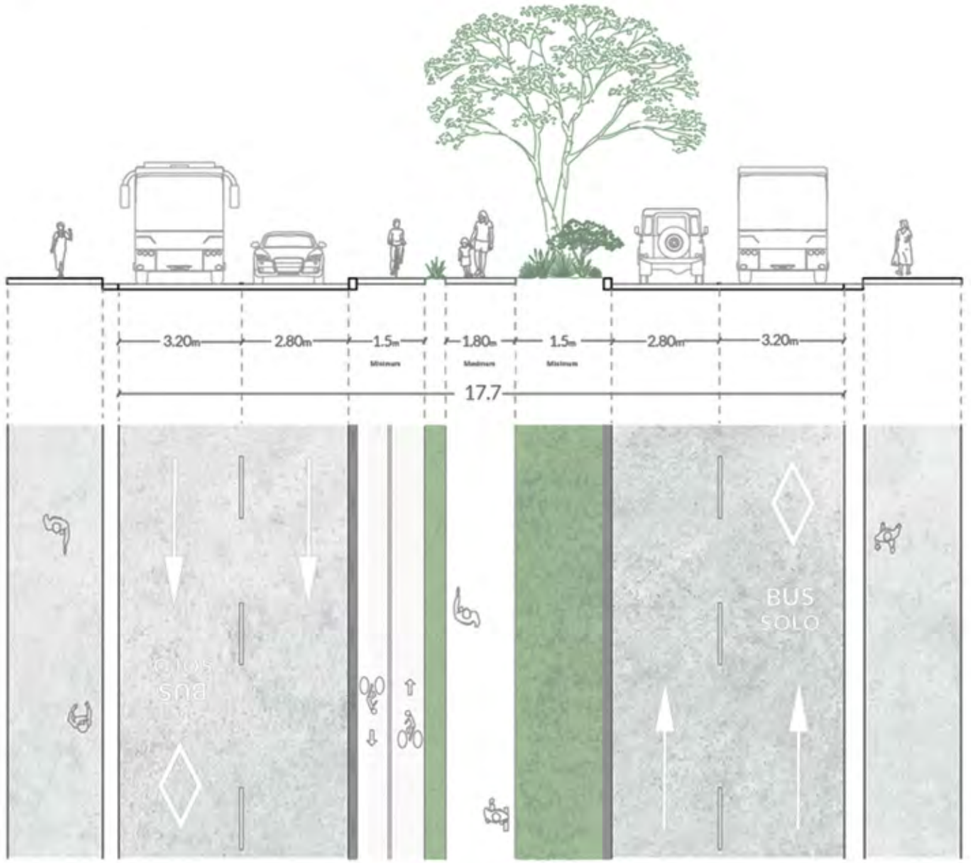
The proposal seeks to identify the potential of the avenue, imagining the possibilities and aspiring for the wellbeing of the residents. The design was thought to allow for a positive interaction and coexistence of its users, considering the significant role urban planning plays in shaping lives. The results include many health benefits for residents and users, easing congestion, noise pollution and reducing emissions from fossil fuel vehicles.

The route maintains its essence as an artery that connects a large portion of the city with an added complexity to the urban design through mixed-uses. Designing an attractive place for recreational purposes such as exercising, walking and reading, in addition to necessary commuting, strengthens the relationship between users and the city, prolonging hours of activity and making the city safer.

CURRENT CONDITIONS



PROPOSAL



GENERAL DETAILS

COMPARISON

1m 2m SCALE

Arq. Bruno Stagno
Arq. Marlo Trejos

Lucía Chaves
Marina Piedra
Luis J. Mora
Justin Halloran
Manrique Sánchez

ŌMINA FOUNDATION

Instituto de Arquitectura Tropical 1994

SpAce

Mexico City, Mexico

spAces of AWE

A lot has changed since the early Modern Ages, where the human being was firstly established as the measure and center of all things. What started out as intuitive and empirical trials and experiments through inductive reasoning methods would thereafter evolve to become the scientific frames of research we utilize now. Much has changed, indeed, but the human being—his desires, drivers and emotions—have not ceased to be the matter at hand, and in this day and age, there is no shortage of information regarding the subject.

Long gone are the days when we expected generic solutions to solve complex human realities. Now, there is no doubt that the way we perceive our socio-physical environment affects how we feel and behave, strictly speaking, the architectural and design choices we make directly influence our mental processes and, as such, our behavior. Accordingly, a subject like Emotional Design will never fall short of importance. Instead of focusing on the completion of a single containment process, Emotional Design is concerned with the quality of people's experiences and the importance of eliciting positive emotional responses from users. Positive emotions improve health and wellbeing, broaden mindsets, promote creativity and enable long-term intellectual, social and psychological resource building. Designers must aim to reach users on three cognitive levels: visceral, behavioral and reflective, in order for users to develop positive associations with products, brands and spaces.

Joy, amusement, hope, excitement, pride, serenity, satisfaction, relief, cheerfulness and admiration are all positive emotions with massive beneficial effects, but more recently, one emotion in particular has caught the eye of scientists, designers and experience developers worldwide; *awe*. Awe is an emotional response to exceptionally vast stimuli and events that defy one's accustomed frame of reference and transcend one's current understanding, and the heart of the matter of *spAces of AWE*, our most recent undertaking.

spAces of AWE, in collaboration with the IUAV University of Venice, is a methodology that applies neuroscience knowledge to the built environment with the intention to generate *the AWE state of mind* in users. It encompasses the study of the nature of awe, with regard to the assimilation and accommodation processes that take place in cognitive adaptation, and the complex neurocognitive and neuroendocrine mechanisms that occur when awe takes over the mind and the body. Furthermore, it delves deep into the unique transformative power the self-transcendent state of awe provides, such as the strengthening of social connection, the stimulation of curiosity, the expansion of creativity, the promotion of kindness, generosity and predominant prosocial behaviors, the alteration of perceived time, the increase of gratefulness, and the significant improvement of both the immune and nervous system.

Awe is often characterized by feelings of wonder, surprise, and a small dose of controllable fear; it is often experienced in contexts involving nature, religion, spirituality, art, music, and architecture. Glorious sunsets, great art works, intellectual epiphany, and the beauties of nature all evoke an intense emotional response. But *the AWE state of mind* can be strategically achieved through the practical applications the *spAces of AWE* methodology provides, in the character of environmental strategies to find awe in the most organic ways, and through the 4 top-down design models and the 6 bottom-up design strategies encompassed within.

The greatest teachings of the past, along with evidence-based approaches of the present and the most promising advances of the future all come together in *spAce* to meet the timeless goal of *human betterment through better spaces*.

spAces of AWE: the AWE state of mind

Chicago Architecture Biennial Symposium
Shaping the City

Organised by: Lucia Pedrana,
Ilaria Marcatelli, Hadi El Hage
& the ECC-Italy team

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Shaping the City
A Forum for Sustainable Cities and Communities

Shaping the City: A Forum for Sustainable Cities and Communities is a forum organized by the European Cultural Centre aiming to inspire the next frontier of research focusing on the structure of cities, culture for sustainability, resilience, livable communities, and architectural developments and advancements. This forum is conceived to exchange ideas about the urban future of cities from academics, practitioners, architects, planners, and others.

Shaping the City a place where city changers meet and network with other passionate, innovative, inspiring professionals and researchers. After the two editions in Venice, the first in 2018 held at the prestigious auditorium of Fondazione Querini Stampalia and the second edition in 2021 at the noble floor of Palazzo Michiel, the European Cultural Centre organised a third edition of the conference at the Millenium Park Room at the Chicago Cultural Center, Chicago, Illinois, USA.

Shaping the City Chicago

Shaping the City Chicago was in collaboration with the Chicago Architecture Biennial 2021 titled "The Available City" that asks visitors to consider the impact that collective space can have in the cities of today. The forum tackled contemporary urbanization and key issues in the city, presented and debated through the perspectives of an international group of 14 speakers coming from academia, urban planning, architecture and urban design.

Through the diverse presentations and panel discussions, the forum confronted the fundamental topics shaping today's cities in the world. The conversations were structured in a way to portray an array of international perspectives about urbanism and architecture. At the Chicago edition, these were tailored around two main sub-themes: "Architecture for the People" and "Re-imagining the City".

The keynote speech was delivered by *David Brown* (Artistic Director of the Chicago Architecture Biennial) in conversation with *Javier Arpa Fernandez* (Delft University of Technology / MVRDV), who also moderated a discussion between the two panels' moderators Robert Shibley and Edson Cabalfin at the end of the forum.

Architecture for the People

This theme of Shaping the City was explored through the social lens of architects and urban planners within our contemporary world. It focused on social issues in the city, urban inequity, emerging issues of the displacement of communities, new architectural values and spatial identity. Architecture for the people explored how regeneration projects, social housing, and urban policies are reactivating the neglected parts of the urban fabric of the city and promoting dynamic and social transformations, where architecture and urban planning are seen as a catalyst for an inclusive city. The panel tackled mainly inclusion, social, racial and gender equity in the city and their intersectionality with *space activation and gentrification in the urban space. By looking into public participation processes and community regeneration in different cities across the world, Architecture for the People crossed between the theme of the Chicago Architecture Biennale “The Available City” and the aspirations for shaping future cities in the future.

The panel of “Architecture for the people”, was moderated by *Edson Cabalfin* (Tulane University - School of Architecture), with panelists *Allen Sayegh* (INVIVIA / Harvard University - Graduate School of Design - REAL Lab), *Christian Hermansen* (The Oslo School of Architecture and Design), *Magda Mostafa* (Progressive Architects / The American University in Cairo - Department of Architecture / MIXDesign), and *Winifred Curran* (DePaul University - College of Liberal Arts and Social Sciences).

Re-Imagining the City

This theme discussed the transformation of our cities as a dynamic process, where the physical form and the respective citizens’ interactions are constantly changing with the planning, policies, urban design, and architecture at the given era of regeneration. The accumulated heritage, both tangible and intangible inside the city, play a vital role in shaping the image of the city and the collective identity of the metropolis. This theme also explored how the

morphological dimension, engulfing both the architectural character and the urban environment, creates an image and an identity for the city. It focused on the sensory and experiential qualities in architecture and the distinctive qualities of the urban space, where daily life unfolds.

