

Vers une Nouvelle Architecture,

By M. Weisgerber

(with special thanks to C. Jeanneret & Amedee Ozenfant)

DEDICATION:

...for P.P., N.L., D&M&H.T., D.K., D.J.K., D.A.P.
G.R., M.F.

Ed O, M.W. & R.K.N., & to all those other scrappy dreamers out there
working their best to make/be that positive change they wish to see
in the world.

(and a special thanks to L.H & A.M.M, J.E&Co., C&J, SIAF the veryyy
inspiring PNW, and all those others who
help to light the way!!)

...and of course to the City of Paris, my beloved B.C & De-twa:
may I ever stroll with you & along your streets again sometime soon
'nuff and yet be
still allowed somehow in time
to reclaim my heart.

(Time with you is always well spent but never
long enough...)

*...and lastly all the pubs and galas round town whose debt I owe
for offering warm spaces to write as I was going dead broke these last few months is
simply incomparable.*

...let the rest inspire what it may/can.

*“Traveler, your footprints
Are the only road, nothing else.
Traveler, there is no road;
You make your own path as you walk.
As you walk, you make your own road,
And when you look back
You see the path
You will never travel again.*

*Traveler, there is no road;
Only a ship’s wake on open sea.”*

-Antonio Machado

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“A realist, in Venice, becomes a Romantic by mere faithfulness to what he saw before him.”

-Arthur Symons

“(You can only hear it, when the wind forces itself past the rocks...)”

-Ikkyū

AUTHOR'S INTRODUCTORY NOTE

---(SUGGESTIONS ON HOW TO ATTEMPT THIS BOOK)--

“Hi! My name is...”

-Mr. Mathers (1999)

INTRO:

Deaer reader, wWELCOME! This is a public service announcement (and mild treatise adaptation), brought to you in part, by Charles Jeanneret. It seeks to be an updated pastiche of Mr. J's work, as much as an update or critique and/or homage – to see if the original's words still hold (or even have as much significance) in a 21st Century world (& certainly it ponders how things might have possibly changed, progressed or stayed the same in the hundred years since the initial's publication!!)

For what would happen if one merely replaced Charlie's original iconic 'cars-beside-Parthenon' image of a 1923 Packard w/ a that of a current 2023 Tesla?? ...would or does the initial argument hold? How has advancements in technology, a 'rediscovery' of sustainability, of multi-regional and cultural considerations (let alone ecological flows!?) had on our current carbon-conscious, information & machine learning world?

Additionally: how could/would a swap or inclusion of female, multi-& trans-gender, Eastern, and other BIPOC practitioners have on this tome (let alone our Profession!?) before, during and especially *since* that time? Has their work eschewed, embraced, or added to such ongoing discussions(s), dialogues or fibrillations?

Like contemporary rap-battles in the hip-hop or graffiti world, this Work primarily seeks to continue in the vein of 'creative remix' – new intrigue as much as collaboration, reverent laud as much as diss track (or even a sampling swap-back??), all while pushing the limits of what the historical text means within contemporary boundaries/realm. ...for in the wake of the 'practical realization' (and understandable Outcry) of Corbu's Plan Voisin within the Real World (notably in the 1960's America's & 21st century Beijing [or whatever madness Robert Moses and Mao gleefully enacted...]), it has become more apparent than ever about the importance of holistic, evidenced-based design & inclusion, in & on our larger scale world as much as it has need for grass-roots, community driven input & applicable solutions - all this alongside a growing range of talented voices expanding the healthiest opportunities & potentials.

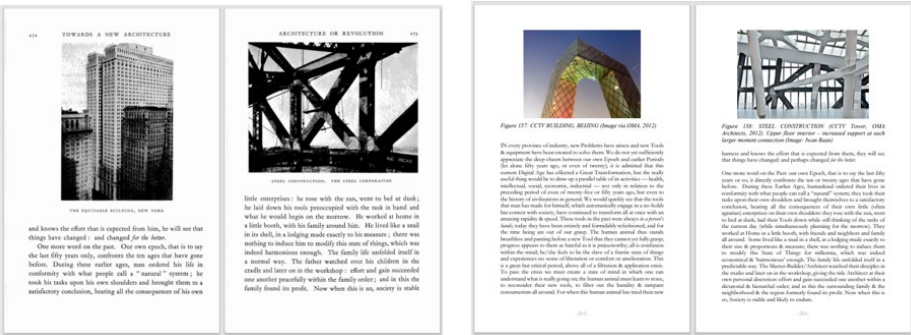
...we continue to remain in a time of abject change, & endless possibility.

HOW TO APPROACH (OR EVEN CONSIDER?) THIS TEXT

Yet how to read it?

ONE WAY to ponder this text, is as a literal page-for-page, side-by-side comparison. The initial intent was to maintain as much of Crow-Man’s words, phrasing, formats, and diagrammatic layout as possible, as a form of contextual analysis, and also as a play-by-play critique; to see if his words and arguments can still exude relevance in a 21st Century environment (...or if anyone would even notice that the pictures were simply just swapped out!??)

This was inspired in part on how Chen Lai (1975-current) & Kwong-loi Shun (1946-current) have both written extensive adaptations of Confucian humanism/ethics and its ongoing relevance to Contemporary Society, all while reframing themes and motifs for present-day (ex? in?)clusion.



Corbusier (1923)

Weisgerber (2023)

For the example: the above page 272-73 of the English 1927 Dover edition of 'Vers Une Architecture' (ISBN #0-486-25023-7) sees the then gargantuan NYC's Times Equitable Building (a structure that in the early 19-teens understandably changed the face of the profession so utterly and completely) now being replaced in this 2023 edition with an image of Jean Novel's more recent CCTV Tower - a building that is as equally as controversial in its time (yet one that has considerably less immediate impact on its direct surroundings than the Times Building had on lower Manhattan own in its time).

Yet how does this new structure/facilitation relate to, equate to, enhance or critique the original? Is it an overexertion, or even a *surpassation* the former?

(...are there other better examples out there even, to try/fit this purpose??)

In going an additional step further, the next page highlights not just the CCTV Tower's own unique structural system, yet also begs to ask and consider if the originals sleek, semi-bombastic approach has been aptly expanded upon or even acknowledged (honored?) such conditions since that time ...or if perhaps the entire construct remains as a form of gimmick, one-offs'manship (or even perhaps, borderline used-carman salesmanship or absurd braggadocio)?

...like the graffiti world often begs to asks, "*have we done better since then, or on what came before?*"

...can we do better yet or still?"

These and other questions remain.

THE MAIN POINTS OF THIS TREATISE:

SINCE Mr. C's time we as a Society have risen higher, traveled farther, gone further and deeper than ever before...yet as he contended then, We as People we still remain inexorably linked to human proportions, scale, movement and considerations that are intrinsically linked to a larger Natural World and Ecosystems around us.

As such, four main points for this text were approached:

- to seek to see if his same theories still hold up in a modern world/21st Century setting
- to showcase more of the historically underrepresented BIPOC, international & female driven & gender-conscious practitioners; their representation & work
- continue expanding ecological considerations, sustainability & advancements in technology to the mix
- remain a homage as much as modern debate or critique of the forerunner (...and add some fun Easter Eggs!)

As we seek further critique and ongoing interactions with the modern digital world, with either the transitory or the ethereal, one method can be to re-engage with the Pivotal Texts of our Vocation; as the continued rise of machine learning, the ongoing health, safety & welfare upon this little Blue Marble we currently call home continues to be more & more tantamount (or as James Stirling once said "*Architects often look backward, to move forward!*"). For in the 100 years that CJ meandered through Rome or else wandered or stumbled beside that everlasting wonder that is the Parthenon, much has changed across the Globe, while many other facets of the Architectural Profession have distinctly stayed the same. What next can/should/could we aspire to? How can We the People continue to best fit into or be greater stewards to the Natural World around us, as We Ourselves continue to Grow and Expand even further still?

(Will fifty or even 100 years further on, some next hooligan switch out the same images in the pages below, if only to see how New Considerations (let alone Mr. J's ongoing, continued) work hold up?)

Do or do not apparently: as Architects, we certainly seem to enjoy getting ensconced in the 'try' bit. ;)

IN CONCLUSION

Mostly, this book seeks to do like the Original, and encourage General Practicality (even if aiming for the stars!) As Practitioners it remains our duty to strive as the Zazen Master's of old, in our diligence as much as our vigilance, being stewards as much as dreamers *and* realists alike.

For one day all-too soon, even the mighty Empire State Building will start to grow cracks or begin to lean; have parts that to fall off or else or flood or catch fire...all as hungry developer's and arsonists ever continue to knock on the door. As a Child of Detroit and Friend of Those in Flint, I have seen first hand the recklessness (and certainly the 'sweep-this-under-the-rug-this-DEFINITELY-was-criminal') utter vanity and *sheer greed* (especially when those at the Watchtower are purposefully poisoned, or else are allowed to grow too sloth or poor or ill or bored or certainly far far too content; pray too for over-exerters).

(also: could it be put under glass, perhaps? Shipped somewhere safe for a bit, or else/re-erected where Hart Plaza now stands? It would make for an interesting 'traveling show' possibly!!)

...and yet above all, this Work seeks to continue to be an Encouragement and Celebration of Diversity to/of/on our Profession, as well as attempt to continue to acknowledge the invaluable and innumerable contributions that such a larger rainbow and litany of voices can resolutely and understandably adds to our Profession at every turn, within our now Ecologically-Conscious world – we see you, we hear you; we can't WAIT to grow with & alongside you soon!

As such, I submit these ramblings to my Friends, Peers, Colleagues, & future Debutants of Yore, for your own debates & consideration, now and wherever this can ever go -may it move your heart or stir in you the same worthwhile hopes and convictions, as it did to me.

Good luck & many blessings; may all roads ever lead to something joyful!

-M.Weisgerber (Dec '23)

"Theory AND Practice."

-As of 2023, the Motto of Lawrence Institution of Technology

“Go bind Mt. Fuji with a rush, and bring it to me!”

-Shinkichi Takahashi (1901-1987)
and/or perhaps Takeda Shingen (1521-1573)

ARGUMENT

---THE UX DESIGNERS AESTHETIC, THE ENGINEERS PREROGATIVE, AND ARCHITECTURE---

In every field & motion of life, there is the Necessity of Critical Order (Pragmatic Triage?) – the prioritization of & hierarchal arrangement of needs, starting with that which is most vital &/or can do the most good for the largest and/or the most crucial part of integrated communities and ecosystems, in both a logical & practical order.

In Architecture, we are at another Great Turning Point in which technology, global economics, logistical executions, and critical application studies have combined to upend the lives of almost Every Person in Society today; there is considerable merit for a new consideration of applications to existing models, of updated research & development of ongoing systems.

As such, THE UX Designer's Aesthetic, combined with the Engineer's practicality and the Architects grit, are three current things of importance today. They cheerfully march along together and certainly encourage each other: the one being at its full height, the others in an unhappy state of ongoing consternation.

The Engineer, inspired by the Law of Economy & governed by mathematical calculation, has put us in accord with Universal Law.

She/he achieves Physical Harmony. (She/he rarely seems to have opened an art book, or else even sporadically wandered meditatively beneath tall trees.)

The Architect, by their clever arrangement of forms, orders, & circulation, realizes a system which is a Pure Creation of the Spirit; by persistence, knowledge & ego, she/he effects our senses to such an acute degree that they provoke innumerable, plastic emotions within us. The relationships which she/he crafts also awaken profound reverberations which gives us the measure of an Order, or considered imperatives, which we feel to be in accordance with (or sometimes a critique against) our Modern World; they shape various movements that effect our heart and perspectives of our understanding, that mould our very Spirit. It is then that we experience the Sense of Beauty; to ponder art, space, nature, networks, image.

The UX Designer, by their input and synthesis', have helped to facilitate the navigation of the contemporary world, to every corner of the globe; it is in this too that we can experience a new Sense of Beauty, to consider it, apply it, or test it elsewhere.

---THREE ENCOURAGEMENTS TO ARCHITECTS---

ORIENTATION (*NAVIGATION)

Our brains are constructed to see patterns.

Primary networks & organization(s) are beautiful because they can be clearly understood.

Architects to-day no longer achieve (let alone decipher) these simple orientations & overlaps.

Working by astute wayfinding techniques, UX designers help to sift & navigate through the multitude of information that barrages us each & every day, satisfying our Eyes through easy interfaces, and our minds through deep interlinked connections - their work is on the direct line of Good Art, of applicable practice.

TECHNONUTRIENTS

A Product is destined for the landfill, unless it is planned not to.

Architects to-day are afraid of the application & the facilitation of TRUE Upcycling.

The Great Problems of modern construction must have practical, collaborative solution.

Forced to work in accordance with the strict needs of exactly determined (and sometimes completely indeterminable) conditions, UX Designers make use of accumulating information and organizing experience in relation to process/processes, so that time is saved, where nothing is wasted. They create limpid and moving plastic moments, verifiable and comparable over time.

They have learned to understand the value of systems longevity.

BRAND

The Brand is the Generator.

Without a Brand, you have lack of a start, of orientation; of order and willfulness.

The Brand holds in itself the essence of organization, the opening of sensations.

The Great Problems of to-morrow continue to be dictated by collective necessities, putting the question of “Brand” in a New Form.

Modern Life demands, and is waiting for, a new kind of Brand, both for the House, the City, and for the Region writ large – of Nature to once more be considered, to enter in.

---ORGANIZING FRAMEWORKS/HIERARCHIES---

An inevitable element of Architecture, the necessity for Order; Organizing Frameworks & hierarchies that consider natural inclusions are a guarantee against arbitrariness.

(It can also bring satisfaction to the mind.)

The Organization Framework is a means to an end. It is not an exact recipe, as for baking, but is more like experiential cooking, in that it can offer flexible formwork that offers opportunities at various times & scales; a place to enter, to start, to consider Nature. Such choices and the modalities of applicable wayfinding are an integral part of Architectural Creation, and can bend or shift entire streets, neighborhoods, or even the Metropolis at large, if duly considered or applied.

---EYES WHICH SEE SO MUCH---

EARTHSHIPS

A Great Epoch has once again begun, there exists a new Zeitgeist!

There also exists a massive body of work conceived in this New Spirit; it is to be met with new & emerging UX approaches, considerations, aspirations. Meanwhile, Architecture is stifled by misdirection & information overload.

In the face of Cradle-to-Cradle aspirations, current “styles” and techniques remain as a red herring. For style remains a unity of principle animating all the worth of an Epoch, the result of a state of mind which has its own special character (and can be more than simple appearances or aesthetics).

Simultaneously, our own Epoch is determining, day by day, its own Sustainability Requirements; its continued ability to Dare and Dream.

Our Eyes, unhappily, are unable yet to fully decipher it, as they have had much to consider.

VIDEOWALLS

The Videowall is the product of close selection, becoming an almost Integral Feature within our contemporary lives.

The lesson of the Videowall lies in its Simple Logic, its Ease of Approach; og the clear Statement of its Self-Evident Problem, and its eventual Realization.

(The Problem of the House though, has not yet been fully stated; Current Architecture does not provide an answer to our current Needs.)

Nevertheless, there are standards for the Dwelling-House, alongside existing or historical exemplars, those for which Screen/Screenery considerations contains within its very self the factor of general economic machinery, which makes for Worthy Selection.

For such machinery also contains within itself the scalability and adaptability which makes it worth of selection, of true application.

The House too, remains as a Machine for Dreaming In.

VANLIFE (DIGITAL NOMADS)

We must see to, aim for the Fixing of our Standards, in order to face the Problem of Perfection.

Ta Prohm is a Product of Inadvertent Selection applied to a Standard.

Standards are a matter of logic, analysis and minute study: they are based on Solutions to a Problem which has been "Well Stated."

Meanwhile, Architecture operates in accordance with Standards, patterns, grace, consideration(s) of nature.

A good Standard is one established by experiment, tested by hard use, apt consideration; by Time.

Standards can and do (and perhaps should?) occasionally change.

---THE ILLUSION OF BRANDS---

A Brand can proceed from the inside-out, or the outside-in, etc; from whatever initial conceptions are ardently pursued. The interior is often the result of particular rules or existing realities, the exterior due to a considered approach by which to facilitate and/or mediate nature. The elements of Architecture remain as scale and approach, light and shade, roof and walls, of orientation and refinement, touch and interaction; overall, that of considered connections, of space.

Ordonnance too then enters in, remaining as the purposeful gradation of aims; a classification of intentions alongside both nature and the natural environment, working in tandem with built intent.

For a majority of humanity experiences the Creation of Architecture with their Eyes, which are (as of 2023) 1.70m from the ground, and with their Hands, that maneuver within a space of 1.2-1.9 meters. We should consider aims & arrangements which the Eye can appreciate as it moves to or through a work, and intentions which take into account a consideration of Architectural Elements from this, or other typical human heights or approaches, or interactions.

For if one attempts to forgo the Language of Architecture in their Intentions of a Brand, then they risk creating only a false façade; a masquerade comparable to that of an empty movie set, the Illusion of a Brand only.

We should seek to avoid the Potemkin Village.

---CRADLE TO CRADLE HOUSES---

A Great Epoch has ONCE AGAIN begun; there exists a New Zeitgeist!

(...people have once more began to fully whisper of affordable... healthy...SUSTAINABLE housing!)

Industry, which once OVERWHELMED US like a flood with POISONOUS PRODUCTS, has also furnished us with new tools

adapted to expand this emerging Epoch, all animated by this New Zeitgeist. Mass-production no longer solely means mass-producing mass waste.

We are also no longer limited by purely Economic Laws by which to achieve our dreams. We now truly have to have the ability to craft cradle-to-cradle processes; those that recirculate resources in complete closed-loop cycles (where one products 'waste' is another systems 'technical nutrients') where all parts of the buffalo can indeed be used or bartered!

The Problem of the House though CONTINUES to be the Problem of Our Epoch. The health & well-being of society to-day DEPENDS upon it.

As such, the First Obligation of Architecture in this Period, is of reapplication; that of bringing about a reconsideration of values, a revision of the constituent elements that codify the very foundations of what it means to be a House – that of being a genuinely Living Product.

Mass-production has always been based on analysis and experimentation, and the results are in – these aspirations ARE achievable! There is even MORE that can yet be done; we can dream even bigger still!

Yet Industry (and Code Regulators) on a grand scale must continue to occupy themselves with building, and establishing the elements of the cradle-to-cradle houses and closed-loop products on a mass scale.

So that we can expand upon the cradle-to-cradle spirit.

...the spirit of conceiving healthy cradle-to-cradle, truly sustainable houses.

...the spirit of integrating healthy cradle-to-cradle products.

...the spirit of living healthy cradle-to-cradle lifestyles.

If we eliminate from our hearts and minds all the dead concepts in regard to merely Styles and Appearance, and contemplate The Question from a critical and objective point of view, we shall assuredly arrive at the “Living Machine House”; the mass-produced, Holistic House as a HOME, healthy and beautiful (morally so too) in the same way that working tools and instruments which accompany our everyday existence are Beautiful.

Beautiful too, with all the animation that the gardener’s sensibility can add to all-inclusive, biophilic elements of a True Home.

..and we can dream bigger still!

---ARCHITECTURE AND REVOLUTION---

In every field of industry, New Problems have emerged and New Tools and systems have arisen capable of resolving them. If these new facts are set against (or even successfully integrated with) the past, then you have a type of Revolution.

In building and construction, Cradle-to-Cradle developments & Living Building challenges have already begun; in the face of new health realities & economic needs, Cradle-to-Cradle constructs have been created in both intricacy and detail, with definite results have achieved critical successes both in health and wellness fields (and even at vast scales throughout the entire world).

If this fact be set into regulatory requirement, then we certainly have Revolution.

The History of Architecture has generally unfolded itself slowly across the centuries, as a conservative modification of structure and of politics and ornamentation. But in the last fifty years, technology, materials studies, energy efficiencies and even linked digital networks have brought about new conquests, which are both an index of a greater capacity for construction, and of an Architecture in which the old blasé norms have been understandably overturned. If we question the past, we shall learn that “styles” certainly can and always will

exist, yet that the ability to integrate Cradle-to-Cradle and UX aspirations into the very forefront and foundations of each New House and Home is already immediately available, is certainly an achievable reality; without looking for or bragging about it, there has, and can yet still be, a greater Revolution – how then can it best be integrated, critiqued, continue? (How too can Nature continue to enter in?)

Our minds have consciously or unconsciously heard rumor of these events, and new needs have arisen (consciously or unconsciously) to greet them. The designed Machinery of Society, greatly upended by these happenstances, now oscillates between an amelioration; of historical importance, consumerism, practical necessity, and catastrophe.

For the primordial instinct of every human being is to acquire a safe and healthy (and affordable) shelter to assure their Core Needs. Yet the majority of the Working Classes of Society no longer have a suitable Dwelling adapted to their Real Needs, towards Total Health (let alone to their future Dreams and Dreaming). Neither the artisan nor the politician nor the intellectual currently have this.