The panel of “Re-Imagining the City” was moderated by Robert Shibley (University at Buffalo - School of Architecture and Planning), with panelists Alfredo Henry Hidalgo Rasmussen and Roberto Iñiguez Flores (Tecnológico de Monterrey | ITESM · Escuela de Arquitectura, Arte y Diseño), Don Weinreich (Ennead Architects), Ian and Terri Dreyer (NANO Architecture | Interiors), and Martin Anzellini Garcia Reyes (ProBogotá).

Testimonials

Javier Arpa Fernández
Delft University of Technology / MVRDV

The ability to imagine possibilities in the future is a key element for optimism, and in this year's Chicago Architecture Biennial we have seen a lot of hope. Very little resources are triggering change and bringing hope. We hope this optimism is passed on onto our students and future architects.

Edson Cabalfin
Tulane University – School of Architecture

How do you make space and how do we include more voices in the shaping of the city so that, in fact, the city becomes more equitable and more inclusive

Robert G. Shibley
University at Buffalo – School of Architecture and Planning

We have separated and isolated facts from social discussions. There is an increasing need to learn how to talk to each other and to get alternative imaginations out there. Architects believe in the strength of the team and the quality of collaboration, within the discipline and beyond.

Petra Kempf (Washington University at St. Louis) unfolded an urban performance called “Got Umbrella” at Millenium Park facing the Chicago Cultural Centre on the 11th of December 2021. The performance was carried out by some speakers of Shaping the City and the general public. Guided tours of the Chicago Architecture Biennial were also organized later that day at the Graham Foundation where many participants and guests attended.

This edition of Shaping the City recognized the significant role that urban planning and design play in molding the interaction of people with their cities and their wellbeing. The forum aimed to set forward new thoughts around the rights to the city, through a spatial, pragmatic, yet inclusive and sustainable approach. Shaping the City Chicago 2021 tackled these themes comparing completely different approaches from different cities across the world.

The panels tackled visionary views of cities in a critical way while looking into the issues of inclusion and equity at the urban scale. These dialogues between the architects, academics, and urban planners reflected on the projected urban future in a visionary way and on the respective relationship of people and their space.

Got Umbrella / Chicago 2021

Observing current debates on climate change and socio-political tensions, we live in a world of ongoing social, ecological, and economic uncertainties intensified by conflicts between governments, cooperation’s, and urban inhabitants. There is no doubt that we need to investigate different modes of living and how we engage with one another as the ground beneath our feet, figuratively and literally speaking, seems to be no longer a place we care for but use and abuse as an e-resource to exploit for the sake of profit.

This is also visible how we as citizens have over time given away our political power—a form of power that enabled us to form a common ground for pluralistic expressions to unfold. While millions of smartphones and social media clicks expand into the world, we have forgotten to connect to one another in meaningful ways. Armed with information and equipped with the latest technology, we predominately consume goods and data through various means and channels—self-revolving without a beginning or an end.

There is no doubt we are divided from one another, and the conspicuous absence of human connections implies that we are no longer obliged to anything or anybody anymore. Why is it that we no longer relate or bond with one another to foster common ground—the fundamental condition of both action and speech to paraphrase Hannah Arendt’s notion of a common world? Why is it that we no longer seem to be obliged to anything or anybody?

Got Umbrella values the importance to be obligated and to care for one another. By playing various roles and wearing different masks, each individual participating in the performance re-configures the condition they live and interact in to form a common ground. Within this context, participants create provisional counter-configurations through which different social constellations emerge. Situated in a field of changing relations, the emergent configurations are not just a form or a product through which social interactions unfold but a perpetual generator for emerging counter configurations that are also conflicting in nature.

Within this process, individuals may adjust actions based on self-interpretation as the experience of engaging with one, two, or many creates bonds that have different emotional outcomes. They are affective in nature. Affects are the impulses that lead each character to act—to decide. They are the motor for collective actions. While new forms of interaction form a common ground, a collective of diverse interactions is brought into being. They are the possibilities to form a pluralistic common ground of locally emergent interactions based on care.

Do you care
for your community?
Are you aware of
What goes on around you?
Do you help to sustain our planet?
Do you speak up in public?

If so
YOU GOT UMBRELLA!

In collaboration with Petra Kempf, Min Lin, and Tara Weng

RESILIENCE, SUSTAINABILITY + IDENTITY

PARTICIPANTS

Ulrich Gehmann
Karlsrühe, Germany

Flora Loughridge
London, England

Jateen Lad
California, USA

RESILIENCE, SUSTAINABILITY + IDENTITY

Transcript of a discussion between Ulrich Gehmann and Flora Loughridge of Ideal Spaces Working Group (www.idealspaces.org) and architect Jateen Lad (www.jateenlad.com) as they connected across different time zones and locations to discuss notions of Resilience, Sustainability and Identity in their work.

UG	Ulrich Gehmann	Karlsrühe, Germany	+19:00pm
FL	Flora Loughridge	London, England	+18:00pm
JL	Jateen Lad	California, USA	+10:00pm

Introduction

UG ‘Resilience’ has only recently become a buzzword. ‘Sustainability’ no longer seems to be enough if we want to ensure the viability of a system – the system itself has to become resilient, no matter whether it is a community, city, a political system or any other kind of human-made organisation designed for the cohabitation of people.

We’re constantly being confronted by changes and challenges that are unprecedented in human history. Keeping balance or equilibrium – ideas inherent to the notion of sustainability – is no longer sufficient for survival. Instead, just like the system that underpins the global, neoliberal market that we all are embedded in, we are constantly forced to adapt. Sustainability promises a stable state that we could achieve – a utopian venture, perhaps, but it’s only a promise and therefore serves only as a guideline. And even this promise seems outdated. The world has become completely fluid and is made up of a series of unrealistic ideals. Our thesis at Ideal Spaces Working Group is that this concept of the ‘relevant world’, the part of the world that informs our day-to-day lives, underlies and nourishes the very concept of resilience. ‘Sustainability’ or ‘resilience’ are therefore more than some mere technical terms – they are ideas, inner images of an embracing character which colour our perception and experience of the world.

Resilience and sustainability refer to another idea: identity. Sustaining an identity is relatively straightforward; but what if we have to constantly change, to permanently adapt to ever-changing conditions? Where is the identity in change, except change itself? The idea of identity presupposes another idea that is closely related to it: constancy. How can we keep at least some constancy in a fluid world where we, the affected ones, have to be fluid, adaptive or ‘resilient’, in order to survive? Identity refers to another, intrinsically interwoven, idea: coherence. How can we remain coherent if we’re constantly forced to change? And what kind of coherence are we referring to when we speak about resilience?

Architecture lies at the heart of this matter. Architecture, at least good architecture, is about coherence and stability. In other words, it is about identity and sustainability. In order to build something, we must form a plan and have the intention to survive the moment, to last longer, to endure. By its very nature, a plan is the opposite of constant change. And so is a built space. It’s not constructed, just to collapse the very next day.

Moreover, architecture is not just about making buildings and designing spaces, but about people, real human beings. Architecture has positive effects on its inhabitants, whether implicit or explicit; traditionally, architecture embodies ideal spaces, ‘ideal’ in the sense of fostering positive cohabitation. This kind of architecture is ultimately about community.

In architectural traditions, these spaces have typically been aligned to the concept of utopia, even in cases where they have not been explicitly called ‘utopian’ by their planners and constructors. To foster a positive human cohabitation, architecture that considers this has to be aspirational architecture, taking into account real human needs and the desire of humans to live in a positive environment.

Seen from this perspective, what form could, or should, ‘resilient’ architecture take? In times where the moment rules and hence, the need for adaptation and change in permanence, the very idea of utopia has to be reconsidered. Utopia is not identical to a lack of realism. Like in seafaring, it can serve as a guiding star: we know that we won’t be able to reach the star, but we use it as a guideline for keeping direction. Architecture without direction is architecture without aspiration, as is the case of the bulk of architecture today. Hence, there is very little human architecture that deserves the name.

In our discussion, we will concentrate on the two examples exhibited here in Miami. The first is Ideal Spaces’ Terrace World [www.idealspaces.org/projects/resilience-and-utopia/], a fictive utopian world with adaptable, resilient architecture; and the second is Jateen Lad’s Sharanam Centre for Rural Development [https://jateenlad.com/ux-portfolio/sharanam-centre-for-rural-development/] which was entirely constructed with the active participation of the local community. Or, in terms of Utopia, we will present two utopias – one fictive and conceptual, the other actually designed, built and realised.

Now that we’ve introduced the context let us try to illuminate and better understand the relevant ideas of resilience, sustainability, identity and, last but not least, utopia.

RESILIENCE + ARCHITECTURE

UG Resilience can be defined as our capacity to persist, adapt or transform in the face of change, in a way that maintains the basic identity of a system. Resilience is not only about the practical domains of climate change, ecology and technology, but is also about a more intangible, ‘ideal’ domain: the ideas and assumptions we make about resilience, which feed into how we design and build a system for resilient communities. In ‘ideal’ terms, resilience refers to how planners and inhabitants imagine and conceptualise spaces for resilient communities, and how the design of the spaces reflect this, particularly with regard to their symbolic value as ideal spaces for communal living.

A possible resilient world.
Ideal Spaces Working Group,
Terrace World, Miami 2021-22.
Image credit: Ideal Spaces Working Group.

A built resilient world.
Jateen Lad, Sharanam Centre for
Rural Development, south India, 2014.
Photo credit: Jateen Lad.

JL Adopting notions of resilience into design is potentially transformative for the creation of space, architecture and urbanism. Architecture can no longer be about just making nice buildings but has to become wholly people or community-centric. At an immediate level, this demands direct engagement with the interlinked conditions of climate change, decarbonisation, ecological destruction, social and spatial inequalities and so forth. As Ulrich mentions, these are the drivers that will significantly shape ideals and their translation into built spaces and places.

There is no shortage of imagining and conceptualising resilience. Actually, there is real brio amongst today's younger architects. The uncertainty lies in their effective realisation in practice. Architecture, as we know, tends to be a highly politicised profession – serving, more than ever, to reinforce existing structures of power and wealth. But when we, as architects, genuinely shift focus to the most vulnerable contexts – where design skills are actually most needed - architecture can become a force for change helping to strengthen communities and greatly improve conditions.

This was precisely the driver for the conception, design vision and construction of my Sharanam Centre for Rural Development in south India which was completed in 2014. Aside from designing and delivering the buildings, my primary aim was to promote resilience for impoverished local communities through real architecture and an alternative hands-on practice – though it has to be said the term 'resilience' didn't exist when the project was first conceived back in 2005. But strengthening communities and their environment is precisely what real ground conditions demanded if a lasting difference was to be made.

Ulrich, you mention "mindsets we have about resilience". Yes, as architects, artists and thinkers we certainly have this. But where does our cue come from? As an architect, it is impossible to promote resilience without a pre-existing foundation to build off. In my experience, it was the local communities who I worked alongside who already possessed a degree of resilience or certainly had some idea about it – even if this appeared individualistic, more concerned with immediate survival as opposed to thriving long term. Sharanam's architecture aimed to build on this resilience inherent in local people to create an idealised place of what was missing – spaces of inclusivity, beauty and dignity, integrated with nature and resonating with atmosphere - while directly tackling local poverty, unemployment, climate change, environmental degradation and corruption in the process. So, while these ideals sound lofty they are firmly grounded in present realities. The result is the transformation of an apocalyptic, ecologically dead landscape into genuine community place, reinvigorated with life, enabling the poorest of the poor to thrive. Sharanam demonstrates architecture's potential to not only mould values and ideals into real form but to take the resilience of local people to a much more powerful and enduring symbolic level. Without a sensitive and creative vision the site would have been developed as a collection of ad hoc huts or, at best, a concrete box of a building – solid and functional enough to serve immediate needs but in no way aspirational or an ideal.

RESILIENCE, CULTURAL HERITAGE + RELATED NOTIONS

UG These visions we're talking about - whether as practitioners, architects or thinkers - are rooted in the 'ideal' domain of resilience. They are fundamental to the ideas that have emerged as part of our cultural heritage, and are reflected in practical scenarios, such as buildings, places and systems.

Resilience has both a practical and conceptual or 'ideal' dimension to it. The important thing is that these two dimensions interact.

JL Now that you mention the practice, the relationship between resilience and cultural heritage, especially architectural, can become complex and problematic - even paradoxical. Often, the desire for resilience can erase or destroy the very symbols of cultural heritage that are indispensable expressions of that resilience in the first instance.

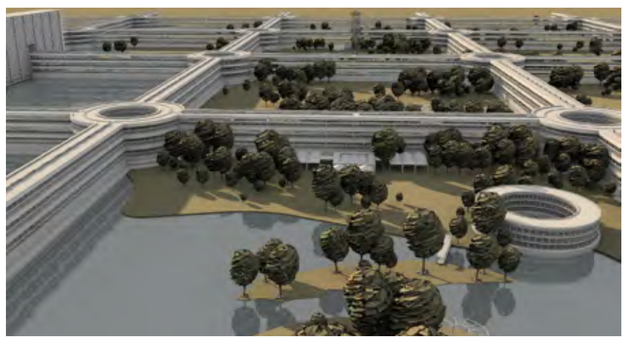
Let me share an example from the context of Sharanam – but one which is all too familiar globally. The rich vernacular housing in that part of south India had pitched roofs comprising layers of half-round clay tile – which cooled the interior from the fierce heat. Like all living vernaculars, this roof culminated centuries of practical experimentation and refinement reaching a level of aesthetic, technical and climatic perfection and becoming an identifiable symbol of cultural heritage in the process. At the same time, continuous demand for the tiles sustained a vibrant circular local economy. But the thirst for modernity and greater resilience is manifest as a concrete box with a cement or concrete roof that doesn't leak in the monsoon. This has led to the rapid devaluation and replacement of a strong identifiable symbol of cultural heritage with something faceless, indistinguishable, anything anywhere. But also something climatically inappropriate – the vernacular has been replaced by concrete ovens – out of choice! Furthermore, vibrant local craft industries have also been destroyed leaving people jobless, without skill and impoverished. So, the quest for greater resilience can embark on such a misguided path that cultural symbols are lost and ground conditions become far worse – undermining the very resilience being sought in the first place.

Complexities of resilience and cultural heritage near the Sharanam Centre for Rural Development. Photo: Jateen Lad.

Countering this, of course, is the argument that if the quest for resilience involves buying into a monoculture of mass consumerism then we should expect identifiable local symbols and cultural heritage to be casualties and replaced by a universal facelessness. That is no surprise. But if we are to embark on an age of resilience, it is the role of architecture to craft the sensitivity mediating between cultural heritage and future aspirations without devaluing distinct cultural symbols – and of course without resorting to a cartoonish pastiche. Architecture is a canvas to test ideas and suggest resolutions.

FL I agree. I'd like to think that the cultural heritage and identity of a community would still exert some influence - whether great or small - on the design of its local buildings and spaces. So what happens when the culture, system or 'ideal' upon which a building was originally designed, shifts? The act of changing and adapting in the face of change is, for me, the definition of resilience.

UG This presents another, very important aspect of resilience, which in my eyes, has been neglected in recent discussions about the issue of becoming resilient and hence, viable. This is an aspect I want to term systemic resilience. Becoming resilient is not only about striving for something better, improving one's conditions of viability and maintaining one's identity in the face of change. It is often the very opposite: the obstacle to both viability and identity. The 'universal facelessness' of modern and recent architecture that we've touched on can be considered the epitome of a type of resilience that is systemic, which is not change, but constancy. The consequent, and constant destruction of cultural heritage, is an example of such resilience. A system – of political frameworks informed by certain mindsets, together with economic imperatives of a 'free' market – can gain momentum, counteracting any serious attempts to change it. If resilience primarily aligns with change, then the changes brought about by such a system are only superficial: there are new forms of architecture popping up, there are new houses, and so on, but these changes are just more of the same. The basic architecture of the system remains, despite any changes that take place on a surface level. All of this becomes absorbed by a global, neoliberal market economy. A visible indicator is the universal facelessness that we addressed earlier, and the remnants of 'the local' are the equivalent of truly culture-specific symbols for tourist consumption. The system is only viable because it retains its architecture, that is, the basic modes of organisation that make up its identity, irrespective of any changes that take place at a surface level, so to speak.



Systemic architecture with individuals.
Ideal Spaces Working Group, Motopia, 2016, from Geoffrey Jellicoe, Motopia, A Study in the Evolution of Urban Landscape, 1961.
Image credit: Ideal Spaces Working Group

So, we should always take systemic resilience into account when speaking about resilience and identity. Resilience is not only about adapting to change but also resistance to change. And that resistance includes other changes – such as destroying cultural heritage.

JL In practice, the design of most buildings make little or no reference to cultural heritage, identity or even placemaking. At best, planning authorities can impose conditions so new buildings "fit in" with their context or more strangely "don't stand out". This is an entirely reductive version of conservation. But this is not cultural heritage – this is its' diminution into façadism, a wafer-thin stage set. But perhaps this is what happens when cultural heritage has been eviscerated and we scramble to preserve or freeze selective symbols or elements of it. But that is better than nothing.

Strong, living cultures do not need that element of control, management or editing from authorities. Rather the expectation is that strong cultures will indeed change, evolve from within, absorb and assimilate the new from outside. This is how they acquire strength and remain alive. Static cultures risk disconnection and redundancy. Architecture needs to be mindful of such changes and create spaces to accommodate this. That's how buildings endure.

The case of Sharanam illuminates that tension between conservation and change. Surrounding shifts and the pace of change were so bewildering as to cause concern during the design stage. Would the building be redundant before it was even complete? Equally risky was anticipating an acceleration of change that would never materialise – creating a completely unfamiliar building. For this reason, the design of Sharanam is anchored in the constants of local culture, local people and local identity by referencing powerful cultural paradigms – namely the vernacular house, the temple and spatial sensitivities defining inner-outer and clean-unclean spaces.

But the design also purposefully creates a framework of non-prescribed spaces. Sheltered under the large array of thin earthen vaults are a sequence of playful, uplifting spaces of different scales and degrees of openness suggestive of different uses. As the architect, it was important, somewhat unusually, not to dictate how the spaces should be used. The spaces are open to interpretation. There is no right or wrong way to inhabit and use any part of the building. This has enabled the building to meet changing needs of local communities and actually attract a far wider usage than expected. Sharanam is not intended as a frozen creation – there should be a joy for an architect to see their building filled with life, evolving and accommodating future change.

FL Yes, it's great that buildings and spaces can be designed with a degree of flexibility. At the same time, people don't always have the opportunity to adapt and alter the spaces they live in. For example, with energy prices set to sharply rise in the UK, homeowners are less likely to mitigate increased cost by altering the fabric of their homes. Instead, they are more likely to subconsciously change their habits or behaviours – turn off lights, take shorter showers, or invest in a smart metre. In effect, instead of adapting the space itself, they adopt a new 'culture' – and in doing so, they retreat to a familiar pattern

or 'culture' of resilience. There is something to say here about the tensions that can arise between different types of 'culture': the ingrained culture of the past vs. the culture of the new.

JL That is a very practical, up to the minute example of the culture of the new – but one that is constructed, in my opinion, not through resilience or a resistance to change but complacency, inertia, a consequence of a collective failure to act in the face of entirely predictable risks. The risks of continued dependency on fossil fuels, whether it's via geo-politically turbulent overseas markets or protected domestic suppliers who are shamelessly profit driven, have been well-known since the 1980s. The urgent need to significantly upgrade the poor fabric of the UK's poor quality housing stock has been equally known for decades. If there is a seriousness about building resilient societies then governments need to lead through pro-active policies – at least in critical domains of energy and housing. Unfortunately, recent governments have either abandoned pro-active policies or watered them down to a point of ineffectiveness. It's an example of how complacency and inaction can make societies more vulnerable, more fragile in even the most advanced economies. So, this now becomes a costly test of whether homeowners can adapt individually.

FL You raise a good point. Resilience is often a way of coping with the situations people find themselves in, whether or not they are in a position to actually change the system around them. This lack of agency can cause people to feel stuck, and unable to break free from ingrained collective habits. And even when it is possible to project a vision of a different 'future', as we've already discussed, the culture of the new is unlikely to address and remedy the reality of the present for very long. I wonder whether it's possible to anticipate how quickly a vision of the 'future' will become outdated. How can we design for the future, not knowing what the future holds? And my other question, is what is the nature of a 'timeless' design?