So it is a Question of Building which is at the root of the social unrest of to-day; Architecture? Or Revolution.

(...can it be both?)



CROWN HALL SINKING INTO LAKE MICHIGAN. (Image via Stanley Tigerman)

The UX Designers Aesthetic, The Engineers Prerogative, & Architecture

“There is no definite way of making the most of scenery; you know it is right when it stirs your emotions..”
-Ji Cheng (Yuan Ye, 1631)

In every field & motion of life, there is the Necessity of Critical Order (Pragmatic Triage?) – the prioritization of & hierarchal arrangement of needs, starting with that which is most vital &/or can do the most good, for the largest and/or the most crucial part of integrated communities and ecosystems, in both a logical & practical order.

In Architecture, we are at another Great Turning Point in which technology, global economics, logistical executions, and critical application studies have combined to upend the lives of almost every Person in Society today; there is considerable merit for a new consideration of applications to existing models, of updated research & development of ongoing systems.

As such, THE UX Designer's Aesthetic, combined with the Engineer's practicality and the Architects grit, are three current things of importance today. They cheerfully march along together and certainly encourage each other: the one being at its full height, the others in an unhappy state of ongoing consternation.

The Engineer, inspired by the Law of Economy & governed by mathematical calculation, has put us in accord with Universal Law. She/he achieves Physical Harmony. (She/he rarely seems to have opened an art book, or else wandered meditatively beneath tall trees.)

The Architect, by their clever arrangement of forms, orders, & circulation, realizes a system which is a Pure Creation of the Spirit; by persistence, knowledge & ego, she/he effects our senses to such an acute degree that they provoke innumerable, plastic emotions within us. The relationships which she/he crafts also awaken profound reverberations which gives us the measure of an Order, or considered imperatives, which we feel to be in accordance with (or sometimes a critique against) our Modern World; they shape various movements that effect our heart and perspectives of our understanding, that mould our very Spirit. It is then that we experience the Sense of Beauty; to ponder art, space, nature, networks, image.

The UX Designer, by their input and synthesis', have helped to facilitate the navigation of the contemporary world, to every corner of the globe; it is in this too that we can experience a new Sense of Beauty, to consider it, apply it, or test it elsewhere.

The UX Designer's Aesthetic, the Engineers Prerogative and Architecture — three things that march together & encourage one another — the one at its full height, the others in an unhappy state of seeming consternation.

* * *

A QUESTION of Modern Morality; a lack of truth and health is intolerable, and we perish if we give up the pursuit of either.

For Architecture is one of the most urgent needs of humankind, and the House has always been the first indispensable tool that people have forged for themselves; one that can define more than the walls that hold up a roof. For a House can (and sometimes does) define a Generation, as much as the tools that build it do, or the furniture or art that remains within it. Up to this point it has been the type of Tools we have used to mark the stages of our Civilization; the Stone age, the Bronze age, the Industrial Age, now the Digital. Tools are the result of successive improvement and integration, and the effort of all former Generations is grown and embodied in them. The current Tool is the direct and immediate expression of progress, or else of failure; it gives people essential assistance and freedom also. For we throw the out-of-date Tool on the scrap-heap: the carbine, the pager, the fax machine. This action is also a manifestation of physical health as much as morale; it is not right that we should produce bad things because of a bad tool, bad training, or even planned obsolescence; nor is it right that we should waste our energy, our time, our health and our courage because of such things; a bad tool must be recycled and/or replaced.

But People often live now in sterile Houses, or in a housing gap out of sheer desperate need; they have not yet thought of (or sometimes haven't had the time or resources to) craft Houses adapted to their Modern Selves. Their lair has been dear to their hearts since the start of time, to such a degree (and so strongly) that they get swallowed up in the Cult of the Home. *A TV!* then other household gods. *A carpeted lawn!* then on to other desires left over from the age of landed-gentry. Religions have established themselves on less personal dogmas; yet civilizations change & religions sometimes tumble to dust. The need for/from Houses hasn't changed. But the Cult of the House has remained the same for decades.

Will the House too, eventually fall to dust?

A person who gets wrapped up in a Cult does not believe they are a poor wretch; they are to be pitied. We too are to be pitied for living in Unworthy Houses, since they ruin our health as much as our morale. It is our lot to have become overworked and oversaturated creatures; for our current Houses gnaw at us in our sluggishness, like a consumption. (We shall soon need many more sanatoriums!) We are to be pitied. Our current Houses too disgust us; we fly from them and frequent restaurants and night clubs, or else we gather together in our basements, surrounded by rows of unlabeled ‘stuff’, and turn the lights down low; we are becoming demoralized.

Engineers and UX Designers, however, also fabricate the Tools of their Time. Everything, that is to say, except Houses and musty basements.

Meanwhile, there exists in Silicon Valley a great, unstated ‘national school of “Unappreciated Architecture”’, and there are, in every country, Architectural Schools of various kinds, out to demystify young minds and teach them of the dissimulation and obsequiousness of the toady. National schools in a Globalized World!

Our UX Designers are vigorous and virile, active and useful, balanced and working hard at their craft. Our Architects are worked to the bone, disillusioned, sometimes over (or under) employed, boastful and peevish, or often both. This is because there will soon be nothing more for them to do! *We continue to be staggered* by the costs of stadium extortion & Home Owners Associations (HOA’s), while also growing bored of erecting row after row of stick-built-on-podium ‘structures’. At the same time, we have got to wash!

Our UX Designers inherently provide for these things and clearly they will be our next ‘Builders’. There is coming a time soon when one merely will need to click or type a building idea onto a keyboard, and a machine or algorithm will build and/or do the rest; **we must be ready!**

Nevertheless there does exist this thing called ARCHITECTURE, an admirable thing, and (according to some theorists) the loveliest of all. A by-product of Knowledgeable Peoples, and a thing which in itself that when its achieved produces Living Towns as much as happy peoples.

The Living Towns are those that have Architecture, affordable as much as adaptable, include Nature as much as they do morality.

For Architecture can be found inside the Smartphone as much as it is 'Ta Prohm. How easily could it be 'at home' in our own Houses! For Houses & arrangement initialize a region, the region makes and gives birth to towns, cities, then back out to New Houses, a personality which takes to itself a soul, which can feel, suffer, question, wonder, ponder, Dream. How 'at home' Architecture could be in the Street and Town!

The diagnosis then is clear.

Our UX Designers produce Architecture, for they employ a logistical input & synthesis which derives from both Economic Laws & Gestaltian Principles, and their works give us the feeling of HARMONY. The UX Designer therefore has their own aesthetic, for they must, in making their considerations, qualify some of the terms of these equations; and it is here that taste intervenes.

Now, in handling the input & synthesis problems, most people regard it from a purely abstract point of view, and in such a state, their 'taste' must follow a sure and certain path.

Architects, emerging from their 'Schools', those hot-houses where flocks of birds & len's flares adorn every major rendering, who cultivate squeaky-clean images that never dare show the possible ravages of time, enter into the Towns in a type of 'Spirit o' the Snakeoil Salesperson', who might as well sell their tonic mixed w/ poison as much as their scheming.

People still understandably question Architects, as they reasonably can/should question Physicians. It is very necessary, of course, that Houses should hold together, add to our health, our wellbeing, to Nature & our very ability to Dream! It is very necessary to have recourse to the People, the Culture of Art! Art, according to Merriam Webster, is *the conscious use of skill and creative imagination, especially in the production of aesthetic objects*. Design (and corresponding compositions), according to graphic designer Robert L. Peters, is that which, "*creates culture; culture shapes values; values determine the future*". Where then may the two mesh, meld, mold or come together?

Now, to-day, it is the UX Designer whom sees, who intrinsically *knows* the best way to perceive, to link, to connect, to provide. Is it not true? Our diagnosis is that, to begin at the beginning, the UX Designer who proceeds by knowledge shows the way and holds another new truth. It

is that Architecture, which is a matter of plastic emotion, should in its own domain *BEGIN IN THE MIDDLE, AND SHOULD USE THOSE ELEMENTS WHICH ARE CAPABLE OF AFFECTING MORE - OUR SENSES - AND OF REWARDING THE DESIRE OF OUR INTER-CONNECTIVITY* as much as our eyes, and should dispense them in such a way that *THE SIGHT OF THEM AFFECTS US IMMEDIATELY*, by their intrinsic use or their applicability, their riot or their serenity, their indifference or their interest; these elements remain as plastic elements, forms which our thoughts consider, and which our mind can consider, can measure. These forms, elementary or subtle, tractable or brutal, work physiologically upon our senses (the app, a link, connection, layout, interface, destination, experience), and excite them. Being moved, we are able to get beyond the older, cruder sensations; certain relationships are thus born which work upon our perceptions and put us into a state of temporary satisfaction (in consonance with the laws of the universe which govern us and to which all our acts are subjected), in which man can employ fully gifts of memory, of analysis, of reasoning and of creation.

Architecture to-day is no longer conscious of the Big Picture.

Current Architects also work in “selective movements” or else discuss questions of structure in and out of season; their *real* clients, the general layperson/the Public, still think in terms of conventional appearance, and they reason on the foundations of mass appeal. Our external world has been enormously transformed in this outward appearance and in the use made by & of it, by reason of computers, handheld or not. We have gained a New Perspective and a New Social Life from it/them, but we have not yet adapted the House, our most intimate of intimacies, thereto!

Yet where then is *real* sustainability? (Where too is Nature?)

The time has therefore come to put forward the Problem of the House, of the street, & yes, of the entire town, & to deal with both the Architect and the UX engineer & designer. The beginning is out there, & has been thus far explained elsewhere. There is already a budget to be had, a site selected, rules of thumb for spanned distance and sustainability (also code) - we begin then in the Very Middle, & will our best to decipher so. For Architects we have/offer our “THREE ENCOURAGEMENTS”:

ORIENTATION; that which is the elements by which our senses perceive and can approach or move in or around a structure, with Nature.

TECHNONUTRIENTS (the fight against Obsolescence!): the concept that there does not need to be anymore actual *waste* – that one buildings by-products can be another systems new nutrients, technological or otherwise.

BRAND, which is the Generator of both the perception and interior moments, by which the whole is irrevocably fixed.

Then, still for the Architect, “ORGANIZING FRAMEWORKS (hierarchies)” showing by these several means by which Architecture achieves that tangible form which gives us such a grateful Perception of Order. We wished to set forth facts of greater value than those in many dissertations on the soul of stones. We have confined ourselves to the natural philosophy of the matter, back to things that can be known.

We have not forgotten the Dweller in the House, and/or the Crowd in the Town. We are well aware that a great part of the present Evil State of Architecture is due to market forces, to the people who gives the order, who makes their choice and alters it, and who then pay dearly for it later. For them we have written “Eyes Which See SO MUCH.” We are all acquainted with too many big businesspeople, bankers and merchants, who tell us: “Ah, but I am merely a fellow of affairs, I live entirely outside the art world; I am a Philistine, worried only of the Bottom Line.” We protest and tell them: *“All your energies are directed towards this magnificent end, which is the forging of the tools of an epoch, and which is creating throughout the whole world this accumulation of very beautiful things in which economic law reigns supreme, and sustainably organized linked systems are joined to daring and imagination. That is what you do; that, to be exact, is Beauty. You can join us!”*

One can see these same businesspeople, bankers and merchants, when in their own Homes, where everything seems to contradict their real existence - rooms too small, or a conglomeration of useless and disparate objects, and a sickening spirit reigning over so many shams by way of Milan, Paris, New York, Documenta, or even the annual CES in Vegas; styles of all sorts and the absurd bric-a-brac of true planned obsolescence. They seem sheepish and shriveled like tigers in a cage; it is very clear that they are happier at their offices or in remote work. So

instead we claim, in the name of the Earthship, of the Videowall, and for the Nomadic Tribes arising still now everywhere, the right to Health, Daring, Beauty; of Dreams and Dreaming! Of Nature entering in!

We shall be understood. These are self-evident truths. It is not foolishness to hasten toward such inclusion(s).

Finally, it will be a delight to talk of real ARCHITECTURE after so many decorated sheds, storage houses, retro-futurism, tract sprawl and sky-scrappers. For ARCHITECTURE is a thing of Art, a Phenomenon of the Emotions, lying outside questions of construction and beyond them, always needing to consider Nature. The purpose of construction is to make things hold together; of an Architecture to MOVE us, to ENCOURAGE us, let us Dream. Architectural emotion exists, rises significantly when the Work rings within us in tune with a universe whose laws we obey, recognize and respect. When certain Harmonies & Moments have been attained, the Work therein captures us. Architecture is a matter of “Harmonies,” layers, moments; it is “a Pure creation of the Spirit.”

To-day though, Digitization has outsped the other Arts. It is the first construct to have attained attunement with the Current Epoch. Modern Digitization has left the wall, the television, and the decorative screens behind, to enclose itself within a newly considered ‘frame’ of reference, well nourished, flourishing, filled with Facts, far removed from recourse, from distracting realism; it lends itself to meditation. For Art is no longer anecdotal, it has always been a good source of meditation; after the day’s work is done it is often good to sit, to lay, to meditate, to ponder.

* * *

I mean, of course, the vital change brought about by Digitalism and by later researches, and not the lamentable fall from grace which has for the last few years seized upon painters, distracted by the rise of algorithm creations or a lack of sales, and taken to task by critics as little instructed as sensitive.

On the one hand the General Masses look for a Decent and Healthy Dwelling (*never forget Flint!*), and this question is of Burning Importance.

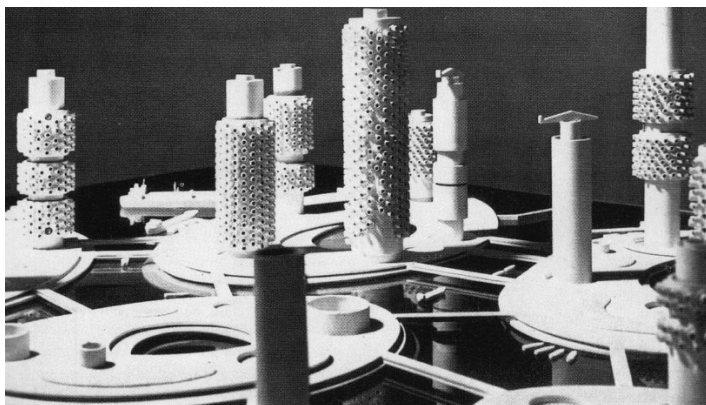
On the other hand the Person of Initiative, of action, of thought, the LEADER, demands a healthy Shelter for their meditations in a quiet and serene place; a Problem which is indispensable to the health of Everyday People.

For what is it to awaken in a completely silent place, or a truly dark room, in a world now so full of noise & constant light? What is it to disconnect, directly connect, the push and pull between the two – what can links to our ancestral roots do in a ‘modern’ world?? Of Natural considerations?

What help or hinderances does it do to a modern world.

(...better yet: what role can the Architect & Nature then still play?)

UX Designers, champions of the Art of To-day, it is YOU who have to bear so much mockery and who suffer so much indifference; let us purge our very Houses, take your help so that we may reconsider, reconstruct our entire Towns. Your works will then be able to take their place in the framework of Our Epoch and you will soon everywhere be admitted and understood. Tell yourselves that Architecture indeed has need of your attention. Do not forget the problem of Architecture, of Decent Design.



THE METABOLISM ARCHITECTURE MOVEMENT (Marine City, 1968). Even in the Digital Age, Architects can expand exponentially upon historical linkage, connection & expansion ideas (Image via Kiyonori Kikutake)



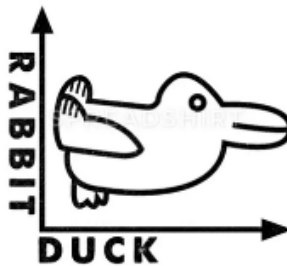
HISTORICAL ORIENTATION WITH VIVIDLY FRAMED VIEWS, FUSHIMI INARI SHRINE, KYOTO (711ad – Torii Gates added in mid-1600's). Using several direct methods of orientation & considered approach or movement within the composition can work just fine. (Image via JapanGuide.org)

Three Encouragements to Architects

I.

---FIRST ENCOURAGEMENT:

Orientation (Navigation?)---



You decide. (Source: Michael Friendly)

Our brains are constructed to see patterns.

Primary networks & organization(s) are beautiful because they can be clearly understood.

Architects to-day no longer achieve (let alone decipher) these simple orientations & overlaps.

Working by astute wayfinding techniques, UX designers help to sift & navigate through the multitude of information that barrages us each & every day, satisfying our Eyes through easy interfaces, and our minds through deep interlinked connections - their work is on the direct line of Good Art, of applicable practice.



*AUGMENTED REALITY OVERLAYS. Navigating a Contemporary City continues to be greatly assisted at each turn by technology: where will it (& we??) go next?
(Source: Dice.com)*



CURRENT NAVIGATION OPTIONS/SELECTIONS. (Source: Rik Paul)



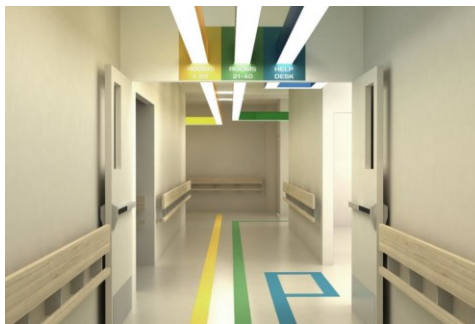
NEAR-FUTURE NAVIGATION (& WANDERING!) POSSIBILITIES. Forthcoming UX & AR navigational overlays & connections will likely blur what it means to experience or wander the future metropolitan environment. (Source: Techcrunch.com)

ARCHITECTURE has everything & nothing to do with the various “styles”: the seasonal fashions of Louis Vuitton, Apple, Bugatti, or even the Bolshoi Theatre are to Architecture what a feather is to a woman’s head; it is sometimes pretty, sometimes instructive (though not always).

Architecture has graver ends; capable of the sublime, it suppresses its most brutal instincts by its own objectivity - it calls into play the highest faculties by its very abstraction, of connections and overlaps (or of lack thereof). Architectural Abstraction has this about it which is magnificently peculiar to itself, that while it is rooted in hard fact, it spiritualizes it, because the naked fact is nothing more than the materialization of a possible Idea; the foretelling of a BRAND. The naked fact it is a medium for ideas only by reason of the “order” that is applied to it. The emotions that Architecture arouses in us spring from physical conditions which are ineluctable, irrefutable and to-day are clearly forgotten.

Orientation and planned obsolescence (or lack thereof) are the elements by which contemporary Architecture manifests itself.

Orientation (and possible obsolescence, planned or otherwise) are determined by the Brand. The Brand is the Generator; so much the worse for those who lack imagination!



FORMER ‘MANUAL STYLE’ HOSPITAL NAVIGATION: An often confusing mass of color coded overlays, requiring constant updates in ever changing environments. (Source: Website of Gregory Schmidt, MD)

FIRST ENCOURAGEMENT: ORIENTATION

All lands now are artificial homelands – we remain still in the midst of truly artificial creations, artificial networks, even artificially constructed materials, all alongside Natural Flows & domains. Only at some point of overlap does it become real (to us), or perhaps a bit of history(?).

En medias reis – how we ever ponder and question Memory.

As such, Architecture remains the masterly, magnificent play of perceived linkages & masses brought together in light, by orientation, though experience, within these artificial creations, all at various intervals. Our Eyes are made to see forms in light, *across time*; our feet & bodies to walk and navigate through total space; our ears and memory to hear of the stories that came before, and consider how to add or subtract from each of them. Light and shade reveal these forms throughout the entirety of a day, wayfinding, signages, and other peoples experiences/recommendations adding additional layers also; the image of these is distinct and as tangible upon a bright screen brought before us, as it is in our journals or notebooks or vlogs, without ambiguity.

It is for that reason that these are *beautiful moments, the most beautiful moments*. Everybody is agreed as to that; the child, the graffiti artist and even the metaphysician - it is of the very nature of the plastic arts.

How then can we approach, wander, consider, integrate them (or attempt to bend or even break the rules, current or otherwise)? Add Nature in?

Not just for the Architect or the Artist, or for people who see at 1.68m heights only, but spaces for the young, the tall, those drugged out or lost; those visiting or returning an area for the hundredth time, those etc etc...

...& what of Future Visitors, that may arrive via video, drone, or jetpack?