JL Exactly. This is the point about redundancy which all architecture must be mindful of. So yes, we resort to the "timeless" – which is a cliché but extremely difficult to realise. My personal approach is to be a little hesitant, certainly careful, with cultural heritage – after all, how can the direction of travel be predicted? To even attempt to define culture through static symbols and disconnected elements is dangerous. Instead, my approach is to concentrate on giving form to deeper values which may be missing such as dignity, beauty, tranquillity, the human scale, comfort, an integration with nature, sensitivity, atmosphere, precision, a sense of place. More than cultural heritage these are the values that are likely to remain recognisable and endure into the future.

UG And this takes us back to a more general point: the relation of resilience to identity and sustainability. Identity relates to the past, as it has to be kept, 'inherited' or maintained. The same can be said of sustainability, which is all about keeping balance or equilibrium, a moment of conservation, not of change. If you're constantly changing your identity, you will no longer have one; if you permanently abandon your state of equilibrium, you will no longer have one. This also relates to the topic of 'cultural heritage', which we spoke about earlier. On the one hand, a moment of change occurs because the entities that make up one's heritage evolve over time; but on the other hand, heritage would be impossible without actually maintaining a degree of constancy (e.g. the ideal of a 'timeless' architecture). Heritage is made up of both change and constancy. Resilience is equally made up of change through adaptation, and of constancy, in keeping one's identity. Even identities can evolve over time, based on our changing ideas about who we are, and who want to be – but those changes are slow and occur as part of an evolutionary process. Identity is an issue that we have inherited from our past.

We have to keep these ideas in mind when talking about architecture for resilient communities. The philosopher Nietzsche once said that culture is a unity of style, and resilience is a matter of culture. Style is the way in which things are done – for example how we design architecture – and is dependent on ideas that are present in a culture. Some of them are permanent, and others change in the course of sociocultural evolution.

Related to both the past and future, is the substitution of key ideas, which is indicated by the new buzzwords that circulate in society. A change in buzzwords reflects, among other things, changes in a community's living conditions – but this is not necessarily an 'ideal' process, as these changes might threaten a society's survival and viability.

Let's take resilience as an example. As we'll be discussing later on, resilience is still embedded in our cultural heritage. It is aligned with an old, persisting idea inherent in our culture: paradise to be regained by utopia. Resilience can relate to both the past and the future: to the past, due to its anchorage in a cultural heritage, including the expression of key ideas that society holds in the present; to the future, in that the respective 'resilient' community does not exist now, in the present, but has to be built up, and will only come into existence in the future.

RESILIENCE + UTOPIA

Resilience can be considered a utopian venture, owing to its relationship with the future, the more so since it is about an ideal space for an ideal ('resilient') community. That is clear in your Sharanam building, Jateen. It's also evident in Ideal Spaces Working Group's Terrace World project.

In Terrace World, communities live on different terraces: gardens, urban agriculture, houses and communal places, all of which are constructed by the respective community. The architectural design of their terraces can be shaped by their goals and desires. The infrastructure that these communities need, such as water and electricity, are managed centrally, and so too are the communal services, which are located in the towers. The infrastructure for communal traffic and goods transport is located at the ground level, between and below the terraces on the first floor. Elevators lead to the respective terraces. There is no traffic on the terraces; they are all pedestrianised. To explore this world, one could walk from one end to the other, and experience on foot – a real human dimension – different communities, cultures, lifestyles and architectures.

Facilities for storage and production are located below

the terraces, as well as additional facilities for the transport of goods and material. So depending on overall population growth, new terraces can be built, and old disused terraces can be reused for urban agriculture, parks built for adjacent communities, or the like. Neighbouring communities can unite, new communities can split off and settle on idle terraces. The entire structure is flexible in its use and relies on the unfolding of the communities inhabiting it, evolving over time with their own culture and identity as 'resilient', decentral units.

Ideal Spaces Working Group, Terrace World, Miami 2021-22.
Image Credit: Ideal Spaces Working Group.

This is, of course, a utopia. But one that could be realised, in many different forms. The decisive point is how resilience is constituted: it's not solely the result of a mastermind's plan, from top down, but is designed from the bottom up, by the inhabitants, by the people that really live in the utopia in question. And unlike traditional utopian constructions, whose social architecture is rigid in design – utopia as an end state doesn't allow 'sub-optimal' deviations in terms of social organisation (social architecture) – the utopia presented in Terrace World embraces change, that is, further development. The changes are not planned, but are a type of evolution that allows truly resilient communities and cultures to emerge and evolve on different terraces. Since resilience cannot be planned by masterminds, it needs to develop, and grow, like culture itself. Centralised functions that are needed to keep the entirety of this world intact, are reduced to their necessary minimum. This means that there is as little central governance as possible, and single communities are allowed to evolve on their own terms and conditions.

JL Resilience as a bottom up endeavour brings us neatly to the creation of Sharanam. As an architect working from the ground up architecture and all its inherent processes are not about individual priorities but a means to enrich and foster progressive social and economic change. Each stage of the Sharanam project was purposefully set up to respond to real ground conditions facing local communities and actively included hundreds of local people in its creation.

Personally, there is a hesitation to use the term 'utopia' – that's normal for us architects. However, the underlying ideal of Sharanam is certainly the pursuit of an aspirational architecture – and that too in an extreme context: for the poorest of the poor in a chronically underdeveloped region devoid of quality spaces. The maxim is simple: to create new, beautiful and thoughtful buildings, employing local resources and local people in an ethical, dignified and socially empowering manner.

The aspiration was to transcend the mechanics of just designing and delivering a new building and to pursue ideals across all aspects of the project. For example, the design transcends functionality to create a place of dignity, beauty and respect for the poorest of the poor. Sharanam's spaces resonate with a tangible sense of feeling, atmosphere, scale and power. Materially, the building is constructed from the most local of resources – the red earth of the site itself - which was refined and moulded into perfect non-polluting bricks. Technical ideals pushed boundaries to build a daring and innovative vaulted superstructure with no supporting formwork – which was the strongest possible structure using the least amount of material.

The careful use of local resources and low carbon materials is now an established principle of sustainability in practice. But a question remains: what is the point of sustainable architecture if it does not enable local people to sustain themselves?

For this reason Sharanam also pursued sustainability as a people-centric ideal to promote resilience: Sharanam is built for the community, by the community. From top to bottom, the entire construction was carried out by a total of over 300 local people, with little or no skill, who were directly employed and trained on the job in the full range of precision skills – manufacturing earth bricks, masonry, stonework, carpentry, flooring, metalwork, finishing and so forth. There was no contractor. The process was not adversarial, as is usually the case, but underlined by mutual trust and respect between architect and workers. This collective act of learning and building together – itself a utopian ideal – proved rewarding and transformative: not only was the workmanship immaculate, precise to 1mm and performed with great care but workers realised their capacities and became empowered with renewed self-confidence. Looking back, Sharanam is an investment in people through the aspirational practice of architecture. Tough local conditions were improved, long term livelihoods secured and communities made stronger and more resilient. In this regard, the construction site was indeed a utopian moment.

Resilience as a Technical Ideal.
Jateen Lad's, Sharanam Centre for Rural Development, 2014.
Photo credit: Jateen Lad

Resilience as a Material Ideal.
Jateen Lad, Sharanam Centre for Rural Development, 2014.
Photo credits: Jateen Lad.

Resilience through the ideals of dignity, scale and atmosphere.
Jateen Lad, Sharanam Centre for Rural Development, 2014.
Photo credit: Jateen Lad

Resilience and Identity through community learning and building.
Jateen Lad, Sharanam Centre for Rural Development, 2014.
Photo credits: Jateen Lad

UG In my opinion, with Terrace World and Sharanam, we have two utopias, one imagined and one realised. Oscar Wilde once said: 'A map of the world that does not include Utopia is not worth even glancing at, for it leaves out the country at which Humanity is always landing. And when Humanity lands there, it looks out, and, seeing a better country, sets sail. Progress is the realisation of Utopias.'

As I said at the start of our conversation, utopia is like a guiding star: we never reach it, but it gives us the direction we need to remain human, rather than deteriorate into machines that serve consumer and neoliberal markets, which seems to be the case when we look at how systemic resilience is playing out today.

FL Playing devil's advocate, does that then mean that utopia is superficial? We dream about something that is never realised, so are propelled from one version of the future onto the next, in the hope of reaching something completely out of reach?

JL Instead of superficial I would say abstract, or conceptual – which I suppose is how utopian visions tend to be initially represented whether through film, literature or visions for ideal cities. The first step towards realisation will obviously be dependent on the alignment of many practical factors of which I would say social aspiration is possibly the most critical – both the individual aspiration of, for want of a better word, the "creator", say the film producer, the writer, the political visionary, the architect or city planner, combined with the collective aspiration of workers, users, inhabitants, the public. This collective social aspiration is key. The discipline of design carries an obligation to be positively aspirational, making existing conditions better through improved space, place, environment, facility, service, comfort, opportunity, ambience etc. But sometimes, despite the best of intentions, aspirational designs once realised can open a Pandora's box of new unforeseen problems making conditions even worse long term. The obvious example is the social disasters fostered by utopian post-war housing reconstruction across Europe. And so we, as you say, we are propelled into the next utopian vision – but this is not for want of trying.

UG That's an interesting take on utopia. So, coming back to the relation between sustainability and resilience, maybe we could now go one step further and say that utopia is sustainability. It's a driving force for any true resilience, because at the end of the day, the final aim of resilience is not to change in permanence but to reach out for a utopian desire to become sustainable, to live in harmony with our fellow people and nature - the collective social aspiration you mentioned there Jateen.

RESILIENCE + SUSTAINABILITY

JL Architecture today projects a sense that sustainability has become mainstream. Despite this, I question whether the pursuit of sustainability in practice is even viewed as a utopian desire, an ideal, as Ulrich has just mentioned. And I say this from within the profession as an architect who has practised internationally for over twenty years.

There has certainly has been a shift in consciousness regarding materiality, techniques, carbon emissions, energy consumption and so forth. But examples of architecture created through a deeper and wider pursuit of sustainability such as Sharanam remain limited or unrealised. For the most part, the concept of sustainability remains limited in scope and ambition, reduced as it is to number crunching to comply with minimum regulatory standards. Subsequently, at a deeper level architecture, despite assumptions, is not sustainable at all. Most buildings still consume high energy materials, embody and emit unprecedented levels of carbon while fuelling resource extraction, labour exploitation and financial corruption along their supply chains. Making a clean building here in the UK, or in Germany, or Miami, still creates a dirty hole elsewhere.

'Sustainability' as a term has become so ubiquitous, an obligatory tagline, that it seems to have lost all definition. There is total freedom to use the term and profess its ideals without genuine interrogation or verification. Architecture is as guilty of this as any other practice. For example, 15 years ago I designed a one-off hyper-luxury apartment overlooking the River Thames in central London for a private client. Listen to the materials used - Zimbabwean granite, French oak, bronze, tropical ebony to name a few. But because low energy light bulbs were installed the property was marketed as sustainable. Moving forward ten years I completed Sharanam – a massive community campus built from the red earth of the site itself by empowering local people, with minimal glass, cement, steel and extremely low operational energy. That such disparate projects can both be considered sustainable – even in terms of materiality or energy - is utterly preposterous. What on earth does sustainability even mean?

UG For me it's a utopia, an ideal. And, as I said earlier, it's an ideal that is endangered – otherwise, it would not have been replaced by a new ideal, the key idea of resilience. Sustainability, defined in broad terms as the capacity to keep balance, the capacity to sustain at a certain level – e.g. of a development in balance with nature – no longer appears to be sufficient for a society's overall viability. In the face of increasingly unpredictable changes, we cannot just keep ourselves to ourselves. We cannot rely on this balance any longer; we have to become resilient. During the process of responding to changes, we too are forced to change; in fact, we have to transform ourselves to be in a position to respond.

JL Rendering the pursuit of balance and equilibrium as insufficient is an alarming prospect especially as these were core tenets of an aspirational co-existence with the planet. So, how will the quest for resilience play out in practice? Perhaps the shift to "resilience" acknowledges that the conditions faced today are now irreversible. There is no balance that can be recreated – we are too far gone.

I am also curious as to how this shift to the idea of "resilience" coincides with an increasing equivalence in conditions across the world. Previously, it was the Other who was vulnerable – to rising sea levels, climate change, societal tensions, political instability, corruption and so forth. Today we are all exposed to these risks and share a deep sense of vulnerability and fragility. The western world's mask of stability and strength have certainly been eroded. For example, I am speaking with you from California, the self-styled utopia of bounty, abundance and wealth. Today it also suffers environmental degradation,

pollution, acute energy shortages, profound social, economic and spatial inequalities, resource extraction, unprecedented water shortages, a historic drought, searing temperatures, near continual mega-fires consuming the landscape and its communities. In addition, there are continuing epidemics of addiction, Covid and homelessness. California as utopia has gone, for most, obliterating generational ways of life. Clearly, there are resources to propose solutions but is there a collective will? Without which how can an enduring resilience even manifest?

UG In terms of world-views, or changes that occur in real-life situations, it surely manifests in us running after the changes we are constantly being confronted with. This forces us to take a closer look at perception and reality: we perceive our global recent living conditions as threatening, but there are, of course, some very real threats brought about by an unhindered growth of a neoliberal market that is characterised by constant changes and a severe damage of social and natural balances. The only constant force in this scenario is the neoliberal systemic resilience that I talked about earlier. Oscar Wilde's countries are no longer in sight; we're looking at bare survival now.

Architectures of survival.
Ideal Spaces Working Group, Favela, 2016.
Image Credit: Ideal Spaces Working Group.

FL It's interesting that you talk about change and survival in terms of 'running after'. For me, survival is not linear, but cyclical in nature. We often find ourselves in circumstances that are undesirable, but are unable to effectively respond to or cope with new external influences, whether they're to do with the climate, economy, or social conditions. We long for something better, but we can never escape, because soon enough, some other external force will come along and trap us again. We're surviving, but only within the confines of this cycle - the pattern itself might be predictable but the circumstances themselves aren't. I think this takes us back to the tension between change and constancy that you were talking about earlier, Ulrich.

JL Just staying with this notion of 'running after' and the architecture of survival: does that mean, in practice, the quest for resilience will be reduced to fire-fighting, existing in a continuously reactive state, a survival of the wealthiest? How can this possibly lead to a more equitable world where solutions have to be shared in the face of universal threats? My concern is that resilience will become another commodity - least affordable or accessible to those needing it most. This is already playing out in Miami not far from our exhibition spaces where Little Havana is undergoing climate gentrification because it lies a few inches higher above sea level than the rest of the city. What will happen to those who will invariably be bought out and displaced from their land? Do they shift to some half-drained swamp outside the city masquerading as a new future? Here the quest for resilience seems to be more about making real estate markets resilient at the expense of real communities - irrespective of the strength of their cultural identity. If this is going to involve the commodification of such small margins – literally inches in this case – then that in itself is an indicator or how fragile and utterly desperate we already are. While being an example of adapting to change, of being resilient, this is also a market grab of key resources, in this case of land – which takes us back to the plea for a sustainable balance between man and nature in the first place.

Such shifts in our cities reinforce the importance of strengthening a community's ties to their land. Land security, land ownership and a resilient urbanscape / landscape are fundamental to building resilience for all – after all, the condition or strength of a community is inextricably linked to the health of their environment. Surely, this is a foundational premise for any sustainable or utopian venture? For example, the land assigned for the Sharanam project was a degraded, abused rural wasteland beyond the city limits. Ecologically it was dead. Financially it was worthless. But the design deliberately futureproofed the land by 20, 30, 50 years against inevitable urban growth and pressures of the real estate market. So the first act of the project, before any design or construction, was the collective healing and revival of the natural landscape which not only transformed a wasteland into an oasis, a community asset brimming with restored biodiversity, plantation groves, gardens and water but also strengthened the community's ties to it for the foreseeable future.

RESILIENCE, IDENTITY + RECENT 'FRAME CONDITIONS'

UG So, maybe resilience can be considered the quest to maintain one's identity. Is it possible to preserve identity when we have to constantly 'adapt' or transform ourselves? What is the identity of a system that is forced to change continuously?

Identity means constancy, to retain traits – of a person, a society, a culture – which are conceived as being essential for the system in question, whichever 'system' it might be. There are clear parallels with the concept of sustainability: despite the need for constant change, and the capacity to become 'resilient', something stable, un-changed and sustained must remain. Otherwise, it would make no sense to speak about identity.

JL Are you saying resilience cannot just usurp sustainability? That resilience needs sustainability because the former is not simply a quest out of necessity but ultimately about retaining and strengthening identity?

UG Resilience relates to identity, and to sustainability, and the latter is a premise to having an identity at all.

JL This is very interesting – to tie in identity with resilience. As we know, architecture is a powerful expression of identity. We have already spoken about the importance of cultural heritage – to which the formal language of architecture often alludes. But identity, and thereby resilience, are also capable of being strengthened through the actual act of making architecture, making a place – especially if it is a collective act. Indeed, this was the ambitious reasoning behind the unique community-centric procurement of the Sharanam project.

Possibly, for the first time, local people had the opportunity of dignified work, the opportunity to realise their

true capacity, the opportunity of a proper income, the opportunity to learn new technical skills that would help improve long term livelihoods and help people thrive rather than just survive. I have to say the person most transformed by the process was me, the architect: the opportunity to construct an idealised place side by side with local workers without the adversarial and legalistic nonsense of contractors is indeed rare. Today, as a realised place Sharanam, despite its modernity, is identifiable with that landscape, that locale, the soil, the very matter of that area, its people and their culture. For many workers their identity is intertwined with the space. It stands as a symbol of their empowerment, dignity, beauty, that they built with their own hands using their own earth.

UG But how do we retain our identity when we are constantly forced to change, whilst adapting and transforming to ever-changing conditions? To transform, as a prerequisite for survival? Is the new identity to have a non-identity, to remain fluid, just like the conditions around us? What would this mean for the ideal space, as a place for an 'ideal' resilient community? Which kinds of architecture could express this?

JL The architecture of non-identity and fluidity already exists. Look at the US cityscapes of faceless warehouses that has rapidly spread across the world. Each faceless box is effectively the same, differentiated only by emblazoned logos peppered across a never-ending non-identifiable landscape of placelessness. Each building could be anything, anywhere for anyone and change to something else for someone else. We cannot always be in a state of flux, changing our identity. We need anchors and stability to sustain certain meaningful values as well as our identities. It is for this reason that Sharanam was purposefully designed and built as an idealised sanctuary against the ever changing conditions around it. This, we hope, will help the underlying ethos of empowerment, dignity and beauty to endure. After all, Sharanam, in local languages, does mean "refuge" and "sanctuary".

FL I agree that community and cultural identity both play an important role in us achieving a better balance between flux and stability. They ground people, provide a sense of belonging and boundaries within which individuals can thrive. This is why communal spaces are precious, and why some cities in the UK are investing in the restoration of their local heritage assets, and the transformation of their high streets through regenerating shops, offices or community spaces as part of wider public realm improvements. Discussions about sustainability, in my line of work, also relate to the repurposing of historic buildings or disused or dilapidated structures, rather than allowing them to be demolished and built anew. This of course relies on there being some degree of harmony between a community and its environment. People have to truly value a place, and the culture or history that it represents, to want to give it a new lease of life in the first place. And it also relies on city planners and authorities building a community's trust: that they will carry out this work with integrity, and sensitivity. Even then, these kinds of transformation projects do not come without their challenges: the investment that is needed to make a project economically or environmentally viable is huge. So again, there is clear tension between old culture and new culture. One might also question whether a model based on community value and desire, is purely utopian, and therefore not a 'sustainable' option for the future?

JL Yes, I agree, the primary currency of a place is value. Obviously, we are not taking about market value – which is transactional and becomes a motivating lure for outsiders to usurp, evict, erase and replace – but an emotional value, which is non-transactional. A community's strong emotional value towards even the most modest of historical buildings can be powerfully harnessed to strengthen land ownership, salvage and re-purpose their places often in the face of often intimidating tactics of predatory developers and one-dimensional city authorities. It's often a fight, a battle – but one communities can win. This is the beauty and power of communities building and fashioning their own spaces which is certainly an enduring ideal of a utopia.