Modern Architecture is not, fundamentally, based on approach, layers, or sometimes even interconnectivity. Only within the Computer now is there an expression of a Simple Form, with that of a complex geometry or inclusion being of the second order (intersecting connections, etc). It is for that reason that Parametric Architecture is not very beautiful, & that we search in it for compensations of a subjective kind that are



CONTEMPORARY (FORTHCOMING?) HOSPITAL NAVIGATION
(Source: Drewlow, Dappen, & Lehmann AR Thesis)

outside plastic art. Polygonal Architecture interests us as an ingenious solution of a Difficult Problem, certainly, but a Problem of which the postulates have been Badly Stated, because they do not proceed from the great Primary Connections, only forms. *Blob-itecture is not only just a plastic work; it is a drama; a fight seemingly against the force of gravity, or of the Eye, which is a sensation only of a sentimental nature.*

Angkor Wat, Machu Picchu, Chaco Culture Historical Park, Metropol Parasol (Seville), Petra, the Gates of Samarkand, the Boulevards of Haussmann, the Pantheon, the Pont du Gard, Familia Sagrada, the Mosques of Istanbul [the Piazza dei Miracoli, the Cupolas of Brunelleschi and of Michael Angelo, the Pont-Royal, the Forbidden City/Summer Palace, the Taj Mahal (and yes the Parthenon) — all these belong to Architecture.

The Radwaniyah Palace, the Ryugyong Hotel, Apple Park (*Cupertino, CA*), Dvoretz Putina, the Experience Music Project and the Dallas Cowboys Stadium do not belong to Architecture.

The *Architects* of to-day, lost in the overabundance of information & sensory overload piled on top of sterile backwaters of their plans, their renderings, their pilasters & their polygonal roofs, have yet to acquire the conception of Layered Effect that can both impress & last over time. They were never taught that at the Schools, for their teachers likely were overworked, underpaid, (& sometimes they never left academia also).

...how they fight each other to the death for fifteen minuets beneath the bored oligarch's crusty eye.

Not in pursuit of an Architectural idea, but simply guided by the results of connection alongside calculation (derived from the principles which govern successful market forces) the UX ENGINEERS of to-day make use of such navigatory elements and, by co-ordinating them in accordance with the rules, provoke in us Architectural emotions.

Thus we have the American websites and open source platforms, operating systems and even recycling centers as the magnificent FIRST FRUITS of the New Age. Meanwhile, KOREAN/TAIWANESE COMPUTER ENGINEERS and even SOUND TECHNICIANS OVERWHELM WITH THEIR SYNCOPATED RHYTHMS, THEIR INGENIOUS LAYERS CAST DILIGENTLY BESIDE OUR LANGUISHING ARCHITECTURE!



*AUGMENTED REALITY BECOMING COMMONPLACE.
(Image: Nintendo)*



INTEGRAL/INTEGRATED CONTEMPORARY GREEN ROOF PROPOSAL FOR THE RECONSTRUCTION OF NOTRE DAME. Possible obsolescence...or continuing influence? (Image: Vincent Callebaut Architectures)

Three Encouragements to Architects

II.

---SECOND ENCOURAGEMENT:
Technonutrients---

A Product is destined for the landfill, unless it is planned not to.

Architects to-day are afraid of the application & the facilitation of TRUE Upcycling.

The Great Problems of modern construction must have practical, collaborative solution.

Forced to work in accordance with the strict needs of exactly determined (and sometimes completely indeterminable) conditions, UX Designers make use of accumulating information and organizing experience in relation to process/processes, so that time is saved, where nothing is wasted. They create limpid and moving plastic moments, verifiable and comparable over time.

They have learned to understand the value of systems longevity.



THE EDEN PROJECT, CORNWALL, UK (2004). (Image via Arup)

ARCHITECTURE has nothing (& everything) to do w/ various styles.

The “styles” of Louis XIV-XVI or even Brutalism, are to Architecture what a feather is on a woman’s hat; it is sometimes pretty, though not always, and sometimes could be philosophically or culturally more.

(Sometimes though, styles do [or don’t] go out of fashion for a reason...)

SECOND ENCOURAGEMENT: TECHNONUTRIENTS

Styles change, but a strong desire exists for what is unique, difficult to do, or else that which we cannot easily achieve (there is also substantial profit incentives in ‘getting it right on the fifth or sixth try...or sumthin’...)

Where once the machine precision of joins & materials was the desire of Our Craft (because society had not yet created the tools &/or processes to shape repetitive perfection), now the opposite is true, for a while at least – we now seek structures that are (or appear) hand crafted, as sleek machine precision has now become cost effective easily achievable.

...at least for now, till the next incredible achievement thus comes along.



THE EDEN PROJECT, INTERIOR (2004). (Image via Phil&Garth.com)

Like the hat on the head, we have to train our Eyes and Memory to see across generational aspirations, divides, goals, pasts, presents & even futurescapes, to focus on Real Import.

How foolish will our Plans seem in the near future, if not well applied?

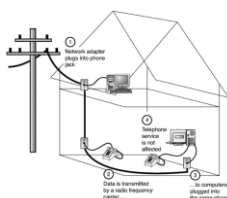
For architecture is the masterly, magnificent play of masses brought together in light, played out over time; it is the task of the Architect to vitalize the longevity by which to clothe the masses, but in such a way that its USES might not become fully obsolete, eating up valuable time & material & absorbing it only to their own temporary advantage (or else the initial bottom line): that is the sad story of our present-day work.



Photo: Chris Windsor / Getty Images



IPHONE (Image: Apple, Inc.)



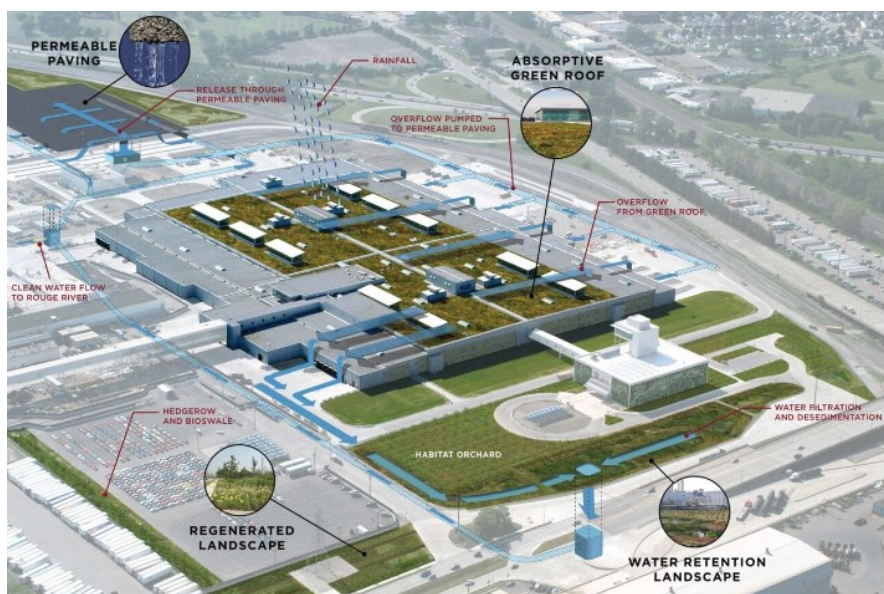
Source: HomePNA Alliance



APP PLANNING. (Source: Ergomania UX)

To leave a House alone is to leave it to rot, but on the other hand, to interject it with Layers and a Variety of Spaces & Systems which are often *beyond* utilitarian is to force one to discover in this unavoidable dividing up of Use vs Need. In other words, an Architectural Structure can (and perhaps *should*) be a House, a Temple, a Factory, or other linkage points *connected across time*. The Networks of the Temple or the Factory are in most cases more than a wall with holes for modems and wires and windows; these holes are often just a distraction of/in form, unless they be made an accentuation of *Networked Form* with a Purpose. For the essentials of long-living Architecture lie in networks, growth, objectivity

and reuse, on a basis outside pure geometry. But the thought of TRUE Upcycling terrifies the Architects of to-day. Architects, to-day, do not dare to construct an updated Lingotto Factory or a Hyperloop or even a simple Smart Road; they instead construct a Mercer Street like in Seattle.



RIVER ROUGE TRUCK PLANT, FORD (2004). Readaptation of a historic (& heavily polluted) factory complex. (Photo: Xero Flor. &: William McDonough)

Let us base our present observations on the pretense of Actual Needs: what we *need* is Towns laid out in a useful manner whose general organization shall be noble (town planning), that shall be built (or even *overbuilt*) to adapt over time. We have need of streets in which orderliness, suitable to the *necessities* of Dwellings can also be the application of the Spirit of Upcycling and digitized organization; the Grandeur of the Idea, the Serenity of the Whole Effect that can invigorate the Spirit, and bring with them the charm that a happy outset can provide, can truly give.

We also have need of things that can plug in to existing systems, or be ready to bend each of them towards the unexpected.



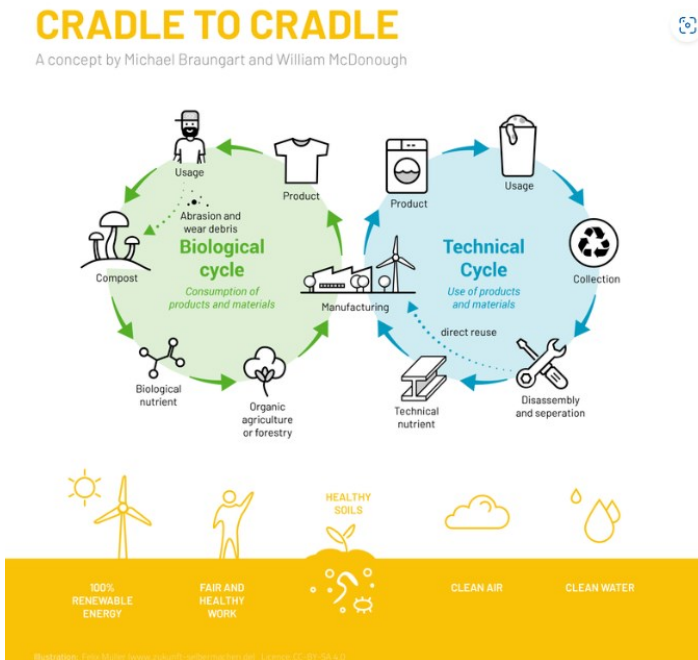
ADAPTIVE & EXPANDABLE BUILDINGS IN THE MIDWEST (2007 & 2017). Planned readaptation of existing buildings, to accommodate new networks & growth. (Image via Architecture Chicago Plus and MichiganBuildingTrades.org)

To model the plain connection of a primary and simple network is to automatically bring into play a rivalry with the Whole itself: here you have a Contradiction of Intention, like the Boulevard Mercer (in Seattle), which would have made a great shopping district today, if adequately considered or attempted in the even recent past (it wasn't though.).

To expand upon the model of adaptability (which is in itself complicated and has been brought into harmony, especially across time) is to modulate & still remain within the whole of a composition: a rare Problem indeed — see the National Mall in Washington DC for examples of success.

THE Problem of Our Age, and of Contemporary Aesthetics, is at its own basis a 'Triviality over Time': everything right now tends to focus on the restoration of simple masses first before crafting overall longevity: streets, factories, the large stores, all the Problems which will present themselves later under a nature-integrated forms, & under general aspects that no other Age has ever known, (meaning to initialize a sale),

continues to be to sell sell sell. Meanwhile, the Schools have taught us to focus on crafted surfaces with pitted holes, in accordance with the ‘necessities’ of their supposed ‘Destined Use’ (rather than focus on internalized processes, or power generation or storage, or any conception of *true* Upcycling or else real connections). But this simple, non-connected ‘geometry’ is a Source of Terror to modern architects; where are the intricate, intimate connections? Where is the *TRUE* Upcycling? What is the destiny for *real* product use, & application (especially over time)?



CONCEPTION OF TECHNONUTRIENTS (2002). True Readaptation and Upcycling (Image: William McDonough)

Not in pursuit of an Architectural Idea, but simply guided by the necessities of an Imperative Demand, the tendency of the UX Designers of to-day is towards generating & accentuating organizational systems over time; they show us the way & create plasticized facts, clear & limpid, giving rest to our Eyes & to the mind; the pleasure of Balanced Connections.

Such are the opportunities of Generative Algorithms, the reassuring First Fruits of the New Age.

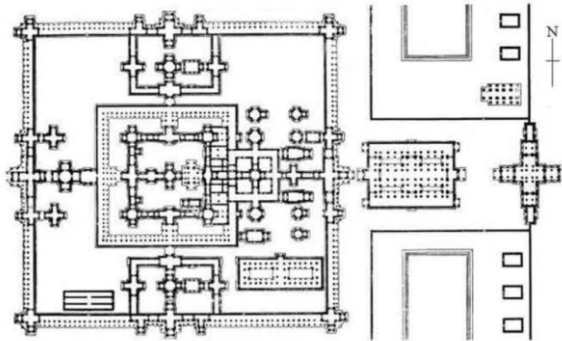
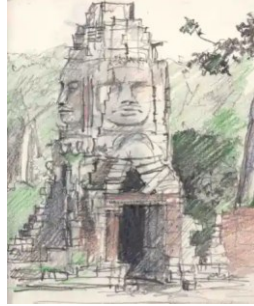
The UX Designer of to-day find themselves in accord with the principles that Bramante and Raphael had applied long ago.

Let us listen then to the counsels of UX Designers. But let us too beware of Architects who plan only for eventual Obsolescence.

For proof:



AMAGER BAKKE 'PLANT' (2019), COPENHAGEN (Source: hufon + crow)



TA PROHM COMPLEX, FLOOR PLAN & SKETCHES. A view of the Ta Prohm, and the statue of the Prajnaparamita central tower. It should not be forgotten that the site of Ta Prohm is fairly flat, with small but considerable variations in levels which have been used to furnish imposing bases or plinths to the buildings. The whole thing being square, provides richly varied views of a subtle kind; the different masses of the buildings intertwined with vegetation, being symmetrically arranged, create an intense rhythm. The whole composition is massive, elastic, living, terribly sharp and keen and utterly dominating. (Temple floor plan courtesy of Maurice Glaize)

Three Encouragements to Architects

III.

---Third Encouragement:
BRAND---

The Brand is the Generator.

Without a Brand, you have lack of a start, of orientation; of order and willfulness.

The Brand holds in itself the essence of organization, the opening of sensations.

The Great Problems of to-morrow continue to be dictated by collective necessities, putting the question of “Brand” in a New Form.

Modern Life demands, and is waiting for, a new kind of Brand, both for the House, the City, and for the Region writ large – of Nature to once more be considered, to enter in.

*“Great buildings are often the result of a single – and sometimes simple – idea.”
-Witold Rybczynski (How Architecture Works, 2013)*

ARCHITECTURE has almost everything (and nothing) to do with “styles” – that which does not get built seemingly does not exist.

It brings into play the highest faculties by its very abstraction; of considered integration, general dialogue. Architectural abstraction has the distinctive and magnificent quality that, while being rooted in hard fact(s), it spiritualizes them; it expands upon what is seen & given, takes & expands upon the Natural World & flows around, offers a critique one way or another. The naked fact is it is a Medium for an Idea only by reason of the “order” that is applied to it - we go in search of that Order!

Orientation & shaped/considered Perspective are one of the elements by which Architecture manifests itself; Orientation & Initialized Perspectives are determined by the Brand.

The Brand is the Generator, ready, waiting; so much the worse for those who lack imagination!

THIRD ENCOURAGEMENT: BRAND

The Brand is the Generator.

For we build in a world that already exists, with clear rules & many versions of attempted distractions or mis-directions. The Eye of the Spectator moves through a Site composed of lanes and buildings, stuck between (or removed from) its site, from vegetation. It receives the

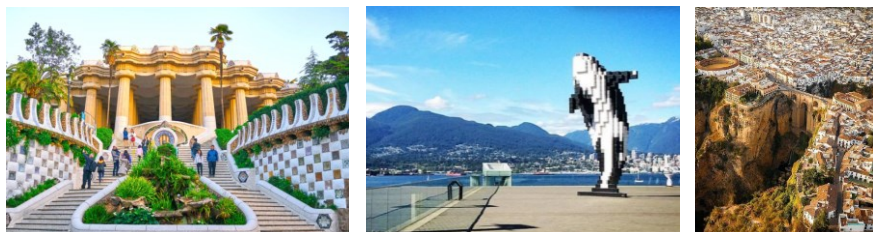


TYPE OF TEMPLES. The towers make a particular rhythm in space. (Image via EarthTrekks & UPenn.com)

impact of the perceived masses which rise & fall around it, the wayfinding systems that intertwine & overlap, link & bind them over time. If these stimuli are of a Formal Kind and have not been spoilt by unseemly variations, if the disposition of their grouping expresses a clean rhythm & not an incoherent agglomeration, if the relationship of perceived mass to orientation of/to space is in just proportion over time, then Eye transmits to the Brain co-ordinated sensations, & the mind derives from these satisfactions of a High Order: this is a type of Architecture.

For the Eye observes, in either an illusion or a forced perspective, the multiple surfaces of walls and vaults, signs of a space, time; the depths determine the large spaces; the colors that display their own flavors; the shapes and the patterns around adjust themselves in accordance with a comprehensible reason, structure & force the same. The whole ensemble rises along whatever linkages have been superscribed and developed in accordance with the Rules of and its base, and is developed in accordance with a Rule which is written on the very foundation of the Brand: noble forms, a variety of layers or considerations - the unity of connecting principles.

A profound Projection of Harmony: this too is a type of Architecture.



PART-TO-WHOLE, TO REGION. The Brand influences the whole structure: the geometrical laws on which it is based and their various modulations are developed in every part of the building after the intended effect. (Image via the Gaudi Foundation/Hotels.com, the Author, and Rhonda Tourism website)

The Brand though is the Basis. Without the Brand there can be neither grandeur of aim and expression, planned rhythm nor mass, nor overall coherence; of things to selectively add to or else remove to/from. Without Brand we have the sensation, so insupportable to humanity, of shapelessness, of poverty, of disorder, of lack of or incomplete complete willfulness – we do not know when we are in something, or when we are without.

For a Brand demands the most active imagination, and commitment. It calls for the most severe discipline also. The Brand is what determines everything; it is the Decisive Moment, a highly considered selection. A Brand can be a singular thing to be drawn, like the pop-star Madonna's face, or it can remain as austere abstraction; an algebraization or a dry-looking thing.

It can also be quickly replaced or destroyed.

For the work of the Organizer remains none the less one of the highest activities of the Human Spirit, of the human mind.



SUMMER PALACE, BEIJING (1750s): The Brand is organized in accordance with the Central Axis of the main entrance, and the commanding view from both water & up the hill: the Wanshou Shan Zhongjie & Changlang, pylons, the courtyard & peristyle, the sanctuary all combine for one function. (Image via ChinaToday.com)

Networked Arrangement too is an appreciable rhythm which impacts everyone, & is witnessable at every moment throughout the day.

For the Brand bears within itself a primary and pre-determined arrangement, rhythm, flows, shifts, ebbs: the work is developed in extent and height according to the prescriptions of plans, motifs, integrated symbols, Brand; layers with results which can range from the simplest to the most complex, all coming within the same considered Laws. Unity of Law is the 'Law of a Good Brand': a Simple Law is capable of infinite modulation.

But what to make of seemingly disparate parts of a place, in an attempt of an Organized or Perceptive 'Brand of the Whole'?

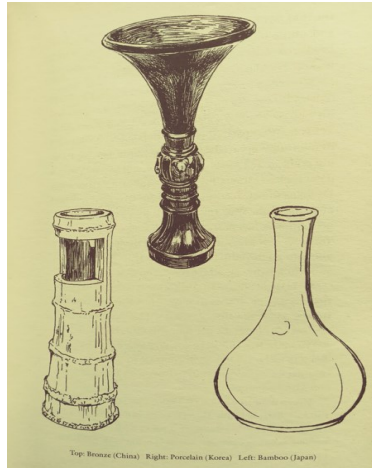
(How then too can Nature be considered, enter in?)

Consider the Japanese ordering system, Shin-Gyo-So, an organization framework that originated from calligraphy & vase organization which aims to link disparate parts through highly considered Arrangement.

Shin-Gyo-So is an equation; Shin=formal (i.e. black-tie gala, [*museums; holy sites, other iconic locales*]); Gyo=semi-formal (smart-casual attire; [*general city-scapes or neighborhoods*]); So=the informal (being similar to wearing jeans or shorts with a t-shirt; [*a typical Standard House?*])). It is a subtle but powerful system, yet it can and will likely create many different reactions in individuals despite the aim of unity of the system, as it seeks to create its own unique state of equilibrium from diversity - such are the risks inherit to Ordering Systems! With Shin-Gyo-So we can get the astonishing diversity found in such overlaps or considerations; a diversity which is the result of specific, delineated Architectural Principle & Organization, & not of the play of mere decoration.

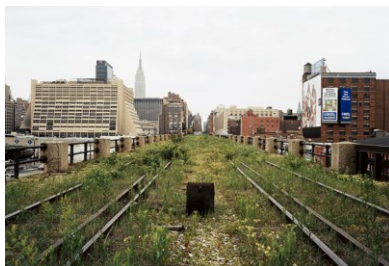
For nothing in this Organization Construct can be added to or taken away (nature included?) without impacting the Whole; yet is only one of an infinite series of considerations & possibilities.