UG That is a very apt point on which I think we can wrap up. Our discussion has revealed the complexity of the terms resilience, identity, community, utopia, the ways in which these concepts are anchored in a cultural history of ideas, and how they continue to be challenged by the socioeconomic system of a "neoliberal" market.

What remains is the need for an appropriate architecture, an architecture that works in favour of human beings, and not merely (and solely) in favour of economic interests. Related to such an architecture, we need to elevate and focus on issues of community and our communal need, because "resilience", the term that is central to all this, is primarily a community-issue. And so, community deserves to be strengthened, and to be defined in architectures that are suited to it.

RESILIENCE + UTOPIA
Ulrich Gehmann

It has been said that resilience relates to identity and sustainability, and that the latter is a prerequisite for having an identity. Identity is also crucial for a true community: any community needs self-esteem to develop and endure, and self-esteem is connected to identity. Who we are, as a community? What is it that makes us 'us', and differentiates us from others?

Cultural heritage in St. Ottilien, Germany by Dotmasters UK. Photo credit: Ulrich Gehmann.

Our resilience, or capability of becoming resilient, is linked to cultural values; inherited values which are 'sustainable' and make up any identity, be it on a personal or community level. Whether these values are conscious or not, explicitly formulated or play absolutely no role at all, they are operative, even on a semi-conscious level. Very often, they represent what psychologist Christopher Bollas called the unthought known: we know without knowing that we know.

Utopias are not confined to our occidental ('western') cultural sphere, but here, they are literally typical, i. e. coining that sphere. Moreover, in line with our cultural heritage, the idea of utopia is linked with the idea of paradise. 'Paradise in its Judaeo-Christian forms has to be accepted as the deepest archeological layer of Western utopia, active in the unconscious of large segments of the population.' [see image 11]

The dream is alive. Recently, at the Venice Architecture Biennale in 2018, it was stated that the very ideas of community and citizenship recur like a dream, namely "the dream that we are greater than the sum of our constituent parts. How can we, as citizens and as collective individuals, be more than we are alone?" [see image 12]

This not only raises questions about utopia and paradise, but about architecture: is it possible, and if so, what are the best means of creating architectural settings suited for true communities? For human beings who are more than just agglomerations of individuals? What could such architectures look like? Since, ultimately, it is not about architecture, but about community. What kinds of architecture shall we create for what kinds of humans? This raises the issue of cultural heritage again. And how shall we maintain these for future generations?

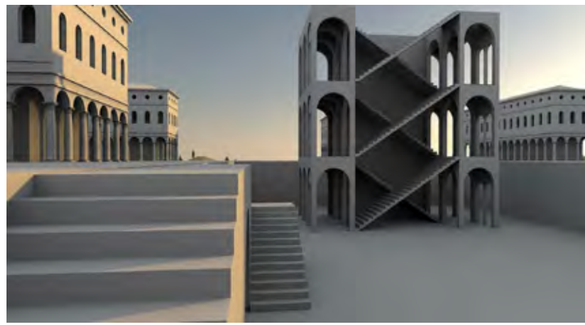
It means, where that explicitly or not, every architectural conception destined for human use settles on certain assumptions about 'the' human: what it is supposed to be, how it can be supported, or even improved through proper architecture. Certain inner images or ideas (from the Greek idea and eidos) lead to certain architectures, especially when it is about creating the 'right' spaces for the 'right' communities.

Ideal Spaces Working Group looks at framing, and offering solutions to these questions: how our understanding of the human condition or conditio humana can influence, or inform, our respective architectural settings, particularly community spaces – e.g. ideal cities designed for 'ideal' communities – and how both these ideas and settings will develop in the future. This becomes an even bigger question when we consider architecture as not only the physically built, visible spaces, but in broader terms, as organisation, both visible and invisible.

For instance, the headquarters of a multinational corporation is a physically built, visible space with a certain architectural style; but in addition, the organisational systems that underpin that corporation, which are not directly visible, embody an architecture, too – for example, the hierarchy expressed in the 'architecture' of the corporation's organigram, the formal reporting lines, and the design of workflows. This too is architecture, although we cannot see it.

Another example is the architecture of utopia, which provides a social organisation for a community to live on its own terms: the structure or 'architecture' of the social organisation is of greater importance than the buildings in which that social organisation comes into play. In most 'classical', historical utopias, the built, physical space is homogeneous and consistent, serving as a kind of container for the social organisation's architecture that makes up the core of the utopia in question.

Moreover, the presence of a particular type of architectural setting hints at the ideas behind it; the architecture is literally indicative, and symbolic: it stands for the ideas which formed it. In terms of physical, built space, what we see is more than what is visible at first sight. This is evident in the Renaissance ideal city from Leonardo da Vinci below, which was presented at Ideal Spaces Working Group's exhibition at the 15th International Architecture Exhibition in Venice, 2016.



Cultural heritage in St. Ottilien, Germany by Dotmasters UK. Photo credit: Ulrich Gehmann.

THE RETROSPECTIVE MODEL

NICK TYSON reflects upon making models of the Sharanam Centre for Rural Development for the 'Space Time Existence' exhibition at the Miami Beach Urban Studios.

Jateen Lad's Sharanam Centre for Rural Development is an architecture of profound material presence that reveals the story of its makers though a sequence of spaces with careful details. How to convey the tactile and spatial qualities primarily gathered through the physical experience of a building is central to the discussion about exhibiting a work of architecture in a gallery context.

A triptych of architectural models made in the UK were displayed alongside large format photographic images to communicate the building located in Pondicherry, southern India, to a new audience in Miami, USA.

Why Architects Make Models

Designers make physical models as a means to explore spatial or material ideas in relation to architectural design and production. In his introduction to The Architectural Model, Matthew Mindrup sets out why architects make models, 'The attractiveness of the model is that it permits users to see before them an entire structure, the volumes of its spaces, and its constituent parts in three dimensions, including the size and location of openings, its materials and even its methods of construction.'[1]

Engaging in making as a critical activity underpinned the design and production of the three models for the exhibition. The physical model allows us to perceive the work through sensory experience, as explained by Juhani Pallasmaa in his book The Thinking Hand, 'The three-dimensional physical model speaks to the hand and the body as powerfully as the eye, and the very process of constructing a model simulates the process of construction.' [2]

Models As Learning Tools

The models were developed during a series of studio workshops and used as an exploratory tool to learn about design intentions and assembly techniques. Despite being unable to visit the project, aspects of the work were experienced not only through visual means but also by modelling elements of the building by hand.

A set of general arrangement drawings made post-construction along with photographs of the completed building formed the basis of the analysis, design and production of the models. The drawings provided the data for a three-dimensional computational model from which the separate physical model components were made.

Workshop tools available in the UK had levels of accuracy equivalent to the hand precision attained on site in India. This offered new opportunities for interpretation and making through combining the accuracy of digital cutting, milling and printing with hand assembly. This new group of makers follow the many local people who carefully assembled the building with limited machine and computational resources.

Sharanam Exhibition Models

The triptych of models are not intended as replicas or copies of the building or its constituent components. The models increase in scale to communicate the topographic location, spatial sequence and detail assemblies as three distinct constructs. They are placed in box frames which are left open and accessible to the gallery visitors.

The first model shows the physical site topography in which the building is located and was manufactured using a digitally controlled router. The subtractive nature of the machine cutting tool traces the excavations on site and the plinth upon which the building is constructed.

The second model sets out the sequence of connected spaces and forms a primary reference point for the large format prints displayed on the gallery wall. The filament of the 3D printing machine on which it is made is an additive process, the layers of material follow the brick courses as the walls rise from the plinth base.

The third model shows the detail assembly through a cross sectional slice. All the components are digitally manufactured on a laser cutting machine and 3D printer. The model is assembled by hand piece by piece, following as closely as possible the order of assembly on site.

The made objects aim to transmit the physicality of the built work with emphasis given to colour, tone, light and shadow over the use of actual materials. Whilst many of the components are made digitally the models themselves are assembled by hand and as such contain permitted tolerances.

The Retrospective Model

It is perhaps less typical to make models of completed projects but an entirely appropriate way to reflect upon design and construction by making physical artefacts. Using the model as a learning tool provides a deeper understanding of the built work through hands on experience.

The physical presence of the model and its universal accessibility as a means of communication has the ability connect the observer to a distant place. The model presents a spatial map to orientate an audience in a gallery context by acting 'as a surrogate for the structure itself or for the experience of its formal, tactile, and sensory complexity.' [3]

The capacity of models to carry ideas across continents is captured by Paul Emmons in his foreword to The Architectural Model, 'Models can magically transport us to other times and places. Ultimately, models know more than even their creators intend.' [4] The retrospective model has the potential to share ideals embedded in a unique built work to a wider global community.

Nick Tyson is an Architect and Studio Leader of Field Works at Leeds School of Architecture, UK.

References
[1] M. Mindrup, The Architectural Model (The MIT Press, 2019), p.1.
[2] J. Pallasmaa, The Thinking Hand (John Wiley & Sons Ltd, 2009), p.57.
[3] M. Mindrup, The Architectural Model (The MIT Press, 2019), p.2.
[4] M. Mindrup, The Architectural Model (The MIT Press, 2019), xviii, foreword by P. Emmons.

Nick Tyson, Triptych of Jateen Lad's Sharanam, exhibited in Miami, 2021-22.
From top to bottom:
Box 1 Topography
Box 2 Spatial Sequence
Box 3 Detail Assembly
Photo credits: Nick Tyson

The European Cultural Centre Project
Grandmasters of Architecture

Ricardo Bofill Levi

Barcelona, Spain

I believe that each individual in himself is alone, faced with the world, and needs to relate. The most important part of the relationship with architecture is the capacity for generosity. The relationship exists, love exists, as one builds oneself, as one is stronger, as one has more capacity to give to others.

The Practice of Scale

My father was a craftsman and with him I learned to build. It seemed to me, by watching him, that I had to develop broader systems and methodologies. With him, I started to make different buildings that served me as a practice: a practice of language, a practice of construction, a project of design but I needed to scale up. To work at different scales is the architect's wisdom. This is a piece of advice I give to all young architects, learning to master a scale, drawing small and large and knowing how to jump in scale without it being a multiplication, because if it were a multiplication, it would be monumentality without a soul. Scale must be understood to magnify it and at the same time dominate and make it human.

The Pleasure Of Space

The constant source of pleasure is space. In the same way there is pleasure from music, for sound, for vision, there is pleasure for touch, and there is pleasure for space. In a search of special beauty, and with concrete references to certain architectural spaces that I could like natural spaces, the sea, the desert, empty spaces, minimal spaces. The notion of Space-Time is fundamental for creativity and for the present, to create not from a point of view but to create in movement. When you learn to read space in this way is when you can experience the pleasure of being in space.

Confronting Time

The control of time is the most important element in my own personality. I have an emotional state since always, I cannot go into the future without having foreseen possible traumas that may exist facing the future. One of the reasons why I have done architecture is to face the issue of death, of futility of life. When I started doing architecture, I believed that through my work or my accomplishments, I could live or leave a story that lasted beyond my life for 3000 years. It was almost rhetorical. I do not think so anymore. I do not think that the construction of a work surpasses you, or I do not think it has much important. At this moment what I think is interesting for me is the work itself, it is the challenge of each project, the challenge of each idea. In certain years of work we have tried to rewrite classical architecture with industrialised and prefabricated building systems. I do know that this has been very criticised. I do know that this is going to come back, that classicism is going to recover, within 10 years, within 15, but that there will be a need to grasp onto some classical knowledge logics that have been lost. This will come back and I will no longer exist. Everyone knows that creativity runs out. The challenge for me is to try to do the best, to try to continue creating.

Odile Decq

Paris, France

At the beginning of my career I was a part of a young generation and we were growing by pushing the modernity in front of us. The world was changing and we were pushing because it was too slow for us and we were pushing to go faster. We are today in a society where people want to be in the same group, we have to be in collectivity...

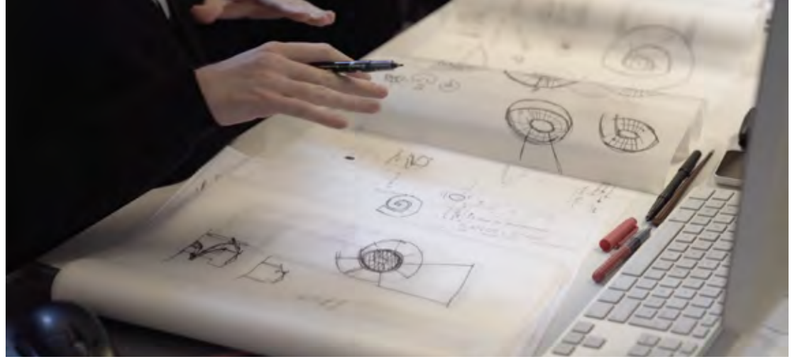
Positions of Disagreement

The new generation, they have to reinvent everything. And for me, I always say to my students: "I am jealous of you, because this is so interesting, to have the possibility that you will build and create the world". But if you want to build and to create the new century, you have to have people who could have specific personalities. And I love it when people express themselves strongly and very clearly and today young people are more and more asking if it's possible to do that. This is why, in my school, the thematic of the semester is "taking position". You have to force them to take a position, to decide, to be independent, to know "this is what I believe in"...

Freedom of Discovery

I was interested by the moving images and by the fact that everything has to be dynamic... This is a spice of the space, that you turn and you discover this is something else and you have another perspective, you have another point of view. I think that giving a choice in a building is similar to the fact that you can decide for your life by yourself.

The MACRO is a place where you can travel the building at different levels at a different time and you can decide where you want to go. And this is for me what is more important in architecture, is to make you travel, to make you move. I am not a static person, I am a person in movement all the time and I am always going further, so I like when people in my buildings do the same.



Balkrishna Doshi

Pune, India

Existence is an attitude of emotions. There is no word like existence. Your eyes are telling you about things, your ears are listening. You are not there physically, intellectually you are not there. It is a feeling only. Creation of architecture is creating moods and feelings. What I was trying to do is to create things which would make you always feel at home. But today, we don't know what home is supposed to be.

LEARNING FROM THE HOME

In India, the house is the most precious thing in our country. It is not a shelter, it is a home. Culture breathes there, life breeds there, tolerance breeds there, sharing breathes there.

All the values that we have come because when there is restraint, so you learn to cooperate, and you learn to grow, and you enrich yourself.

The most important thing that I learned in our house in India was the transformation of the space, which otherwise is used for something else. But suddenly it becomes a sacred place, or a precious space, so it has all the nuances of life. And I think that has influenced my work in terms of the notion of form, structure, and theory.

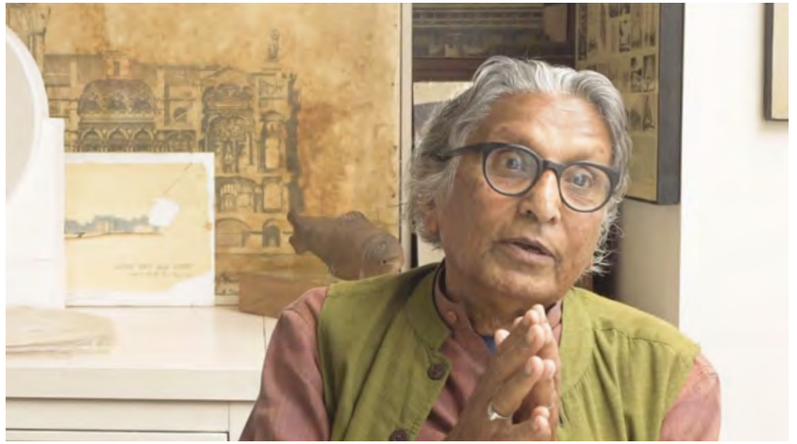
GURU AND YOGI

My introduction to architecture is an extension of my life, my childhood. Because I have not learned the real theory of Architecture. I have learned the process to which evolution takes place. The first job that I was working on was housing. And I talked about rural life, life with cattle, life with agriculture, a growing house, and that's how I did the project for Le Corbusier.

I learned from him the idea of space, form, light, ventilation, interpretation of that in the dimensions we call structure, architecture. I have great teachers of course. Le Corbusier and Louis Kahn. One is a guru, the other one is a Yogi. For me Kahn was a Yogi in every way. I learned from him fragility, and that ephemerality is what I picked up from Kahn. So these two people were searching for themselves. The one that you don't know, and that was the common trait for me. I have never thought about my future or career intellectually, or anything. I don't know why and I am still wondering.

SUSTAINABILITY FROM WITHIN

We are looking at sustainability as something outside us. It is like an item that we are looking at, it is not an inner need, inner ownership. If you are having a family, and you really love your family, the question of sustainability would never come to mind, because sustainability would be a natural part of the person. Because they love each other, and they want to grow, and they want to celebrate, and they want to live well. How can the Earth be separate from you? How can the water be separate? How can temperature be separate? So true sustainability is going towards an integral way of life, and an integral way of thinking. Temperature, light, ventilation, joy of being there, and not feeling tired. Can we improve the environment? Can we improve choices? And can we give some position to a place in which we are going to live or grow?



Peter Eisenman

New York, USA

I'm really interested in finding out the canonical, what makes something good today,...what is the quality that we're calling interesting or whatever. There's been a paradigm shift from postmodernism to what? The front-line today for me is within the architectural, the system of architectural education, the loss of authority. We do not have a disciplinary model that suits the students and paradigms of today. What is that model I haven't the answer. And therefore I teach the past rather than the present because the present is very problematic.

THE MEANING OF DRAWING

The drawings are an indication of the idea and attitude that the architecture has. What the drawings are, are what the Europeans called the “red thread”, in other words, the red thread of Peter Eisenman's project, and they are the trace and record of what I was thinking in 1965 and 1975, 1985 etc., that's the red thread of my teaching, my building, my writing. Have I been able to explain to myself what I do? No. I'm still trying to work that out. The exhibition is called “By Other Means”, and the argument of the exhibition is that the hu- manist view of functionalism, social practicality, you know, making people happy or integrating people has never led to anything radical, number one, and is encountered or encum- bered with a certain content idealism. So the whole idea of today is to get over the idealist and the dialectical attitudes embedded within architecture.

THE ARCHITECTURE OF CONCENTRATION

What my architecture demands, is when somebody goes in, in order to understand what the meaning of these things are, they have to stop and concentrate, right? The minute they have to concentrate, they are in a much different frame of reference than existing pow- er structures.

Curtis Fentress

Denver, USA

Architecture and time and space are dramatically compressed. Everyone is moving much faster, things are changing much quicker and so the experience of the space has dramatically changed. As a child, I played in a sandbox at the end of a tobacco field, and there, you know, was an opportunity to see those airplanes flying over.

DESIGNING FOR GLOBAL TRAVEL

The airport is a rapidly changing building typology. In 1958 there were only 56 million people flying, today we are looking at billions of people flying. There are a million people in the air as we speak. We are tearing down airports that have been built 25 years or less to create new facilities for what is taking place today. That's one of the things we try to do is to design our buildings so that they are adaptable in the future.

EMBRACING POETIC FUNCTIONALITY

One of the ways we reach consensus in public architecture is by first and foremost proving that the functions of the building are proper and work, that it can be built within the time period and within the budgets and then the aesthetic aspects of how it relates to culture and place. It brings great creativity out of us in terms of the process. One of the best examples of expression and function and architecture is exhibited in our design for the Denver Airport, we were brought on to that project as an architect to do the working drawings.

HUMANIZING PUBLIC ARCHITECTURE

The thing that drew me into large-scale public architecture is the absolute challenge of creating these hyperspaces, that it is something that has this enormous scale to it, and how to make that something that is comfortable for people. Some of the things that are inspirational to me about daily life are these things that we do like to sit at a sidewalk café and enjoy seeing people flow by and pass by.