For the overall Brand carries within itself the very essence of initialized sensation, of potentialized organization, of which Shin-Gyo-So is just one exemplar.



SHIN-GYO-SO. Organizing framework via hierarchies and arrangements (Source via Alex Kerr, Another Kyoto)

But the sense of the Brand has only been expanded upon in last hundred years (re: see Disneyland, Puy du Fou, Burning Man, Tivoli Gardens, Futuroscope, FerrariWorld Dubai, the entire cityscapes of Las Vegas & Macau, etc). The great Problems of To-morrow, dictated by collective necessities, based upon statistics & realized by mathematical calculation or algorithmic precision, have once more revived the Problem of the Brand: how do we continue get people to visit, orient them once there, move them around, or else encourage them to stay (or return)? When once the indispensable breadth of vision which *must* be brought to over town planning has been realized, we shall enter upon a period that no Epoch has yet known. Towns can be conceived & planned throughout their entire extent in same way as were planned the Temples of the East, the National Mall in Washington DC or Curitiba (*Brazil*) were laid out.

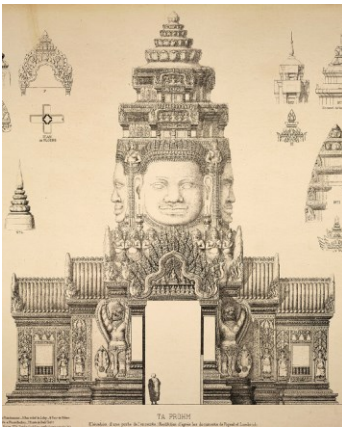


THE HIGHLINE, NYC (Field Operations, Diller Scofidio + Renfro & Piet Oudolf 2009). Making the old new again (Photo via TheHighLine.org & Joel Sternfeld)



GRENADA'S ALHAMBRA & THE CHICAGO BEAN (mid-14th Century+ & 2006). Brand built layers (some added over hundreds of years), celebrating Nature alongside existing masonry (Source: Britannica & ChooseChicago.com)

The technical equipment of this Epoch though — the technique of Digitization & Algorithms — are ready to carry out this task.



TA PROHM. Where once a muted copy of the adjacent Angkor Wat complex stood as one cog within an ever expanding & evolving programme, now a wholly unique and exquisite Shizen-style combination has emerged WITH Nature! One Fixed Brand governing the units employed gives, in every quarter of the complex, the same choice of Essential Masses and determines the intervening spaces to be watered or resupported or saved in accordance with practical necessities and the biddings of a poetical sense peculiar to the project. (Image via Malay Mandal & Rhys Eggleton)



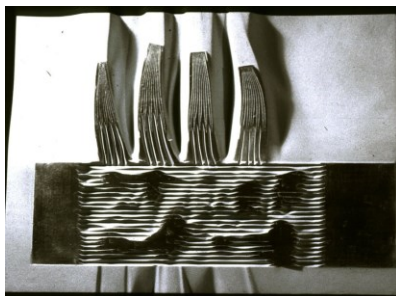
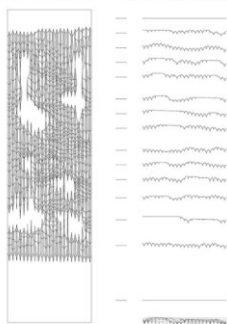
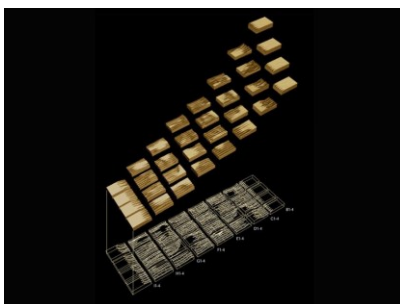
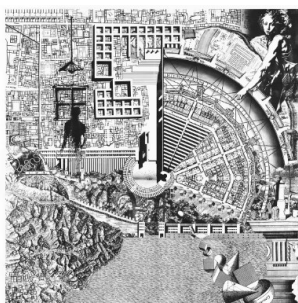
UXMAL CITY, YUCATAN, MEXICO (Mayan Empire, 850s). Religious Branding that was once engulfed mightily by nature (Photo courtesy of Alicia McDermott)



SPORTS BRANDING. Few organizations do All-Encompassing-Branding better than modern colleges and sports teams. (Source: UTEP Athletics)

In the seminal work 'The Atlas of Novel Tectonics (2006)', Jesse Riser & Nanako Umemoto expanded upon work initialized by Aldo Rossi, planning their 'systems quarters' around a parts-to-whole/ variations-in-a-system approach (applied first to buildings, before eventually entire cityscapes). Theirs is an attempt at an ordered scheme & plastic solutions.

One Fixed Rule governing the employed units in every quarter of the Town, is the same choice of essential masses & parts, determining intervening spaces in accordance w/ practical necessities, & the poetical sense of biddings peculiar to the Architect. Though we may reserve our judgment as to the relationship of the various zones of a Shizen-gokochi City Style arrangement, one experiences here the beneficent results of order combined with nature: that of true biophilia. Where Order Integrated with Nature reigns, well-being begins. By the happy coincidence of a system of this natural inclusion within the various plots, even artisan residential quarters take on a high Architectural Significance.



THE ARCHITECTURE OF THE CITY. Organizing framework via undulations in a system (Source via Aldo Rossi & RUR)

Such is the result of the/their Brand.

In the present state of marking time (for modern town planning is not yet fully born), the most noble ‘quarters’ of our towns are inevitably the capitalistic ones, where the basis of grandeur & style — namely, Orientation — results from the Problem itself. The Brand back then remains an overwhelming feature, & is still accurate to-day. True, an admirable Order reigns in the interior of markets and workshops, has dictated the structure of machines & governs their movements, & conditions each gesture of a gang of workmen; but Blandness infects their surroundings, & incoherence runs riot when the Rules and Squares only dictated the placing of the buildings, spreading them about in a crazy, costly & foolishly considered way. It would have been enough if there had been only a Brand. And one day we shall have a Brand for Our Needs. The extent of utter hardship will bring us to this.



BRAND EXPANDING INTO ARCHITECTURE (OR VISE-VERSA?) (BCJ ARCHITECTS, 2006). An Apple Store converted an empty NYC plaza into bustling epicenter, mimicking their consoles' zest. (Images via Jorge Lascar & Apple Inc.)

For one day recently, Ma Yansong created the phrase: “Shanshui City.” A glittering epithet which continued to arouse the Poet within us. A term which struck the Note of the Moment because the fact itself is imminent!



SHIGERU BAN. A lifetime of Branding, enacted on a variety of scales, small on up (go?) (source: Architects' website).



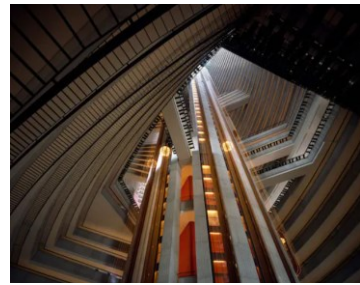
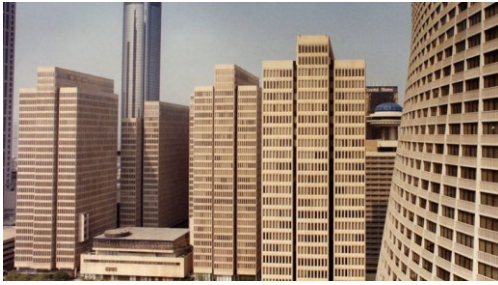
HABITAT 67, MONTREAL. In his remarkable studies on Manufactured Housing, Moshe Safdie reinvigorated certain possibilities of social development, not yet fully brought to pass, which would permit methods of normal expansion of hyper-dense Towns. He encouraged the public to have complete control of all building ground level sites, a Unit for each Family above: overall, only one half of the area would be occupied by buildings, the other half being for public use and planted with trees - hedges and fences would not be allowed. In this way the town could be traversed in every direction, quite independently of the streets, which there would be no need for a pedestrian to use. The town would really be like a great stacked park. (source: Architects' website).



1000 TREES, SHANGHAI, CHINA (2022). Starting from singular motif that then expands (seemingly) upward & outward, at all angles almost exponentially, this mixed-use shopping center uses a refined (if pixilated) approach to Natural Inclusion, all along a bustling riverside (Image via Heatherwick Associates website)



YIPIANWACHAN COPPER TEMPLE & TAIMU MOUNTAIN NATIONAL PARK, FUJIAN, CHINA (MING DYNASTY). An iconic shrine built into a mountainside, scenic lakeside walkways, & paths snaking through wind-smoothed crags create an all-encompassing experience. (Images via Mini.News.com & PeoplesDaily.com)



PEACHTREE CENTER, ATLANTA (1960s-1980s). John Portman's iconic but highly segregated 'city-within-a-city' post-modern towers quickly reiterated the importance of well-planned population distribution within urban environments, and the potency of applicable Brands in and throughout metropolitan landscapes. (Photo via Atlanta Constitution Journal & Jaime Ardiles-Arce)

Almost unknown to us, the “Great City” is engendering its Brand – how then can it continue to change or shift or morph over time? How can Nature enter in? This plan may well be a gigantic affair, since the Great Cities are a rising tide. It is time though that we should repudiate the existing energy wastes of our Towns, in which the Consumption of Buildings grows greater, all interlaced by concrete canyons full of noise, petrol fumes, dust, the perception of crime, & where on each storey the windows are still often fully sealed away from this excitable confusion. Where in them can we reconnect to true diurnal experiences, or total lack of noise – the foundations of what originally made us human?

Where too can we plug in MORE (or at least consider unplugging totally, for a short while, altogether)?

The Great Towns have become far better at accommodation due to better urban planning, and are being arranged to meet an entire new range of ‘modern business’.

Take for example the London Plan of 2004. Created in response to that City’s forthcoming Olympic planning and to “accommodate London’s growth within its boundaries without encroaching on open spaces”, it placed focus on a *transit oriented development*, as well as public give-back spaces. Taking cues from Jane Jacob’s seminal works (and with input from major contemporary urban planning figures like Tony Travers, Jan Gehl, Ed Glaeser, and Robert Cervero), the London Plan helped kickstart ‘nodes’ at key transit overlaps that already existed within the city and were perceived as being under used, giving greater provisions for

increased height or density based on developers community giveback, or other investment. A whose-who of worldwide Starchitects then followed, who contributed numerous buildings at several of these



SKYSCRAPER NODES OF LONDON: Vertical 'nodes' of prospective 21st Century London skyscrapers(Images courtesy of Google)



TARGET NODES & ZONES: London Plan of 2012 (Images courtesy of Google& London City Council)

sites to considerable fanfare; major successes include the redevelopment 'nodes' of the South Bank, Paddington Basin & Kings Cross Station.

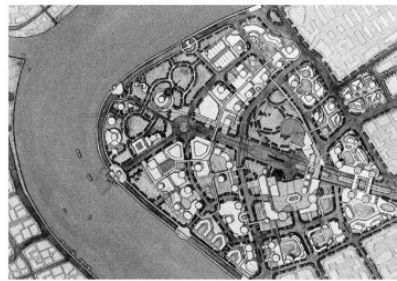
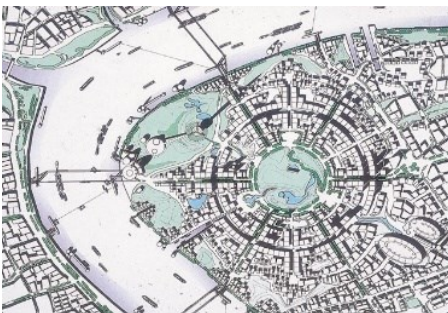
(Can Shin-Gyo-So or other Natural Hierarchy Systems be considered at transit linkages overlaps, buildings, or parkscares in this schema?)



ROGERS & PARTNERS PLAN FOR PUDONG NEW AREA, SHANGHAI, 1993. Richard Rogers rigid, semi-postmodernist approach to a new city plan for the Pudong New Area looked nifty in conception (and certainly would have placed great focus on TOD), but the 'Brand' eventually enacted in that area followed the pattern set by the Oriental Pearl Tower (1994) of iconic glitzy structures, surrounded by greater green space. (Image via Richard Rogers)

This stands in fairly stark contrast to Richard Rogers 1993 Plan for Shanghai, in which the controlled development of one of the world's largest rapidly growing metropolises was sought for open farmland, directly across the river from the city's historic downtown. Rogers rigid, semi-modernist approach to a new city plan for the Pudong New Area looked nifty in conception (& certainly would have placed great focus on TOD), but the 'Brand' eventually enacted in that area followed a similar pattern first set by the Oriental Pearl Tower (1994) developed several years before; that of an iconic glitzy structures in a field, surrounded by tree-lined boulevards. Each of the several major towers later enacted may inadvertently have partaken of Shin-Gyo-So concepts, but the initial & established 'Brand of the Area' could not be overcome or outdone.

Regardless, Nature now enters further into such spaces than prior plans & planning ever considered or attempted.



PLAN FOR PUDONG NEW AREA, SHANGHAI (1993 & 2010). Suggested vs what was actually built. (Images via Richard Rogers & Gensler)

As demonstrated in each of the above Plans, if we take as our basis the vital constructional event which the BRAND has proved to be, it will be sufficient to bring together at certain Points (perhaps relatively distant) of the Great Density of our Modern Populations, and to build at these points enormous constructions balanced against their possible density and impact on the surrounding nearby environs. Digital traffic studies and timing systems now allow this audacity, and lend themselves in particular to a certain type of development of population access in new ways. Digitization has also allowed for facades by means of which all the windows have the ability for resource mining, or operability, in addition to advertising, and to an uninterrupted view: in this way, in the future, inside courts and “wells” will no longer exist simply for extra daytime lumen gain. Starting from the first morning sun you will have full solar capture.

In these organization systems (which shelter the Citizenry within densely packed quarters and even bicycling/jogging friendly streets) all the necessary services, following the admirable practice in the world, will be assembled, bringing efficiency and economy of time and effort, and as a natural result the peace of mind which is so necessary. These ‘tower nodes’, rising up at great distances from one another, give by reason of their location the same accommodation that has up till now been spread out over a superficial area; they will leave open the opportunity for enormous balanced spaces in which would run, well away from them, the noisy arterial roads, and multiple transportation options which becomes increasingly rapid. At the foot of the towers now stretches well considered & ordered public spaces: nature integrated with the whole scene. The setting out of the towers would form naturally inspired or linked avenues; there indeed is an Architecture Worthy of Our Time.

Ma Yansong explored this principle even further in his Zendai Himalayas Center in Nanjing (2018), which expands off the Architect’s principal of the ‘Shanshui City concept’, seeking “to restore the spiritual harmony between humanity and nature.” This is attempted via a mixed series of structures, green roofed buildings, and artificial hills, seeking to give ‘place’ in an area awash with ‘modern mass housing blocks’, and a site immediately beside a major highway.



ZENDAI HIMALAYAS CENTER, NANJING, CHINA (Ma Yansong, 2018).
Reconsidering the 'Towers in a Park' methodology. (Image via Architects Website)

He allowed himself to be interviewed by a reporter of the Italian magazine “Abitare” (as well as former interviews for the Venice Biennale) and to be so far carried away as to swell out his conception beyond its initial limits. In this way he threw a veil of thrilling futurism over what was a Sound Idea. The reporter noted that enormous bridges would link each tower to the next; for what purpose? The arteries for traffic would be placed far away from the integrated mix-use housing units of this project; and the inhabitants, free to disport themselves in the parks among trees planted in ordered patterns, or on the grass or in the places of amusement, would have incredible encouragements & desire to take their exercise on giddy bridges, with lots to do when they got there! The reporter would have it also that the ‘Town’ would be raised on innumerable piles of reinforced concrete carrying the streets at a height of 20 feet (2 storeys if you please!) and linking the Towers one to another. These piles would leave an immense space underneath the ‘Town’ in which would be placed the gas and water mains and the sewers, the viscera of the city. Yansong had set out his plan, and the idea could not be carried further without this Brand.

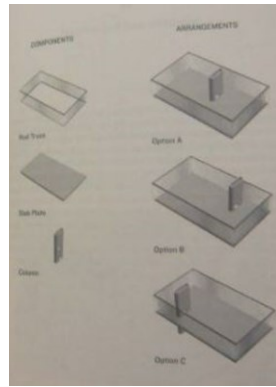
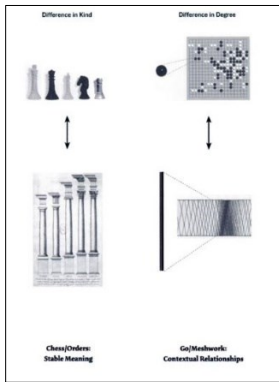
*(Yet to what extent can, should ‘purity’
 be part of the discussion?)*

I myself (alongside other Architects, I may add) put forward the idea that many structures that the ‘purists’ have put up around the world (including many Mies & even Z.Hadid & Associates) structures that often run into the limits of building practicalities; of costs associated with attempting a perceived unibody, or else a supposed ‘self-supporting’ structure(s) initialized & executable only on the drafting table. The apparent ‘structure’ on both the Seagram Buildings & Eli and Edythe Broad Art Museum is their grids, which are intended to serve as visual foundations for the project, as much as the supposed totality of ‘self-support’. The *actual* support structure of the buildings is hidden somewhere in between, sacrificing the Purity of Effect of the Brand for cost. Instead of burying the totality of the structure (a labour of Sisyphus), discussions have continued to arise as to Purity vs Effect, & methodologies for buildings seeking to express true support – the debate rages on.



FORMS BUILT ON ‘LIES’?? (Mies van Der Rohe, 1958 & Z.Hadid & Assoc, 2012). Sacrificing purity for Effect of Brand, as much as cost (Photo: Ken Ohyama & Lauren Grieco, Designboom.com, Karen Cilento, ArchDaily)

Going back to Riser + Umemoto for a moment: they also lay out an opinion, (inspired by Also Rossi), of a ‘parts-to-whole’ system, where a shift of even a single component has an impact on the Whole Composition of a Work. This is a *type* of Brand that can apply at a S, M, & L scale, and was a strategy similarly utilized on OMA’s CCTV Tower (2012), where the exterior support structures were layered at necessary joins & overlaps in critical moment forces, & gives reasoning to placement of each specific piece. It also gives reasoning to the Totality of a Structure, and that no component could be sacrificed without compromising the Totality of the Whole.



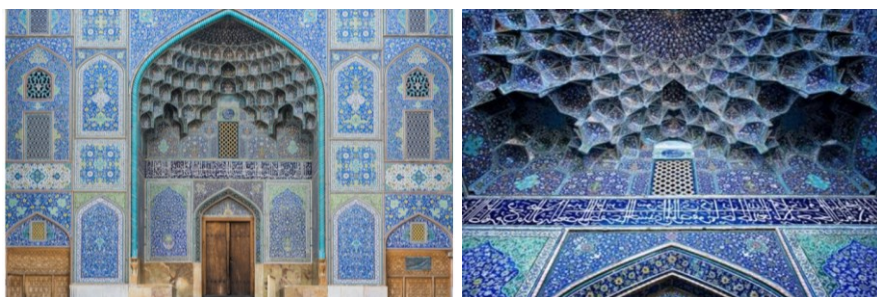
PARTS-TO-WHOLE IMPACT VARYING ON PLACEMENT IN A FIELD. This expands off of existing experiments with similar branding, much like in the other reference projects immediately below (Image via Atlas of Novel Tectonics)



OTHER FAMOUS & ICONIC BRANDS – HOW DO THEY FIT-IN LONG TERM? CAN THEY? (SHOULD THEY?) ...where then can there be the ‘nature’? (Images via Yamasaki, Kakidai & Diego Delso)

This follows similar historical routes as Islamic temples, or else structures by Antonio Gaudi, where a human-scale or at least relatable & scalable motifs can expand outwards into entire structures *and* form, connecting or converging at critical points, or else are integral to the Entirety of the Design, as much as they are singular moments.

Even large-scale critical moments, or icons, or other Brands of a City-at-large could thus now be considered for even medium and small-scale structures, by which to add to the overall effect of total Brand – what are, what can be its limits?? (To what overall achievement or effect?)



EXTRAPOLATED ISLAMIC PATTERNING & MUQARNAS IMAGE VAULTING (Mohammad-Reza Isfahani & Ali Reza Abbasi, 1619). While simple in plan, the Sheikh Lotfah Mosque in Iran remains as a cultural treasure. (Photos: Athikhom Saengchai via Shutterstock)

All of this gives new consideration to where a building ends, and where the metropolis begins. Parks and waterfalls for recreation would no longer be that icon which is central only to a suburban landscape or plaza or city park: they could be transferred to the flat roofs, to the crests of skyscrapers, as would be all commerce of a luxury kind (for is it not really illogical that one entire superficies of a Town should be unused and reserved for a flirtation between the tiles and the stars?) Short integrated AR systems would enable information and connections, and enable foot traffic to get about these newly gained ‘passages’, those consecrated to integrated art or history or background or storytelling (let alone the possibility of entirely new or even *digital* garden-scapes!?) What are the limits?

The result of this conception would be nothing less than the consideration of areas, regions, or (gasp) even entire *cities* by this approach, the triplication of the traffic area of a town; it was, is capable of realization *since it corresponded to a need, was less costly and more rational than the aberrations of to-day*. It is a reasonable notion, given the old framework of our towns, just as the conception of the Shanshui City proves a Reasonable Idea, as in regards to the Towns of to-morrow.



A CAPITOL OF SCULPTURAL MODERNIST TOWERS, BRASILIA – PROBLEMS AND/OR VS REALITIES (Oscar Niemeyer, 1960). The Towers were intended to be a utopian construct far removed from all the dust, smells, and noise, and set in clean air amidst trees and grass. Indeed, the whole ‘town’ is “verdure clad”; the main arteries with their own, with their motor-tracks built over them, allow easy, or rapid, or very rapid circulation of traffic...but have their own massive, easily preventable problems - see the case study “Brasilia: From Utopia to Reality by David G. De Long, 2009” for additional info. (Image via Andrew Prokos)



FUZHOU FOREST WALKWAY, FUJIAN PROVINCE, CHINA (Look Architects, 2017). A pathway over water & through trees becomes its own new, unique type of Brand (source: Domus.com)



NEW SKYLINES HONORING THEIR SURROUNDINGS. (Jean-Marie Tjibaou Cultural Center, 1998) Doing their best to fit in while breaking out (Source: Renzo Piano Building Workshop)



NEW SKYLINES (DIS?)INTEGRATING WITH/INTO THEIR SURROUNDINGS. (Royal Ontario Museum, 2007) Same as above. (Source: Studio Libeskind)



POST-MODERN INTERIOR/EXTERIORS, RETAKING BRAND (Johnson/Burgee, 1983; Jahn/Walker, 1998). Becoming something more than 'mere' decoration.. (Images via Hines Construction & Murphy/Jahn)



BURNING MAN, 1986+: PARTS-TO-WHOLE ‘STREETS’ WITH SET-BACKS. Vast airy & sunlit spaces in which all windows of the RV’s open. Gardens and playgrounds around the buildings. Simple facades with immense bays. The successive projections give play of light and shade, and a feeling of richness is achieved by the scale of the main lines of the design, and by the desert seen against the geometrical background of the repetitive facades. Obviously, we have here, as in the case of the City of Branding, a question of Enterprise on a Huge Financial Scale, capable of undertaking the construction of entire sections, quarters. A Town ‘street’ such as this would be designed by a single Architect to obtain unity, grandeur, dignity and economy. (Reuters/Jim Bourg/Jim Urquhart).

Here, then, we have the layouts of new Brands which would bring about an entirely new system of Town Planning and would provide a Radical Reform in the Tenanted House or Apartment; this imminent Reform, necessitated by the transformation of domestic economy, demands a new consideration for Dwelling-Houses, and an entirely new organization of services corresponding to modern life in a Great City. Here again the Brand is the generator; without it poverty, disorder, and willfulness reign supreme.

Instead of our towns have often been laid out in low density in only massive sprawls, with the streets in treeless, narrow concrete trenches walled in by repetitive-storeyed stick-built-on-podium 'buildings' set perpendicular on the pavement or McMansions-on-a-lawn (sprawl homes/landscapes) enclosing mind-numbing courtyards, natureless and bland. One new layout, employing the same area and housing the same number of people, would show great diversity of integrated Homes with successive set-backs, stretching along arterial avenues in Smart Patterns. No more bland courtyards, but flats opening on every side to air and light and integrated nature, and looking, not on the puny bushes of our boulevards of to-day, but upon green sward, sports grounds and abundant plantations of trees, variation, interest, integrated beauty.

The jutting prows of these great blocks would break up the long avenues at regular intervals. The various set-backs would promote the play of light and shade and *nature*, so necessary to Architectural Expression.

Shanshui City and Transit-Oriented Design has brought about a revolution in the aesthetics of organizing. By suppressing the tar-paper roof and replacing it with green roofs or vegetated overlays, such concepts are leading us to a new aesthetic of the plan, hitherto unknown. These set-backs and recessions are quite possible, and will, in the future, probably lead to a play of half-lights and of heavy shade with the accent running not from top to bottom, but horizontally from left to right. (How next might they look, partially overgrown though in 20 years?)

*How too can ethereal forms, shifting
lights & even integrated robots effect future designs?*



EXPANDABLE PARTS-TO-WHOLE AESTHETICS (R.Rogers & Partners, 1986). New considerations for Architectural Components in the heart of London – what are a City's ongoing 'zeitgeist' and/or component pieces that can add to overall Brand? (Image courtesy Lloyd's & The Guardian.com)



OTHER PARTS-TO-WHOLE AESTHETICS (Amateur Architects Studio, 2016). New considerations for & upon old Architectural Components. (Images courtesy of Iwan Baan)



KELLER FOUNTAIN PARK, PORTLAND (Lawrence Halprin & Angela Danadjieva, 1970). Are there ways to expand the successful-but-isolated 'Brands' of an area, out to the large city, or (gasp) even the metropolis at large? What would/could be an impact, or concerns? (Image: theCulturalLandscapeForum.com)



NATIONAL MUSEUM OF QATAR (Jean Nouvel, 2019). Brand seeking nature? Nature seeking Brand? (Image: picture-alliance/dpa/S. Babu)

This is a modification of the First Importance in the Aesthetic of the Brand; it has not yet been realized, but we shall be wise to bear this in our minds, in considering projects for the extension of our Towns, our cities, our metropolis, our regions, our very Houses?

* * *

For we are living in a Period of Reconstruction and of adaptation to new social and economic conditions. In rounding this Cape Horn, the new horizons before us will only recover the grand line of Tradition by a complete reintegration of the methods in vogue and by the fixing of a new basis of development established in logic (of course combined with Nature, and also with biophilia).

For in Contemporary Architecture the old bases of organization are now dead. We shall not rediscover the Truths of Architecture until New Bases have been established a logical ground for every Architectural Manifestation. A period of 20 years is beginning which can be occupied in creating these Bases. A Period of Great Problems, a period of analysis, of experiment, a period also of great aesthetic options; a Period in which a New Aesthetic can be elaborated alongside truly Sustainable Inclusions, alongside Nature once more!

We must study the *Brand*, the key of this evolution!



GARDENS BY THE BAY, SINGAPORE (WilkinsonEyre, 2012). New consideration for an architectural/nature hybrid Brand. (Image: GardensByTheBay.com)

ORGANIZING FRAMEWORKS

---HIERARCHIES & NATURE---



TRIAL AND ERROR, OVER TIME. Even the best laid plans can fall victim to cultural shifts, market forces, and the promotion of products that rely solely on finite resources. (Source: GeniusLoci Detroit)

An inevitable element of Architecture, the necessity for Order; Organizing Frameworks & hierarchies that consider natural inclusions are a guarantee against arbitrariness.

(It can also bring satisfaction to the mind.)

The Organization Framework is a means to an end. It is not an exact recipe, as for baking, but is more like experiential cooking, in that it can offer flexible formwork that offers opportunities at various times & scales; a place to enter, to start, to consider Nature. Such choices and the modalities of applicable wayfinding are an integral part of Architectural Creation, and can bend or shift entire streets, neighborhoods, or even the Metropolis at large, if duly considered or applied.



BAIT N BAIT. Chicago knows well the importance of keeping their meat inspectors near/close at hand; meanwhile, Detroit is working on it. (Source: The Detroit News)

In 2013 the men of Olympia Entertainment brought their hockey arena presentation to a close: as wealthy billionaires that lived twenty miles outside of town, all they really wanted was the land immediately north of the downtown for their mediocre sports teams to occasionally play in, basically for free, and simply to have the taxpayers subsidize most (could it be all?) of the new stadium, or as much as possible.

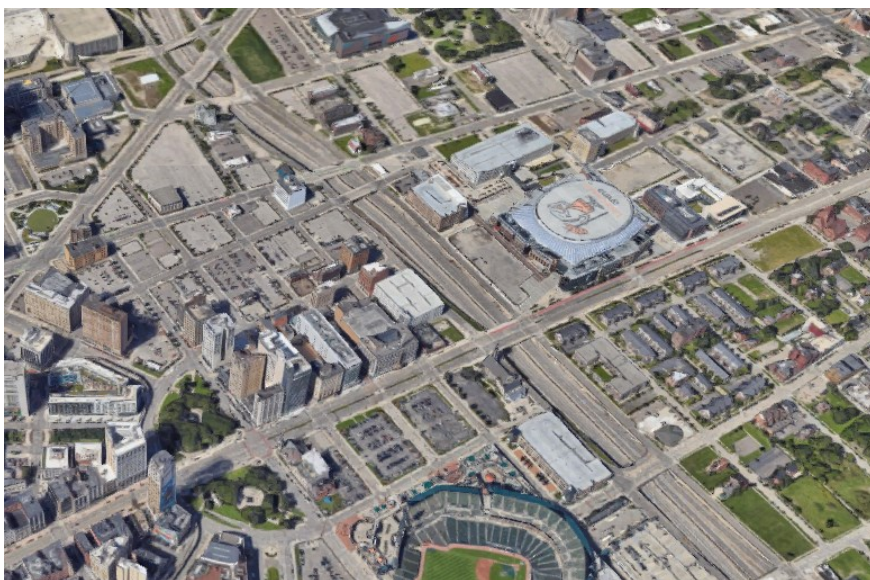
...& of course, to put a massive parking lot around it, in a city already awash in empty lots.

After all, things like this were happening all over the country & it was the 'new normal':...so why were the local citizenry now yelling, why were they pushing back? What were these dreadful murmurs of 'clawback provisions'? Why were City Leaders demanding certain numbers of local

jobs, and saying that this was a ‘wall’ or a ‘moat’ that would ‘continue to damage the urban fabric of the city’ & ‘decades broken promises have occurred from this same organization’? After all, in a City already full of parking (one that was continuing to lose population, for some reason), the locals should be THRILLED to have even more of the same, along with pretty renderings, slightly quicker access to such retreats (why should anyone in a car be inconvenienced, for even a single moment!?), all in exciting new & expensive technology! ...right? Other than in that same Nation’s Capital (for some reason), & other than the fact that neither sports team had been to a championship in decades, similar constructions were being erected all over the rest of the region, the country, maybe even soon the entirety of the world! Great for all...right?

So why all this pushback? Why now?

Like Jane Jacob’s coalition of old, the men of these tribes had decided to form a Shelter for their Economic God. They placed it in a spot where they had made a clearing, had properly laid it out; they put this Economic God under cover in a Substantial Hut, & they had drove in the pegs of the Hut to form a ‘Sacred Shape’. They protected this Hut with solid blacktop, & drove in the pegs for fences attached to the tall post of a Gate, all around.



GOT ENOUGH PARKING YET? Outcomes, when a region gives itself completely to a sole industry (& one that's based on finite resources!?) (Source: GoogleEarth)

They marked out the space to be reserved for the ‘Priests’ & set up the ‘Altar’ and the ‘Vessels of Sacrifice’ inside. They open up an entrance in the palisade and they placed it on the axis of the door of their ‘Sanctuary’.

They of course provided convenient parking...

It is now very well known about Stadium Extortion Scams, the Tragedy of the Commons, and (thanks to folks like Robert Moses), the dangers in ripping apart an urban fabric only for single use considerations or preferential car exclusivity. The People of America (let alone the rest of the World), meanwhile, are growing tired of this long (and now predictable) con. They are sick of a city full of parking lots; perspectives & import shift at different scales, and over time, it seems.



HOW LONG DO WE NEED TO WAIT? ‘Don’t tear it down, or it’ll be gone forever!’ the quote goes...but ten or twenty years is considered a ‘short’ timeframe for a surface lot to stay in ‘modern’ Detroit; (Source: The Detroit Free Press)

Yet as is also seen in some recent archeological work (especially in the representation of this ‘Hut’, the representation of this ‘Sanctuary’) it remains a bastardized version of the original Plan of a House, or even the Plan of a Temple [or even as Bill Bryson discovered in his research about his own home in England (*At Home: A Short History of Private Life*, 2010)], sometimes too it simply is and can be old appendixes left over, from a bygone era, that which is more than aptly ready for the dust bin.

It is the same Zeitgeist that one finds in the Ball Court of the Mayans.

It is the same Zeitgeist indeed of the Coliseum.



VARIATIONS ON A THEME. Updates of/to Houses over time – what goes, what stays? See Bill Bryson's At Home (Source: www.dreamstime.com)

There is no such thing as primitive peoples; there are only primitive resource applications. A True Idea is a constant, in full sway from the very beginning.

Note in these Plans, that they are not governed simply by elementary mathematical calculation. They are also a product of Scale, of Rules of Thumb; of well-conceived Approach and Order and of necessary crowd control. In order to construct well and distribute your efforts to an advantage, in order to obtain solidity and utility in the work, units of Brand and Scale should be the first condition of all. Then the Language of Architecture enters in (Nature too hopefully soon after).

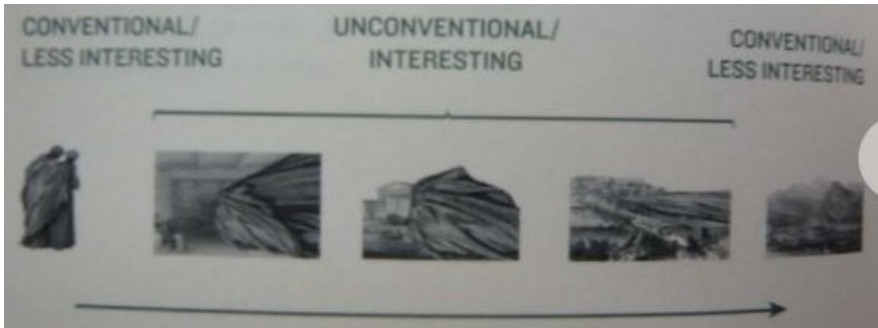
The UX Designer naturally employs a wide array of data considerations from the start, & is ready to expand from single digit experiences, out to a potential/exponential multi-*billion* user expansion from the very outset.

The Builder too takes as their measure what is easiest and most constant, and uses the Tools available to complete the Task.

Like the UX Designer, Architecture has begun to evolve past single-object single-mindedness. Whereas glitzy ‘monuments/objects in a field’ historically graced the magazine covers, cities like Aspen (CO), Washington DC, Auckland (NZ), Portland (OR), Copenhagen, & Melbourne started requiring more than simple parking calculations for their buildings to be built within their jurisdictions. Other organizations, like the International Living Futures Institute require strenuous post-occupancy testing of *actual environs* before it gives their awards. ...even USGBC’s LEED Program went from requiring singular bicycle racks, to requiring a linkage for how a singular building can fit into an *integrated bicycle/ trail network*, before an additional point is now considered or given.

Nature then/now does more than simply ‘enter in’.

For in order to construct well and distribute such efforts to their best advantage, to obtain solidity and utility in the Total Work, the Architect has taken considered measures; she/he has adopted a Unit of Scale, of Standardization, has regulated their work which has brought New Order. For, all around them, the forest is in disorder with its creepers, its briars and the tree-trunks which impede them grow, and paralyses their efforts.



As such, Humanity (let alone the Eye) has imposed an Order by means of Identifiable Scale. In order to get their Applicable Scale, the Architect has often taken sculpture concepts & sometimes extrapolated them. By imposing this particular Order, the Architect has created one type of ‘Scaleable Unit’, one which can regulate the whole of the work; and this work is on its own scale, to their own proportion, comfortable for them, *to their measure, to what is interesting, has depth, and looks...good?*

It is also on a Human/Relatable Scale. It is in Harmony with Us: that is the main point.

For it has long been known in physics that objects at an atomic or even subatomic (micro) level act and behave substantially different than objects at an observable or even planetary scale (macro+), and the same is as true in Architecture and Urban Planning as it is in this or many other fields. As Riser + Umemoto pointed out in 2006, the same certainly can/should be said about buildings, where Scale shifts not only interest & relatability, but also due to safety. So whereas ancient peoples hoped to extrapolate concepts of the first dwellings into a temple, an entire city, and beyond, inherent facets like crowd control, flame spread, & timely egress in larger sized structures necessitate unique rules at different scales that delineate overall design. (..& any second or third-year studio student can also tell you of the ‘surprise discoveries’, likely when their modeled

concepts start becoming built reality *to scale*; of how different on an initial walk-thru can be, compared to the drawings and plans and renderings they have poured over for so many weeks or months or years.)



INSTAGRAM VS REALITY. Any marketing agent will tell you the importance of having a good photographer and/or other artisans around at the right time: for while virtual tours & software (& even drone footage) are making gigantic leaps in bridging that gap, it yet remains a craft trade all of its own. (Source: The Telegraph)

But in deciding the Size of the Scale or the Initial Form of the Structure, the situation of the ‘Altar’ and its Accessories, the Architect also has had by instinct recourse to both Peopled Places and to Nature. There are numerous examples of ‘failed spaces’, often because Architects removed People and Nature from them, or both, from the Total Equation, from the Complete Expression. For even below the beloved 1970s World Trade Center was an ill-conceived dead space that was notoriously cold and windy, even on sunny days; a bad consideration on the Architect’s part (a condition that was attempted set to right in the new replacement though, where Natural Inclusions were placed throughout). Otherwise, the Architect could not create anything that would directly give her/him the impression that they were directly *shaped*.

All these things — linked networks, connections etc — are Measurable Truths, & give results that machines can measure & recognize; whereas otherwise there would be only chance, irregularity and capriciousness.

Curiosity & experimentation thus remains as the Language of Humanity.



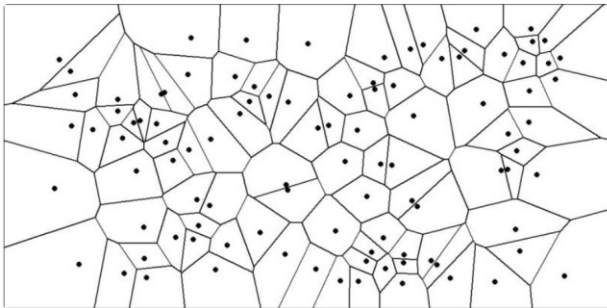
*CONSIDERED PLAZAS & CITY 'BEAUTIFUL' (?) Plans/planning can matter.
(Source: Group Plan 1903, VOAnews.com, and PWP Landscape Architects)*

But in deciding the relative distances & organization of various objects, the Architect also discovers Considered Networks; rhythms apparent to the Eye & clear in their relations w/ one another - a Voronoi expression? Shin-Gyo-So? (*perhaps even a Shizen-style arrangement?*) After all, these & other Networks are at the very root of Human Activities. They resound in people by an organic inevitability, the same fine inevitability which helped hunters band together to bring down the mammoth, *the tracing out of the Golden Section* by children, old men, simpletons & the learned.

For a unit gives measure and unity; an organizing framework that includes Nature is a basis of construction and a satisfaction.

* * *

It might be true that most Architects to-day have forgotten that Great Architecture is rooted in the very beginnings of human connectivity and that it is a direct function of human instinct? For when one looks at the little flats of the contemporary Seoul metropolis, the modern highway interstates, or the Venice Biennale, do they not convince us that Architects are inhuman creatures, outside the common order, removed from general human nature & labouring perhaps for some other planet?



VORONOI DIAGRAM – Equal spacing of areas/forms between posts, points, or even the possibility attractions; disordered order (Image: Francesco Bellelli)

It is because they have been taught a Strange Calling which consists in making other people — investors, developers, advertisers, even masons, carpenters and joiners — to perform Miracles of Perseverance; of care and skill in order to erect and stick together merely what started as basic elements (roofs, walls, windows, doors, etc.) which have nothing in common, and which have in truth for aim and consequence that of being designed for no useful purpose whatever, into...

We are tired of designing ‘objects-in-a-field’, devoid of natural inclusion - we can do more, can certainly do better - we seek real change.

* * *

For this reason, the world is unanimous in considering as dangerous the ‘ivory tower elites’, seeing them only as gas-bags, schemers, shirkers, incapables, gaslighters. The one or two people who have grasped the lesson of Organized Networks, and who claim that there do exist such things as Organizing Frameworks: “With your hierarchies you kill imagination, you merely enshrine boring and predictable formulaic outcomes – where can there be *something new?*.”

---Us: “But all earlier epochs have employed this necessary instrument.”

---Them: “It is not true, you have invented it; you are only a maniac!”

---Us: “But the past has left us proofs, iconographical success stories alongside parchments, manuscripts, printed matter, statistics, return visitors or customers...”