Bjarke Ingels

Copenhagen, Denmark

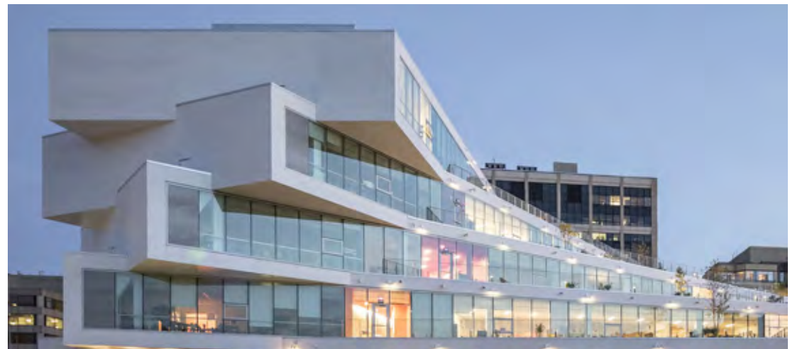
Life, fundamentally, is about exploration and animation of space. Life is always evolving; the world is always changing. In fact, the only constant in life is change. When that change happens, it means that the framework that we have already created to accommodate our lives, the architecture that we have created, it doesn't really fit entirely anymore.

When you look and listen and identify those changes, you get an opportunity to explore the possibility of giving form to something new, something that has not been given form before. In other words, it means giving form to the world that you would like to find yourself living in, in the future.

TAKING OWNERSHIP

The creative moment is never with intention. It doesn't really matter where an idea comes from, what matters is why you choose to pursue it. Our first building was the Copenhagen Harbor Bath that celebrates the fact that the Port of Copenhagen has become so clean that you can swim in it. This notion that we call "hedonistic sustainability" was somehow the idea of trying to say: 'What if sustainability is not a compromise? What if it's not a sacrifice? What if it's actually simply the more desirable life choice?' Trying to make the sustainable win because it's simply greater is somehow the route that you always trying to take.

If you actually inspire hope, you empower people to understand that we can make a difference and there is something we can do about it so we should do it. I always felt that it was more interesting to try to take ownership of sustainability and try to make it the most desirable option.



Arata Isozaki

Tokyo, Japan

Extravagance is, for me, complete silence. Nothingness. That is extravagant. How do you make a film? You have the interest and working with a camera, and conceiving a kind of story. But if you start to edit, maybe different ideas come and confuse everything, or something develops sometimes. That kind of instant for artists or some creators is the most important.

TIME WITHOUT SPACE

No time and no space. But we have 'ma': between object and object. In-between space, sound and sound, there are silences apart, pauses. That is called 'ma'. Space is important; in-between space is more important. This is not important. Everywhere we are using 'ma'. You have a concept of the space: Chronos plus 'ma' and void plus 'ma'.

STYLE AS SOLUTION

My pleasure is to create different things, not the same thing. For the media or the identity, or so on, it's very confusing of course. But I can say that my identity is that every time I like to create a difference. Not in one single style but also always according to the situation, according to the environment. An architectural style is a solution. It's every time different.

JUST AN ISLAND

Japan is just an island. I try to find the Japanese boundary. No, it's just water. No real boundaries. Only 'ma' in the news. Through the centuries, at separate times, we could create a very special Japanese style. But now in Japan after the war or especially after the '70s, we are going out and working outside. We can say there's a Japanese style, a way of things. But the most essential point is the taste itself. This style itself has almost no meaning. The taste itself is more important.

Kengo Kuma

Tokyo, Japan

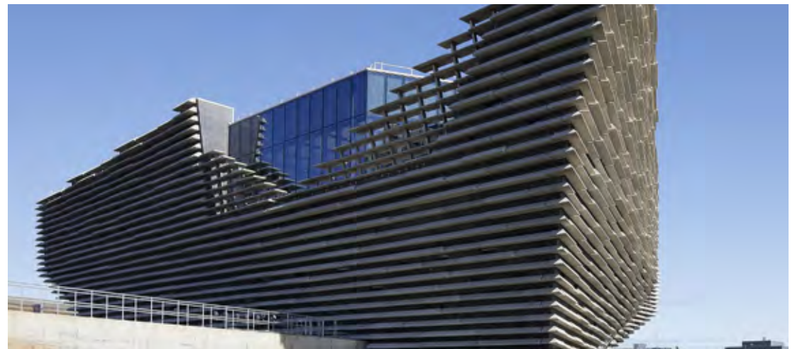
Architects of modern times were very arrogant, but to be humble is not so easy for us. It is a kind of dilemma in our profession. It will probably be a very slow process, I will be not an easy process but we try to walk slowly step-by-step, to achieve that kind of happiness. Whenever I start a project, I myself walk along the site and I try to feel the reality of the place. If I touch the ground with my own foot and I touch the trees with my hand, I can feel the reality of the place. That is my method and that is a starting point of a conversation with the place.

MERGING WITH TIME

Time, Space and Existence is a definition of three things that are slowly changing: from the architecture as a monument to the architecture as environment, from 20th century to 21st century, from industrialization to post-industrialization. We cannot control time, time is always flowing. And architecture should also be a part of that kind of flow. I don't know what will happen after I pass away after the office disappears. The only thing that we can do is to merge our buildings into time. The perfect relationship between time and architecture is to become one totality. And if we could achieve that kind of totality, the distance will disappear.

ACHIEVING WITH PEOPLE

One of my role models is the Buddhist priest. Priests often travel to different places and they speak to the people with honesty, and through those communications, with the local people they can achieve something with the people. I don't want to stop my trip, I want to continue traveling and I want to continue speaking with people forever.



Daniel Libeskind

New-York, USA

“Time is out of joint”. How beautiful is that thought of Shakespeare? Time itself is out of joint and in this “dis-jointing”, that’s where the building happens, that is the moment in which building is built. Time is coming from the future, not from behind us, it’s coming towards us in a very unexpected way and that’s the aspect that one has to artic- ulate in a building, which is always, of course, moving forward as you’re constructing it and as people are inhabiting it and living in it, remembering it.

LINEAR EXPRESSION

Architecture is the only art that exists completely in drawing. My career’s path as an architect was drawing. I didn’t start with commissions, with clients, with the sociology of archi- tecture. I started by sitting at a table with a ruling pen and ink and a pencil, and a piece of paper and draw the structure of architecture. It’s not different from music, you know...

I called my project for the Jewish Museum “In-between the Lines” or “Between the Lines” and it’s about drawing, what lies between the lines of the mind and of the drawing and the building itself. But who would have ever thought, I mean, that the Jewish Museum, the history itself would show you, that it was never meant to be built? After a while, the Jewish museum became part of the fabric of Berlin. It’s the building that really presents itself without a bow, as something that speaks to history and has changed history.

AN ABSENT PRESENCE

Architecture in many ways subverts that world of order, that we have come to associate with convention. You have to navigate and unfold possibilities, that are not always obvious, but whether it’s a huge master plan like Ground Zero, which has to be consensus of literal-ly the most powerful groups in the world to be built.

Fumihiko Maki

Tokyo, Japan

I do not try to have unnecessary complicated forms or textures in buildings. It’s kind of discipline I put on myself. Today there are so many strange shapes of skyscrap- ers, and I think this minimalist approach is a commentary to such buildings and they’re just like it. That is all.

CONSCIOUS DESIGN

There is a mysterious art in the whole design process and conscious or unconscious decisions. Not trying to make space and form extraordinary, something you have not done or you have not seen. Instead, we respect the human behaviours, what they may like, what they may not like. Decisions must be done very consciously but the whole design itself has very unconscious elements. I think this is the characteristics of architecture: there is always an unknown something. It is a matter to be handled by people, users, visitors, passersby, etc, and architects can control only certain things. The bottom line of Time-Space-Existence is humanity in architecture.

CHILDREN AND IDENTITY

My Japanese things are very unintentional. When we did certain things unconsciously, people began to say: "Oh, it is very Japanese", and if you ask me what are those Japanese components compared to others, I cannot really describe them. Each nation is different but when we look at children's behavior, these are so close to each other. For instance, they like a round form. They like a high place to be able to jump down, or to go up to a small place. They are all the same. So I found out the human being has two features. One is that they are very common to each other, this I think is very important, but also they are different. When we are dealing with the spaces, forms in different places, I am very much concerned with both common and particular behaviors of our users

Moshe Safdie

Somerville, USA

If there is a particular strand in my work which I think is profound, and yet maybe to be appreciated, is that I didn't import concepts from place to place but I actually subordinated myself to try to understand the essence of a place. Design is about making things work and fit and respond to the purpose.

HERITAGE IN THE UNBUILT

As an architect committed to building and impacting the environment, to design without the intention of building is a failure by definition, because it's not architecture. For those who design in order to build, not succeeding in building is not a failure. There are different reasons of why things don't get built, but they form a fascinating track through one's thoughts and careers. Probably more than 50% of my work is unbuilt. When I review that unbuilt work, some of it is the most significant work I've done. The Habitat 67 that got built is one-fifth of the original complex. Had the original been built, perhaps the course of architecture in this century would have been different.

AWE & AFFECTION

When you've been an architect 50 years and you already had 3 buildings demolished, and you see the transformation that's taking place, very little or none of it is forever. I've seen the public awed by certain buildings because of their notoriety for a while. But there is a quality of being impressed and there is a quality of affection and loving something. I go to Habitat today, it's 50 years old, and not just to my mind but to almost every observer...It's as relevant as ever. Contemporary building is one that seizes the spirit of the time as well as the technology of the time in a way that has meaning that lasts.

Denise Scott Brown

Philadelphia, USA

I've done a great deal of fighting. I fought to make buildings useful and beautiful, and in that order.

And the thing I would like to say about time now is that we, architects, take a program and say: "that is the function of the building".

If you look at Venice, the first program of the building was probably one of 30 programs this building has had from the year 800 to the year 2016. So that the first function of a building as described by the program is far from the only thing you should think of and that's my view of time, time in relation to function.

A LEGACY OF EMPOWERMENT

Iamarolemodelnowandlamhappytodothatandlhave to think of imaginative ways to get across, not only to these feminist young women, of whom I'm now a feminist old woman but also to lots of people and to think very hard about how I do that, it's a huge responsibility. I did say: "Judge me by my work" and I'd love to still say that and I do still say that. But also for God's sake remember why you came into archi- tecture, what made you follow your bliss, what was the bless in architecture, and learn how to do that in the office. Learn how to make your bosses rely on you enough to give you the possibility of doing what turns you on. One thing is you can't predict the future, and as a planner I have to say; allow the options to be open. So I hope the work I've done does give many different kinds of option for architects.

It says "look at your times carefully, work out what's needed", and use what you need from me if there is anything you need from me, to face your own problems as squarely as the early modernists tried for Venice.

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Colophon

Credits
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