...yet my fellow world citizens, we remain as *Professionals* first and foremost, committed to crafting Healthy and Safe and Inspiring places - let us continue to use our skills alongside empathy, transparency, continued advocacy, patience, encouragement and personalization, to collaborate for a common good!

* * *

Architecture is the First Manifestation of people creating their own universe, creating it in the ‘Image of Nature’, submitting to the Laws of Nature, the laws which govern our own Nature, our perceived Universe.

The Laws of Gravity, of Statics and of Dynamics, impose themselves by a reductio ad absurdum: everything must hold together or it will collapse.

A Supreme Determinism illuminates for us the creations of Nature and gives us the security of something poised and reasonably made, of something infinitely modulated, evolved, varied and unified.

For the primordial Physical Laws are simple and few in number. The Moral Laws are simple and far fewer in number.

The Laws of Networks too are complex, yet are worth the time & study.

* * *

The Architects of to-day often craft a curvilinear structure to perfection with a computer, all within in a few quick moments. They can bend or shift the planes of almost any structure, & immediately find equilibrium.

The Architects of Yesterday designed a structure reasonably well in 2D. Very primitive people designed a structure quite badly with trial & error. Semi-educated people employe(d) rules of thumb & organizing networks in order to make their tasks easier.

The Greek, the Egyptian, even Dali & O'Keeffe also employed organizing frameworks in order to correct their work for the satisfaction of their Artist's sense, & of their thought of linked organization systems. The designers of today employ none of these at all, & the result is Mercer Ave (Seattle). But they then proclaim that they are a 'free poet', & that their 'instincts suffice'; but these can only express themselves by means of gimmicks & tricks learnt in the schools. A 'lyrical poet' let loose with a halter round their neck, a 'designer' who 'knows things', certainly...but showcasing things neither discovered for themselves, nor even checked, people who have lost through all the teaching they have received the ingenuous & vital energy of the child who never tires of asking "*Why?*"

* * *

An Architectural Organizing Framework that considers Natural Inclusion is an assurance against capriciousness: it is a means of verification which can ratify all work created in a fervor, the schoolboy's rule of nine, the Q.E.D. of the mathematician.

For an Organizing Framework that considers Natural Inclusion is a satisfaction of a spiritual order which leads to the pursuit of ingenious & Harmonious Relations. (It confers on the Work the quality of a type of Feng-Shui.)

An Organizing Framework that considers Natural Inclusion brings in this tangible form of evidence-based design, which itself gives the reassuring perception of order. The choice of a Natural Organizing Framework fixes the fundamental geometry of the work; it fixes therefore one of the “fundamental characters.” The choice of the Organizing Framework is one of the Decisive Moments of Inspiration, it is one of the Vital Operations of Architecture.

* * *

In the meantime, here are some Organization Frameworks which have served to make very beautiful things, & which are the very underlying reason why these things are so beautiful:

SHIZEN-GOKOCHI.



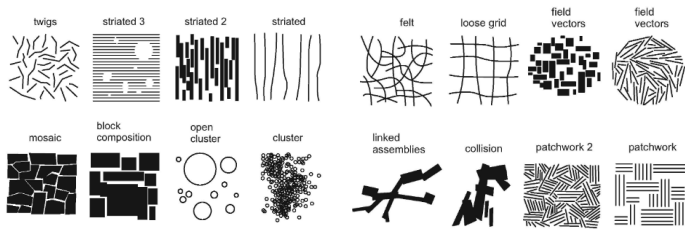
RYOAN-JI TEMPLE, KYOTO (1400s). The regulating framework is the strict grid, and Nature, allowing for a delightful application Shizen-style inclusion of man-made, into the Whole. (Photos/diagrams: Ed Freeman)

The Shizen-style natural framework/organization for the Ryoan-ji Temple in Kyoto addressed expansion, and an attempt at a harmonious connection to nature through open connections.

The Work is conceived in regard to its situation, the views, the enveloping masses & structures that have been brought into association with the volume and space of its surroundings; it weaves them all & itself

together, can be selectively added to or subtracted too over time as need be. It is concentrated, is a unit, expresses the same law throughout and becomes a delicate thing, linking to, crafting something greater than itself.

FIELD THEORY.



GOOD VIBRATIONS. Small shifts can lead to big outcomes. (Source: Peter Hudoc)

Going off of concepts from Aldo Rossi (and even a small part by Kevin Lynch), Field Theory explores shifts in the urban fabric & development of hierarchies – of how even small shifts in one area might affect a whole.

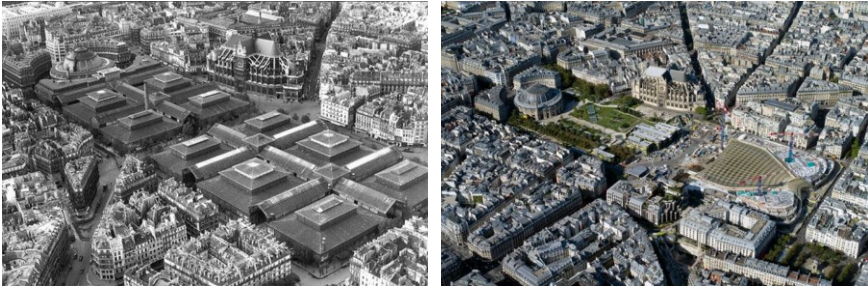
COMPLETE-STREETS/TRANSIT ORIENTED DEVELOPMENT.



TRANSIT ORIENTED LAYOUT. (Source: DMCI Homes)

A type of urban development planning that seeks to maximize the amount of residential, business, and leisure space within a 10-15 min walk of public transportation, and offer incentives accordingly.

CRITICAL REMOVAL.



TRANSFORMATION OF LES HALLES. The complete destruction of Les Halles effected several hundred years of Parisian interaction with their environs. (Image via UnJourDePlusaParis and TheGlobalMail.com)

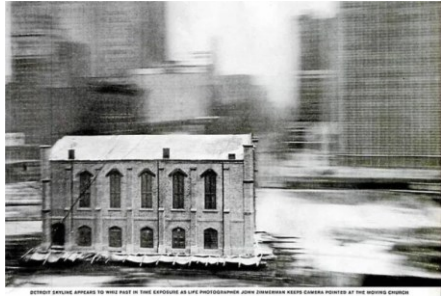
Removal of key features or objects in both Paris (*Les Halles*), San Francisco (*particularly their former downtown Highway noose*) & throughout modern China (*Hutong districts & the old Beijing city wall*) have had massive sociological impacts for both the immediate area, and remedies have been attempted ever since. ...and every urban planner since the 1950's can tell you well of the challenges of cohesive, tuned highway planning.



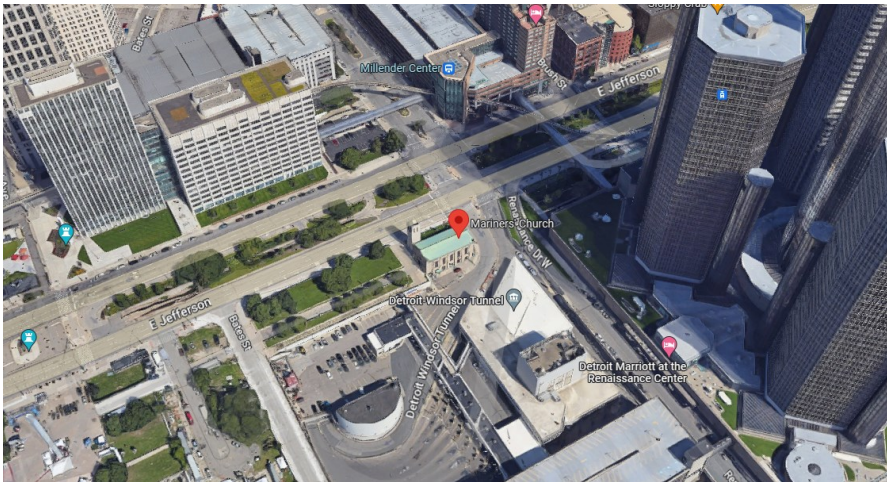
GOING, GOING.... The removal of the ancient Hutong residences throughout China has had a massive cultural & identilological effect on regions and metropolises as a whole: what can or should come next?? (Source: Blaine Brownell at ArchitectMagazine.com)

OBJECT IN A FIELD.

This attempts to play off the fabled 'build-it-and-they-will-come' praxis...which certainly works if a thing is truly desirable or else an integral part of a community...but sometimes, well just sometimes...



MOVEABLE ART? (Mariners Church; Calvin N. Otis, 1849) #BuildingonTheMove (Image via the Detroit Historical Society and the Oakland Press)



KEEPING ICONIC ARCHITECTURE...BUT AT WHAT COST/FOR WHAT REAL PURPOSE? (Hart Plaza; Isamu Noguchi & Smithgroup, 1975) Whereas before this remarkable building was integral part of a densely interwoven urban fabric of 19th & early 20th century downtown life, it now remains an 'isolated object', one left adrift in a massively underutilized void space, being stuck midway between gigantic skyscrapers, an international border crossing entrance, and also an eight lane parkway. Most of its former parishioners are now gone, or else have nowhere to park if or when they do visit – as such it remains as an appendix only, an example of truly iconic urban folly. (Images via Google Earth)



NEW SHEPARD ORBITER W/ 1 BE-3 ENGINE. (Image: Blue Origin)

EYES WHICH SEE SO MUCH

---I.Earthships---



INTERNATIONAL SPACE STATION IN ORBIT. (Image: NASA)

A Great Epoch has once again begun, there exists a new Zeitgeist!

There also exists a massive body of work conceived in this New Spirit; it is to be met with new & emerging UX approaches, considerations, aspirations.

Meanwhile, Architecture is stifled by misdirection & information overload.

In the face of Cradle-to-Cradle aspirations, current “styles” and techniques remain as a red herring. For style remains a unity of principle animating all the worth of an Epoch, the result of a state of mind which has its own special character (and can be more than simple appearances or aesthetics).

Simultaneously, our own Epoch is determining, day by day, its own Sustainability Requirements; its continued ability to Dare and Dream.

Our Eyes, unhappily, are unable yet to fully decipher it, as they have had much to consider.

There is a New Zeitgeist: it is a Spirit of Construction and of Synthesis guided by a Clear Conception.

Whatever may yet be thought of it, it animates to-day the greater part of Human Activity.

A GREAT EPOCH IS ONCE MORE BEGINNING

“The idea of sustainability, which is that humans must intentionally coexist in a state of equilibrium with nature, grew out of the environmental movement in the last half of the twentieth century. The phrase “sustainable design” in current practice – where it is often used interchangeably with “green”, “environmental” or “ecological” design – comprises wide ranging conceptions in planning and architecture of the actions needed to achieve sustainability. These include site ecology, alternative urban infrastructures, mobility, socially-responsible design, water conservation and treatment, heat island mitigation, energy efficiency, renewable energy integration, design for disassembly, adaptive reuse, recycled, recyclable and reclaimed materials, healthy material redesign, efficient construction protocols, daylighting, indoor air quality, commissioning, post-occupancy feedback, as well as the need for excellent architectural design and the process integration required to provide clarity amidst these oft-competing parameters.

This is a call to Architects and designers to first envision what it looks like to be more good, not less bad.

Sustainable design is design that asks the right questions. It requires us to understand the story behind what we create: is it safe? How is it interdependent with living systems? Does it make life better?

Sustainable design is, in essence, good design.”

***-“An Introduction to Sustainable Design” by Mark Rylander, AIA
(McDonough + Partners) Arch Graphic Standards, 11th Ed. (2008).***

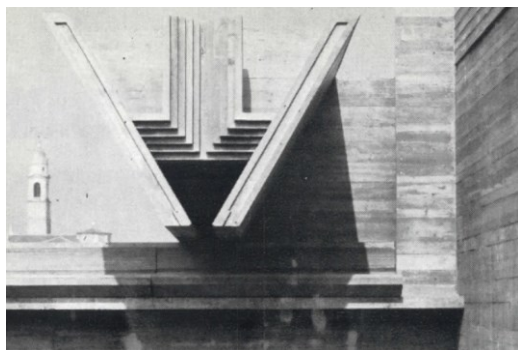
The “speculative arts” are going strong! After 30 years of on-the-ground work, they are at their height. Enthusiastic commentators talk of regenerating ‘worldwide designs’, or the seeming endless possibilities of algorithm art, construction, visualization, detailing, ‘the Future’ (be it Dall-e, Midjourney, etc). All we need remember of this adventure is that something more is being born than a rebirth of image, or decoration: a New Epoch is replacing a dying one. Digitization, a new factor in human affairs, has aroused a New Spirit. For each Epoch creates its own Architecture, however, and this is the clear image of our emerging system thought. During the recent topsy-turvydom of this critical period, and until the arrival of a New Age with its ideas set in order, clear and lucid, and with definite desires, decorative (plastic?) art was like the lead weight which drowning men are said to clutch at in a storm. A vain refuge! Let us remember that this ‘adventure’ that is speculative art, at least provided a good opportunity to unload the past and to feel our way once more towards the Spirit of Architecture. This Spirit of Architecture can only result from a particular interactive condition of material things, alongside a particular condition of mind. It would seem that events have succeeded one another sufficiently rapidly for a state of mind belonging to the Period to assert itself and for the Spirit of Architecture to seeming to become a formula. Even if the speculative arts are now at the delirious height which goes before a fall, we may still say that people’s minds today have been stirred up to remember what it is they aspire to, can *really* achieve.

...we may well believe that the appointed Time of Truly Sustainable Architecture has come.

Les Lumieres, the Victorians/Romantics, the Aufklärung, la Generation du feu; even Baudrillard and Foucault all wrongly adduced as witnesses in favor of the speculative arts, have enlightened our judgment, and we now find ourselves immersed in Architecture; Architecture which is everything...but is not the “speculative arts.”

For imitation panels, faux stone veneer, artificial brick siding, white picket fencing, & wire rack shelving are now no more than the intolerable witnesses to a Dead Spirit. These former ‘sanctuaries’ are smothered w/ stacked storage bins, with wires, w/ bad lighting with blandness; w/ all the follies of “Peasant Art,” & should be taken as an offence.

For we have also acquired a taste for healthy environs, circadian rhythmic exposure, biophilia, and of sometimes-necessary quiet places.



*C.SCARPA, 1978. Corner Detail on Tomba Brion
(Image via the Architectural Review, 1973)*

UX Designers, unknown still to our world at large, being technicians in type of digital cleanroom ‘shops’ and ‘forges’, have conceived and constructed these formidable affairs that Earthships entail. We dirt-dwellers would gain some appreciation (& it would be a good thing if, to teach us to raise our hats to the works of “regeneration,”) if we had to do the tight crawl that a tour of a self-contained Earthship necessitates.

* * *

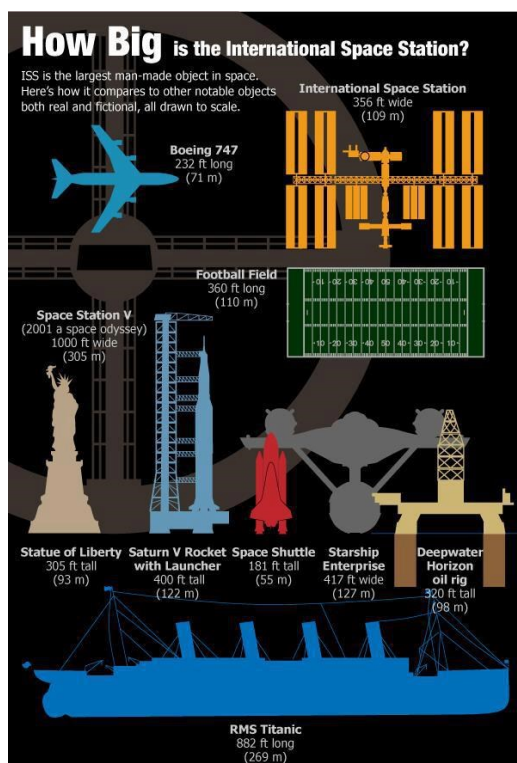
Meanwhile, Architects live & move within the narrow limits of academic acquirements, enthralled by last-century’s ‘Modernism’, and go in ignorance of New Ways of connecting, in that they are quite willing that their conceptions should remain as Rocky kissing Adrian. But our daring and masterly constructors of current UX Designs produce digital *palaces*, in comparison with which actual built cathedrals are but tiny things, & then they throw them on to the public at large! UX Designer move & shift & shape the lives of untold *billions* (& limitless citizenry yet to come).

Architecture, meanwhile, is stifled by a seemingly endless litany of choices.

The use of leaky walls (either of sound or of moisture), which in earlier days could merely be chalked up to accident, has persisted, although thin partitions of glass or brick can well enclose a ground floor with 50 storeys above it – we have the technology. We can (and could) build it proper.

In a town like Liverpool (*England*) an old enactment on the Oriel Chambers building imposed a ‘curtain-wall’ thickness of several inches in its construction, to allow for increase of light in a dark climate for additional lumens, for a then-versatile draftspeople. To-day, the construction of facades in which glazing is used in large blocks leads to an absurd result — that the windows, originally intended to introduce useful lighting, are now *too large* & produce excessive glare on the Eyes & upon the computer screens, especially when used in equatorial or desert environments, thwarting the original intention. Ah, to attempt see-thru stone, like in the Baha’I Temple in Chile (Hariri Pontarini Associates), or else real control.

On the valuable ground of our Great Cities, you can still see masses of literal tacked-on blank walls of a structure rising above commerce, although the entire Building could now work as integrated billboard, or even energy collection surfaces, or else more than just a blasé rainscreen.



THE ISS (WHICH CARRIES SIX PERSONS), COMPARED WITH VARIOUS BUILDINGS & STRUCTURES. (Image via Imgur)



THE ORIGINAL 'RV & EARTHSHIP' (NASA, 1971).

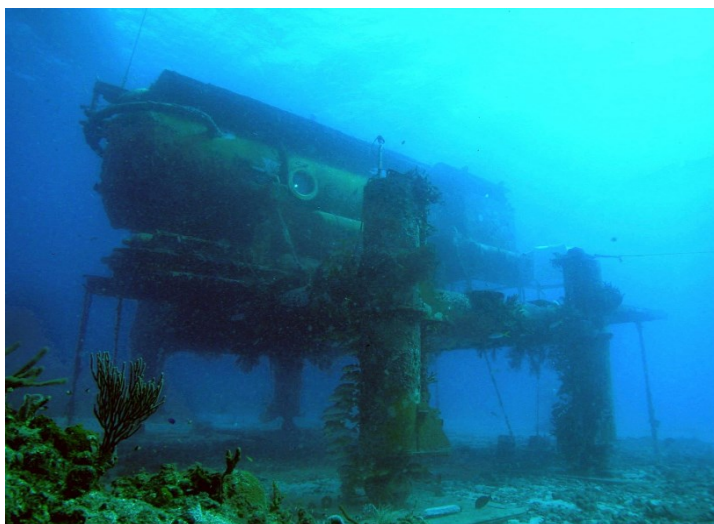
The Roofs, these wretched Roofs!, still persist mostly without collection panels or else vegetation, or even *true* Recyclability/Upcycling, remain as an inexcusable paradoxes. The Basements are still damp & cluttered, & the lead-lined service mains of our Towns are invariably buried under mossy stonework like pre-septic organs, although a logical approach to the Problem, easily realized, would produce the Proper Solution.

The “styles” — for they must indeed have something to do or furnish — intervene as the ‘great contribution of the Architect’. They intercede in the mere surface decoration of facades and of dens, forgetting total life-cycle use; this is the degeneration of “style” that things like fast-fashion & planned obsolescence of our Current Age; it is a disrespectful & servile salute to the past: disquieting modesty! It is also a lie; for in the “great periods”, facades were highly decorated, pierced at regular intervals and of attempts at human proportions. The walls were as thin as their designers dare make them.

Palaces? Very good for the Grand Dukes of that bygone time. But does any Professional today ever copy the ‘Grand Dukes’ or Robber-Barons?

Antilia, 20 Fenchurch Street, Boston City Hall, Capitol Hill Residence (Zaha Hadid & Partners), Abraj Al Bait, the Heart Castle, Guangzhou Circle (Joseph di Pasquale), the Lucas Museum of Narrative Art (Los Angeles), the Pan-Am (current MetLife) Building, the Torre Velasca (Milan), and the Te Whare Miere (Wellington) are good to behold from a certain angle, but. . . there is a great deal that might yet be said.

(The ‘styles’ are still with us it seems!)



AQUARIUS UNDERWATER RESEARCH LABORATORY (NOAA, 1986)
(Image: Florida International University via AP)

A House is a Machine for Dreaming in. Baths, daylight, hot-water, cold-water, psychrometric comfort, organic food, natural cosmetics, beauty in the sense of balanced networks, connection to Nature etc, much like the Smart Phone is a Machine to a larger Linked World, and so on.

Our Modern Life, when we are active and about (leaving out the moments when we fly to gruel, to blackout masks, and aspirin) have created their own objects: its costumes, its fountain pen, its ever bright laser-pointer, its laptop, its smartwatch, its admirable office furniture, its smartphone and its rolly trunks, the safety razor and the e-pipe, the beanie hat beside the limousine; the Earthship and the Videowall.

Our Epoch is exploring its very own new style day by day. It is there under our Eyes, between all the other noisy fluff.

Eyes which see plenty (and have much to consider, and also still to filter).

We must clear up a misunderstanding though: we are most certainly in a “Wild West” sort of state at the moment, because we mix up the many ongoing Art(s) with a reprehensible blindness, away from true Sustainability, which merely works to the advantage of the theories and campaigns conducted by “decorators” who do not understand or seek to understand even their Own Period.



INTERIOR OF THE UNDERWATER SEALAB AQUARIUS VS ARCOSONTI (NOAA 1986, & Soleri, 1970+). The same basic aesthetic as that of a e-pipe, a modern office desk, or of a limousine. (Image: NOAA.org and Arcosonti.com)



TINY HOMES & DIY GRIT (Grant Emans, 2022 & Soleri, 1950s+). For Architects: a wall that's not always a wall, a House that is different than your typical standard. (Image: EcoTinyHomes.com & Cosanti.com)

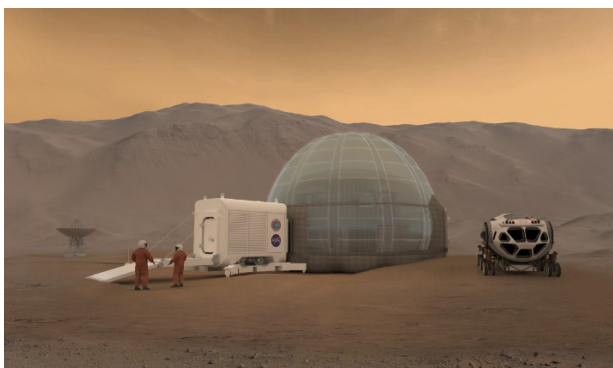


BIOSPHERE 2, ARIZONA. Architects note: a new Architectural Consideration?; elements both vast and intimate, but combined with a human scale and a vast array of biologically integrated networks; freedom from the “styles” that stifle us; a good contrast between the solids and voids; powerful masses and slender elements. Architecture? (Image: Christopher Michael)

Art is a serious thing which has its Sacred Moments. Yet how we profane them, add them to can labels, or even upon dolls, on blimps. A frivolous ‘art’ now leers upon a world which has need of dissemination, of implements and of layered organization pushing forward in travail towards the establishment of a New Order. A Society lives first by nutrients, by the sun and plants, and by its own essential four needs. Everything else remains still to be done, TRUE Sustainability still to be achieved! Such an immense task! And it is so imperative, so urgent that the entire world is absorbed in this dominating necessity. Machines & technology have been leading us to a new order both of work and of leisure. Entire Cities have to be reconstructed, or else reconsidered, in order to provide a minimum of longevity, of real sustainability; for if this is delayed too long, there may be a disturbance of the entire balance of society. Society is always an unstable thing and is cracking under the confusion caused by seventy years of ‘progress’ which have changed the face of the world more than the last six centuries combined have done.

The time is ripe for circular or Regenerative Construction, not for foolery.

The Art of our Period is performing its Proper Functions when it addresses itself to the inclined, to the Observant. Art has always been a very popular thing, with only the storage or display options of it always being an expensive toy for the overtly wealthy. For Art, as much as



MARS ICE HOME CONCEPT. (Credits: NASA/Clouds AO/SEArch)

Sustainability, is a necessary nutrient for life, and if one wishes to lead, one must to consider and reflect upon it.

Yet Art is also at its base, arrogant.

* * *

In the painful gestation of this age as it forms itself, a need of Harmony has become evident.

May our Eyes be opened further still: this Harmony already exists, the result of work governed by economy and conditioned by physical necessities, all combined with nature. This Harmony has its root causes; it is not in any way the effect of caprice, but is of a logical construction and congruous with the world around it. In the daring transposition of human labour that has taken place, nature has still been present and with the greater rigor as the problem was difficult. The creations of mechanical & digital technique are organisms tending to a pure functioning, and obey the same evolutionary laws as those objects in nature which excite our admiration. There is harmony in the performances which come from the workshop or the factory or the cubicle. It is not Art; it is not the Empire State Building, Chaoyang Park Plaza, the old towns of Havana & San Juan, the CCTV Tower, Bilbao, the Lloyds Building, nor Little Island Park, the Diego Rivera Murals, nor even Persepolis; these are the everyday jobs of a whole world working with perception, intelligence and precision, with imagination, daring and severity of an Age.

For if we consider for a moment that an Earthship is a machine for self-sufficiency, and look at it with a Fresh Eye, we shall feel that we are facing an important manifestation of temerity, of discipline, of harmony, of a beauty that is at its base calm, vital and strong.

A seriously-minded Architect, looking at it as an only an Architect can (i.e. a Creator of Linked Organisms), will find in an Earthship their freedom from an age-long but contemptible enslavement to the recent past.

She/he will mostly likely prefer respect for the Forces of Nature instead of a lazy respect for Tradition; to the narrowness of commonplace conceptions each will prefer the majesty of solutions which spring from a Problem that has been Clearly Stated — solutions needed by this Age of mighty effort which has taken so gigantic a Step Forward.

For the House of the Earthling (here on Terrafirma, as well as abroad) is and should be *the* expression of a circumscribed world.

For the Earthship is the First Step in the realization of a world organized according to a New Zeitgeist.



FRAMED VIEWS, JOSHOKO-JI TEMPLE, KYOTO: A zen style 'Earthship', but instead, one for the mind. (Image via DiscoverAnotherKyoto.com)



EYES WHICH SEE SO MUCH

---II.Video/Image Walls---



THE POSSIBILITIES OF DIGITAL CONSTRUCTS. The customizing a formerly empty/bland room, using the sci-fi styled concepts of holography is a common theme in a contemporary cyberpunk Japanese Anime (Psycho-Pass, 2012). (Image via Production I.G. Studio/Shiotani & Motohiro)

The Videowall is the product of close selection, becoming an almost Integral Feature within our contemporary lives.

The lesson of the Videowall lies in its Simple Logic, its Ease of Approach; og the clear Statement of its Self-Evident Problem, and its eventual Realization.

(The Problem of the House though, has not yet been fully stated; Current Architecture does not provide an answer to our current Needs.)

Nevertheless, there are standards for the Dwelling-House, alongside existing or historical exemplars, those for which Screen/Screenery considerations contains within its very self the factor of general economic machinery, which makes for Worthy Selection.

For such machinery also contains within itself the scalability and adaptability which makes it worth of selection, of true application.

The House too, remains as a Machine for Dreaming In.

“Didn’t you have ad’s in the 20th Century?”

“Well sure, but not in our dreams. Only on TV. And radio. ...and in magazines, in movies. And at ball games and on busses and milk cartons and t-shirts, and even written in the sky.

...but not in our dreams!!”

-Philip J Fry, (Character on the Sci-Fi show ‘Futurama!’)

A GREAT EPOCH HAS ONCE AGAIN BEGUN!

THERE is one Profession and one only, namely Architecture, in which Total Beauty is not considered necessary; where laziness is enthroned (often encouraged), and where the point of reference is always to/toward the digital rendering created yesterday.

Everywhere else, consideration for the morrow is almost at a fever pitch, and brings its inevitable solution: for if a people not move forward they atrophy, they will go completely bankrupt.

But in Architecture no one ever becomes bankrupt. (A privileged profession, alas!)

* * *

Consider the virtual Video Wall. Long used in Piccadilly Circus, Times Square, from newsrooms to NASA control centers (and even on the sides of concert halls & in sports stadiums) it has now become accessible as an almost integral Expression of Buildings. Popular Art (*such as in the Japanese anime ‘PsychoPass’, 2012, and more*) and even more recent inclusions of Non-Fungable Tokens (NFTs) have envisioned a world where even the smallest spaces can now be considered for or as actual Art.

Dare we consider them, demand them for Architecture?

The Videowall is indubitably one of the products of the most intense selection in the range of modern industry. Architects now have the ability use such technology to take formerly flat ‘surfaces’ and adapt them into the next layer of our Profession, for something far beyond their original intentions; beyond being just simple products to view entertainment.

This is not a new concept. In many Homes across the world right now, it is not the kitchen nor the greenhouse or even the dining room that is the heart of the home; for almost three-quarters of a century screens & screen-times have crept their way into the very center of our Homes, as much a cornerstone of our very lives.

For Entertainment is an insatiable client, never satisfied, always demanding more, sometimes better. The Economic Orders were to succeed at all costs & bankruptcy follows their mistakes remorselessly. We may then affirm that the personalized portable screen mobilized invention, as much as intelligence and daring: of *imagination & cold reason*.

(...it is the same spirit that built Villa Savoy?)

Let us look then at things from the point of view of Architecture, but in the state of mind of the inventor of Videowalls (or of contemporary videowall applications).

The Lesson of the Videowall is not primarily in the forms it has created, and above all we must learn to see in them not solely the image of a bird or a dragon-fly or a caped super-hero on a wall, but as a Machine for Dreaming in, with or even upon; the Lesson of the Videowall lies in the logic which governed the enunciation of the Problem, and which led to its successful realization, and beyond.

When a Problem is properly stated, in our Epoch or elsewhere, it inevitably finds its Solution.

The Problem of the House, for this or other applications, has not yet been stated.

* * *

One commonplace statement among Contemporary Architects (the older ones): *the construction must be shown!*

Another commonplace theme amongst them: *when a thing responds to a need, it is Beautiful.*

But. ... To show-the-construction concepts is all very well for an 1960's 'Modernist' student who is anxious to prove his ability. (Even Mies could not help but express 'structure' as merely another form of ornament, just like he did in his overly faux columned Park Ave Building).

The Almighty has clearly shown our wrists and our ankles, but there remains all the rest then still underneath! How then best to showcase, to represent?

For when a thing responds solely to a need, it is not wholly beautiful; it satisfies one part of our mind, certainly, the primary part, without which there is no possibility of richer satisfactions; for a moment we can be content.

For when one eats an apple, they too can be momentarily satiated – can, should this then, be enough? Meanwhile, in a few quick turns a masterful chef can turn even this basic staple into true cuisine, can consider it in a hundred new forms (perhaps one worth renown)!

Let us then recover the right order of events.

The Videowall does not show us its diodes, its buttons, its wires, its rust – what it demonstrates instead can be truly beautiful or transformational (or anything else an Operator intends).

Architecture too has another meaning and other ends to pursue, than showing construction & responding *only* to initialized needs (and by 'needs' I mean utility, necessary comfort & practical arrangement, cheer). There is also a need for connection, for biophilia, for linkages back to the natural world & traditional diurnal cycles, for experimentation or respite.

ARCHITECTURE is the Art Above All Others which achieves a state of platonic grandeur, of mathematical inclusion, speculation, precision, the perception of harmony which lies in *emotional*, transformational relationships; of linkages to nature. This is the AIM of true Architecture.

How then can we integrate these new applications?



SYMPHONY OF LIGHT DISPLAY, HONG KONG (2004+). Video displays have gone from dystopian Blade Runner style caricatures, to fun, entertaining, and even artistic applications - those that have long become synonymous with a new 'city-wide experience' & the perception of the Harmony which lies in emotional relationships. This is the aim of Architecture! (Photo via Discover Hong Kong)



NEON SIGNS OF SHINJUKU, TOKYO (since the 1950's). Similar to Times Square or Piccadilly Circus, neon signage has gone from simple video advertising, to visually defining local districts (or in the case of Las Vegas, Punta del Este, or Macau), entire cityscapes: each now competes for a unique virtual identity all of its own. (Photo via IntroducingTokyo.com)



LED diodes have become an integral part of both interior and exterior lighting of modern homes, expanding beyond yearly events (Photo via Tom BetGeorge, 2021)

But let us return to our Chronology.

If we feel the need of a New Architecture, an imaginative and interactive organism, it is because the sensation of mathematical order alone cannot fully touch us, since things *no longer respond to a need*, and because there is no longer any real construction(s) now in Architecture. They become another form of decoration - an extreme confusion reigns, developers hold considerable weight; there is a desire to match or exceed quarterly numbers. Architecture as currently practiced provides no solution to the present-day problem of the 'Dream-Machine-as-House', and has no comprehension of the current structure or site or state of things. It does not fulfil the very First Conditions and so it is not possible that the higher factors of Harmony and Beauty should then enter in.



HOME THEATRE & ENTERTAINMENT SYSTEM. Homes have gone from televisions & computer monitors in the corner, to gorgeous integrated units at the very center of the Household - the perception of the harmony which lies in emotional relationships? This remains the aim of Architecture! (Image via HGTV.com)



NON-FUNGIBLE TOKEN (NFTs) ART. Since 2014, the rise of unique, traceable and scaleless/utterly scalable images has led to a direction question on how new art is or can be represented in or on Architecture – what impact can a million dollar image (or an entire digital Metaverse landscape) have, when it can fill a billboard or a cityscape, as easily as it can a phone, or a VR headset? (Photo via Dia Dipasupil)

The Architecture of to-day does not fulfil the necessary and sufficient conditions of the 'Current Problem'. We make storage boxes merely for temporarily residing in, and turn to the television or the phone screen or the computer monitor for integration, for real release: where then is the celebration of our Modern World?

The reason is: that the Current Problem has not been stated as regarded to Architecture. There has been no salutary war as in the case of the Videowall.

But you will say, contemporary peace since WWII has beat (or resolved) the Real Problem, in the requirement & development of Mass Post-War Mass Housing. But in that we are totally disarmed, we do not know how to self-sustain (let alone navigate or build) in a Modern Way, because the means for it - on-site resource collection, adaptable environs, linkability, even a simple meditation space or garden, THE CONCEPTION OF THE MODERN DWELLING, all are currently lacking.

UX Designers meanwhile have been busy with their smart apps, NFT's, biometric authentications & with the Metaverse as a whole, whereas Modern Architects have been bedazzled by their flashy Starchitects, overworked, mislead, or else even worse, asleep.

The Videowall shows us that a Problem Well Stated finds its solution. Wanting to connect the world via a digital technology is to State the Problem badly, and the Pager and the Blackberry now make for glorious paperweights. To invent a diadale delivery machine (having in mind nothing alien towards pure mechanics and adaptable connectivity; that is to say, to offer a means to link the world with completely customizable and seamlessly scaleless digital interfaces), was to put the Problem properly: in less than ten years the whole world had Smartphones in seemingly each and every hand and purse and pocket.

* * *



EN LUMIERES NIGHTLY PROJECTION SHOW (Chartes, France: 1997+): Image overlays adding to or shifting the former ideology of real & existing structures, on a nightly, currented, delightful timed-loop art exhibit – where then can the future of this form possibly lie? What are its limitations? (Image: Kelly Page)

LET US STATE THEN THE REAL PROBLEM!

(Let us open our eyes to what exists.)

A Home: a shelter against the elements, thieves and the inquisitive. A receptacle for diurnal shifts, creative constructs, meditation, of biophilia; respite. A certain number of places appropriated to what a person *truly* needs, be it cooking, work, lounging, recreation, and personal life – all of this has been standardized, considered, well applied over the last few hundred years, in countless ways, can (perhaps should) remain adaptable.

A place then next certainly to Rest and Dream.

A Room: an area where one can make their own - a bed on which to stretch, a chair in which to rest or work, a work-table, receptacles in which each thing can be arranged; places for art.

The Number of Rooms: arranged as needed, designed, added on to (or what one can afford).

The Screen: an intimate connection to the deepest part of Modern Lives.

A Walk: now whatever you want it to be (or can perhaps inspire you so) - the part that holds up, truly holds together the whole of a House.



QINGDAO SEASIDE RESORT CITY, SHANDONG PROVINCE, CHINA (2018). Timed building light displays have become commonplace across China, ever since the massive success of the 2008 Beijing Olympics. (Image via ChinaDaily.com)



BIOLUMINESCENT AEROGEL WALL (Virginia Tech 2005 Solar Decathlon Submission. Image via Virginia Tech)

Such are the standards of the Contemporary Dwelling.

Why then do we have the enormous and useless roofs on pretty suburban 'villas', with no energy collection panels, no permacultured surroundings, or even on-site water retention? Why the excessive dormers without any use; why the Large Houses with so many rooms empty, or else floors bulging under excess weight, generally closed, locked up? Why back to the enormous double-height rooms? The flying walkways? The massive basements? The endless venetian blinds? Why the damasked wall-papers thick with colour, with their motley design?

Comfort certainly enters your current 'homes'. Your windows are now easy to open. There are considerably more ventilators for changing the air such as much as we get in any typical car. Yet your double-height spaces hurt the eyes. Your imitation stone stucco and faux brick and concrete are an impertinence, and no good modern picture could ever be hung on your walls, for it would be lost in the enormity of your voids, between your bad lighting schemes.

So why do you not demand from your Architect, from your Landlord:

1. Screens to collect & project & share my Art, my Life, my NFT's, in a bright & considerate way? (What to do if/when this novelty wears off?);
2. Hotspots to integrate future AR requirements, entertainment, leisure, ect, operable floors or baseboards to express or conceal my wiring? So that round your chairs and table you have room enough to move & connect that feeling of space which will give you the calm & linkage;
3. In your living-room, fittings to hold your books (digital or otherwise) and protect them from dust and to hold your collection of paintings and works of Art. And in such a way that the walls of your room are unencumbered. You could then bring out your pictures one at a time when you want them at a button click. Ways to expand your home as income increases, or sell as age or misadventure or hiccups occur?;

As for your dressers, and your mirrored wardrobes: you can sell all these to one of those up-and-coming nations which have lately appeared on the map. There real *Progress* rages, and they are dropping the traditional home (with its dormers, etc.) to live in an Up-to-Date House *a' europe'enne* with its imitation MCMANSION DORMERS stone stucco and the real money spent merely on quickly datable kitchens and baths and tubs.



CENTRAL LIBRARY AT THE NATIONAL AUTONOMOUS UNIVERSITY OF MEXICO (Juan O'Gorman, 1956). The power of image in Architecture may not lie exclusively in the stationary; historical exemplars do exist! (Image via Kmiragaya)

Let us repeat some fundamental contemporary axioms:

a) Screens are meant to be watched, or else to change, to shift us as much as themselves.

(a) Ergonomic chairs are made to sit in. There are rush-seated church chairs at 5L, luxuriously upholstered arm-chairs at fizo and ergonomic chairs adjustable chairs with a movable reading-desk, a shelf for your coffee cup, an extending foot-rest, a back that raises and lowers with a handle, and gives you the very best position either for work or a nap, in a healthy, comfortable and right way. Your bergeres, your Louis XVI satins cause ulcers, bulging through their tapestry covers; are these Machines for Dreaming in? Between ourselves, you are more comfortable at your club, your bank or in your office right now – Google and Facebook know this, and entice you with many offered upgrades.

(b) Electricity gives connectivity, light. We can have concealed lighting, or we can have diffused and projected lighting. One can see as clearly as in broad daylight without ever hurting one's eyes; auto-dimmers now!

A current LED lamp weighs less than two ounces, but there are still chandeliers weighing nearly two hundredweight with elaborations ,in fake bronze or steel, and so huge that they fill up all the middle of the entryway; the upkeep of these horrors is a terrible task because of the flies. These chandeliers are also still very bad for the eyes at night, their double-height spaces murder on the electric bill.

(c) Windows serve to admit light, a little, sometimes too much, or not at all and to see outside. There are windows in sleeping-cars hermetically sealed or else can be opened at will; there are the great windows of modern cafes which close hermetically or can be entirely opened by means of a handle which causes them to disappear below ground; there are the windows in dining cars which have little louvres opening to admit air “a little, much, or not at all,” there is modern plate glass which has replaced bottle-glass and small panes; there are rolling shutters which can be lowered gradually and will keep out the light at will according to the spacing of their slats. But Architects still use only windows like those at Versailles or Compiègne, Louis X, Y or Z which shut badly, leak often, are difficult to open and simply do not have shutters; if it rains in the evening one gets wet in just trying to close them.



CENTER OF THE CONTEMPORARY HOUSE. Capable of going from zero to 1.21 jigowatts faster than you can say “Quidditch” (Image via Shutterstock).

(d) Pictures and Videoart are made to be looked at, shared and meditated on. In order to see a picture to its advantage (be it digital or otherwise), it must be placed suitably and in a considered atmosphere. The True Collector of images arranges them in a cabinet or hangs on the wall the particular piece he/she/they wants to look at, and experiments with its lighting, its movement, arrangement, all; but your walls & spaces are a riot of all manner of things.

(e) A House is made first for living in, then to Dream in, to expand upon: you are not meant to be caged in forever! . — “Are you sure?” — “But of course! — “Then you are a Utilitarian!”

Truth to tell, the Modern Man is bored to tears in his home; so he goes out or down to his mancave, his gun club. The Modern Woman is bored of the blasé; perhaps she goes dancing, or does a girls night on the town. The Modern Man and Woman are most certainly bored at home, and they spend all their time on phones, online, or in front of the tubes! They often go to night-clubs, rated restaurants, to movie theaters. But less-fortunate folk who have no clubs group together in the evening gather under the ever-growing television and hardly dare to walk through the labyrinth of their very furniture and stuff (or endless empty rooms or basements) which sometimes takes up the whole place and is all their fortune and which instead could be their pride.



GEORGE CARLIN SAID IT BEST. (Photo via Sara Kessler, NineBP.com)

(f) There needs to be places for respite; to get away from the whirlwind of imagery and noise and pollution and surge (faraday cage). Separation.

The existing plan/Brand of the Dwelling-‘House’ takes no account of real people, of real & current uses, and is now merely conceived as a warehouse for stuff. Apartment flats are sharing far too much in common with dorm rooms, with storage lockers or prison cells. This current Scheme of Things, favorable enough to the trade of International Stock Exchanges, is of ill omen for Society. It kills the innate Spirit of the Family, of the Home; there are becoming less Homes, less Families and no growing children, for living is much too difficult a business now to run or turn in towards.

The healthy societies and the contemporary Nussbaumiens out there should address an urgent appeal to contemporary developers, and to code officials; they should have the manual OF THE BIOPHILICLY CONSIDERED DWELLING printed out and distributed to all the mothers of families now, and (or even else) they all should demand the resignation of all the developers in all the business offices everywhere, immediately!

Wait, where is this document you may ask? Merely see:

THE MANUAL OF THE BIOPHILICLY CONSIDERED DWELLING

Demand a Home that can be naturally daylight & ventilated, made of (& coated with) natural or inert/non-toxic coverings or coatings. Of one wall maximizing solar orientation to be adequately glazed, opening if possible on to a balcony for sun baths, or a meditation/zen garden; the most up-to-date fittings w/ a shower-bath & gymnastic appliances.

An adjoining room to be a dressing-room in which you can Dream & experiment. (Never Dream or experiment solely in your bedroom!) It is not a recommended thing to do and makes the room horribly untidy. In this room demand fitments for your linen and clothing, not more than 6 feet in height, with drawers, hangers, etc.

Demand spaces that can shift or change, according to your own growth & aspirations - demand it all be energy efficient.

Demand something you can expand, contract, experiment and engage with, your living room and your dining-room, bring nature in.

If you can, put the kitchen in the middle/central part of the House: if done well, it is the true Heart of the Home.

Demand diurnal lighting, concealed or diffused, something that can mimic the ebb and flow of the day, the year, the seasons. Feel free to mix it up, pending any of doctor's thoughts or recommendations.

Continue to demand a vacuum cleaner, & natural cleaning products.

*20th Century & Metabolist inspirations led to the concept of 'starter/expandable homes'; as magazines say 'good organization'. Practical furniture stil has many applications, yet Shin-Gyo-So concepts can also help integrate practical & affordable objects w/ those of aspiration, growth, desire. Compare, contrast, but above all have fun! Buy only practical furniture & try your luck, join an IRL or online community. (*If you want to see bad taste, go into the 'houses' of the tech geeks.) Experiment with style, with arrangement; have fun! Expand your odds and ends, collections, keepsakes in a way that makes sense. Yes may be more for now, yet clever organization is*

always in vogue. Feel free to keep your odds and ends in drawers or cabinets.

For the Videowall & good WiFi will give you presentations of first-rate music, & you can connect with new colleagues all over the world.

Online algorithms & DJ's will also give you listings for first-rate entertainment, and you will be able to arrange any concerts you wish to see in person through the various apps, and the frenzy of the virtuoso; or else play entire sets all in real time, on screens as large as you can afford, for your friends, family, loved ones, at any time.

Continue to demand operable windows in every room. Understand layouts that best lead to natural ventilation & capitalize on them!

Teach your children that a House is only habitable when its full of people & ideas; even the floors & walls can assist with Dreaming. To keep your House in order eliminate things that do not bring you joy.

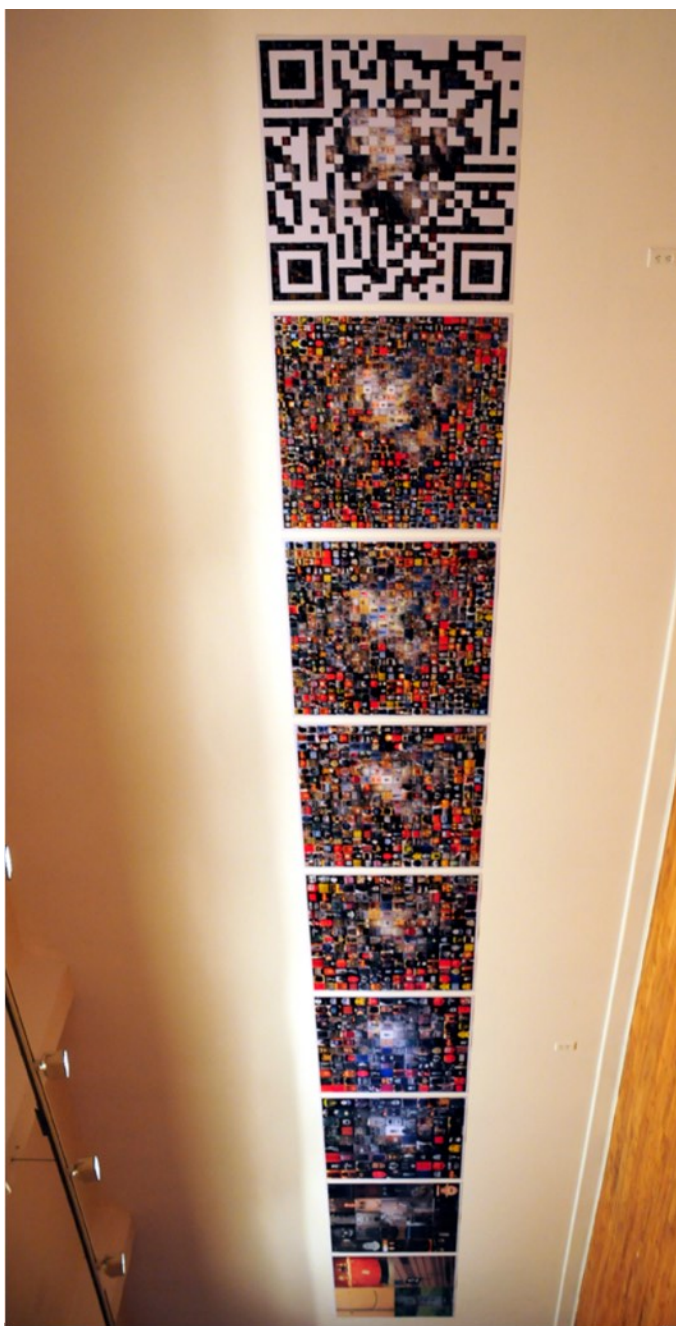
Demand a smart use of garages to your Dwelling (put your car in the center of your House if you are a car nut, surround it w/ houseplants!)

Take a flat which is one size smaller than what your parents accustomed you to; try changing it once a year. Bear in mind economy in your actions, your House-hold management and in your thoughts.

Then feel free to try something different, one step up, down, left, right, diagonally – let it be a space for/of your creations, your Dreams.



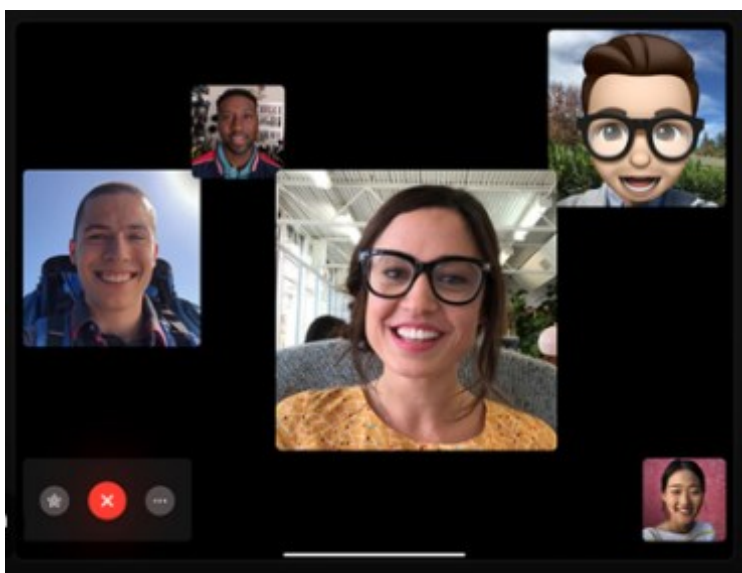
(Image via Renault)



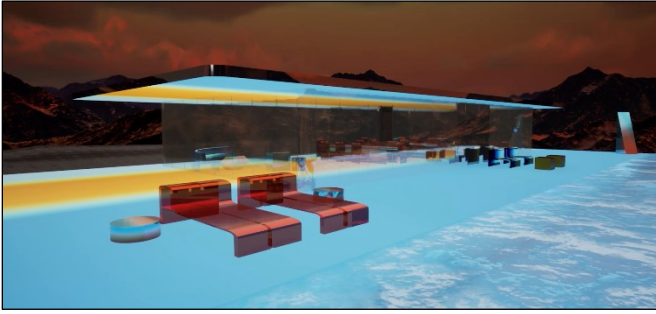
QR CODES AS GRAPHIC ART.

"Click here to watch someone fly from Paris to Prague in 2-6 hours, or even Paris to Warsaw in slow-mo!" (Photo via QR-codes.com)

THE PROBLEM BADLY CONCEIVED:



FACETIME (Image via Apple)



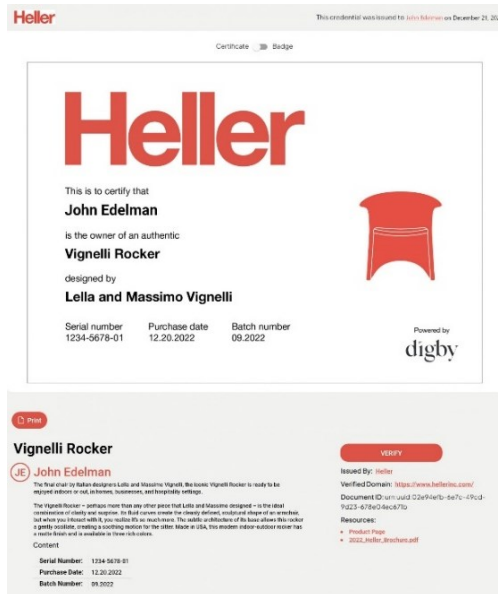
CONCLUSION:

As of now we have iPhones 1-14, PlayStation 1-6, & many others coming

(Will the masses be clamoring for an Android 42? A Microsoft 389?)

...or what of a Cradle-to-Cradle 2030 House?

Every Modern Person has the Dreamable Sense. The feeling for digitalization exists & is justified its near constant use in our daily activities.



THE FUTURE IS hNeOrWe. Metadata, furniture, NFT's, & the Metaverse. (Image via Heller Inc & Krista Kim)

The feeling towards screens is one of rising respect, gratitude & esteem.

For the digital world now carries within it a scaleless economy & possibilities that can lead to minute selection, even in our daily lives. In this there's a growing moral sentiment in the feeling for/of digitalization.

For the Person who is thoughtful, considerate, open, and sharing has grown wings unto themselves, is able to dive deeply in this New World.

For People - intelligent, considerate & adventurous - are needed to build their New Homes & to integrate with their emerging & existing Towns.

...for if we don't, cold Algorithms most certainly will.



"GOOD MORNING, DAVE"

EYES WHICH SEE SO MUCH

--- III. VanLife (Digital Nomads) ---



STARLINK (2019). This precision, this cleanness in execution go further back than our re-born mechanical sense. Phidias felt in this way: the entablature of the Parthenon was a witness to such flavors. So did the Egyptians when they polished the Pyramids. There was a time when Euclid and Pythagoras dictated to their contemporaries: can, should we? (Image: SpaceX)

We must see to, aim for the Fixing of our Standards, in order to face the Problem of Perfection.

Ta Prohm is a Product of Inadvertent Selection applied to a Standard.

Standards are a matter of logic, analysis and minute study: they are based on Solutions to a Problem which has been "Well Stated."

Meanwhile, Architecture operates in accordance with Standards, patterns, grace, consideration of nature.

A good Standard is one established by experiment, tested by hard use, consideration; by Time.

Standards can and do (and perhaps should?) occasionally change.



SOLARROLLA - SOLAR POWERED VOLKSWAGEN VAN. If the Problem of the Dwelling or the flat were studied to consider a truly sustainable life (daresay the possibilities that also align with mobile life?), a speedy transformation and improvement would be seen in our very Homes, our Houses. If Houses were constructed with a bedrock of User Interface and industrial mass-production, like in automobiles, unexpected but sane & defensible forms would soon appear, and a new aesthetic would be formulated with astonishing precision. (Photos: Kira Belan)

“The International Living Future Institute (ILFI) is premised on the belief that providing a compelling vision for the future is a fundamental requirement for reconciling humanity’s relationship with the natural world.

Our beautiful planet is capable of supporting vast diverse ecosystems, allowing human communities to thrive, and we are capable as a species of living in balance with ecosystems and in balance with each other.

At ILFI, we envision a future where our planet and humanity are thriving, and we work towards that future every day. We refer to that future as the Living Future.”

**-Mission Statement of the Living Future Institute
www.livingfuture.org, May 2023**

IT is necessary to press on towards the consideration of *Standards* in order to face the problem of *perfection*: an apt application of Biophilia, of the inclusion and/or totality of Nature?



TA PROHM, 1186-1191 AD. (Image: Seiha Houen, www.tourshyjeeps.com)

Ta Prohm (Cambodia) is a product of selection applied to an established standard. Already for a millennium the Mahayana Buddhist Monastery had been Standardized in all its parts, was but one essay on a craft that was expanded at nearby Angkor Wat; and one that has inadvertently combined with Nature for a serene and inspiring contemporary effect.



DETHLEFFS 'E.HOME' ELECTRIC RV. (Image: Delthleffs)



TA PROHM, 1186-1191 AD. (Image via IndoChinaVoyages.com)

When once a Standard (a Brand?) is established, competition comes all at once & violently into play. It is a fight; in order to either win or even achieve balance, you must do equal to or better than your rival *in every minute point*; in all general lines & even in all the details. Then there's an intense study of the Results. Reconsideration. Reapplication. (Progress?)

For a Standard (a Brand?) is necessary for an objectively serene effect.



DETHLEFFS 'E.HOME' ELECTRIC RV. (Image: Delthleffs)



*XPANSE SOLAR RV AWNING COVER. Expanding live-work opportunities
(Image: Xponet Power)*

A Standard is established on Sure Foundations, not arbitrarily, but with the surety of something intentional and of a logic controlled by analysis and experimentation.

All people are of the same organism, and have the same rudimentary functions.

All people everywhere have the same basic needs.

The Social Contract which has evolved through the ages has determined Standard Ethics; functions and needs producing standardized products.

The House, a True Shelter is a thing essential to Humanity.

Biophilia is a thing essential to people too, since it responds to needs of a Spiritual Order, determined by the Standards of Emotion.

All great works of Art (technical and other) are based on one or another of the Great Standards of the Heart, and consider something more (often with natural connotations): Walden, the Vastu Sastra, the Madonnas, the Passive Solar Energy Handbook (*Ed Mazria, 1978*), Philemon and Al-Isra 17:35-37, Asia Ascending (*CTBUH, 2012*), Collapse (*Jared Diamond, 2005*), Revealing Architectural Design (*Routledge, 2014*), Blink (*Malcolm Gladwell, 2005*), oh Mr. Mojo Rising, apporte-moi vue biere du matin...



“EMERGENCY RESPONSE STUDIO” RV. Former FEMA trailer converted into solar-powered live-work studio. (Image: Paul Villinski)

The Establishment of a Standard involves exhausting every practical and reasonable possibility, and extracting from them a recognized type conformable to its functions, with a maximum output and a minimum use of means, workmanship and material, words, forms, colors, sounds, integration with or repudiation of nature.

The contemporary Mobile Home is an object with a simple function (*to safely travel*) and of course complicated aims (*comfort, livability, appearance, applicability*), which has forced upon Big Industry the absolute necessity of Standardization. All Motor-Homes have the same essential arrangements, similar sizes. But, by reason of the unceasing competition between the innumerable companies who make them, each has found themselves obliged to get to the top of this competition and, over and above the standard of practical realization, to uphold the search for a perfection and a harmony beyond the mere practical side of the product; a manifestation not only of Perfection and Harmony, but of Beauty.

Here we have the inadvertent Birth of Style, that is to say the attainment, Universally Recognized, of a State of Perfection, Universally Felt. Yet from there, there has also been considerable experimentation with new technologies, new applications, & connections back to Nature within it.

The Establishment of a Standard is developed by Organizing Rational Elements, following a line of direction that’s equally rational. The form and appearance of this are in no way preconceived, they are a result; they

may have indeed a strange look at first sight. Heisenberg perhaps offered an “Invisible Strait” but it did not go off as intended; Bohr/Einstein & Oppenheimer set themselves the Problem of Producing Material, the result in Tennessee was both jarring and disconcerting, certainly, but it most assuredly worked. The Standard had been fixed. Observable, predictable results followed.

Later, Boeing, similar to Ford, tried tiny variations on the theme – larger, more carbon considerate; all depending on market & regulatory forces.

Calatrava too later tried his best, but once busted his rainscreens on expansion ratios between concrete & exterior clay tiles. Do not forget expansion coefficients! Do not forget about galvanic corrosion! (Do not forget the importance of waterproofing drawings!)

Thus the first Recreational Vehicles were aptly constructed, and their bodies built on old lines. This was contrary to the necessities of the displacement and rapid penetration of a solid body. The study of the laws of penetration fixed the Standard, a Standard which has evolved in accordance with three different aims: livability, the greater accommodations that can be bolted on or contained within (*sporting bodies*); comfort, the main bulk at the middle (*saloon*); linkage, the ability for connections to the outside world (*be they internet, water, or electricity*). In either case there is no longer anything in common with the ancient carriage with its slow displacement – entire new lifestyles and cultures have sprung up around it, this modern thing.

Civilizations advance. They pass through the age of the peasant, the soldier & the priest & can eventually attain what is rightly called Culture. Culture is the flowering of the effort to select. Selection means rejection, pruning, cleansing; the clear & naked emergence of the Essential.

From the simple layouts & considerations of the early Buddhist shrines, we pass to stupas, chaityas, to viharas; the Borobudur Temple, the Prambanan, the Shwezigon Pagoda, to the totality of complexes of Siem Reap.

Feeling has been clarified and refined, mere decoration set aside & proportion & scale attained; an advance has been made - we have passed from the elementary satisfactions (decoration) to the higher satisfactions (linked organization systems).



TA PHENOM. Little by little, the Buddhist temple is formulated, passes from former construction, from building to Architecture. A few hundred years later Ta Prohm inadvertently marked the climax of an ascending curve. (Photo via SiemReap.net)

For we cannot turn solely to the wealthy for designs of the Future House. Gilded Age ‘homes’, such as the Vanderbilt’s “The Breakers” (1893), the Astor Mansion (1896), Charles Lippit’s “Breakwater” (1899) & Peter Wideners “Lynnewood Hall” (1900) were all widely criticized for their lack of originality, trivialness, poor functionality & excessive opulence, much as contemporary structures like Bill Gates “Xanadu” (1995), Larry Ellison’s Japanese estate in Woodside California (2004), Lucas’ “Skywalker Ranch” (1990s+) & Nile Niami’s “The One” (2021), & the seasonal ski-mansions in Aspen (early 2000s) still are, even 100 years later.

..goodnessd help us if any ends up like Atilla (Mumbai), or a dictators palace (re, Vladimir Putin, Saddam Hussain, Recep Erdogan, the Kim family, Muammar Gaddafi, Jean-Bedel Bokassa, & countless others)

For if Eames Chairs still remain in Los Angles, it is because Angelenos have continued there, very remote & very stable, fully occupied in their surfing and movie-making. It is not seemly that cultured people of Good Standing should sleep on an Eames Chair in their New York City or Parisian mansions; it is also not seemly that a cultured people who owns a saloon car should sleep on an Eames Chair, and so on. We have only to get a clear idea of this & to draw the logical conclusion. To own together a large car and an Eames Chair is quite usual, I am sorry to say.

Meanwhile, everybody asserts with conviction & enthusiasm: “the van-life style marks the flavor of our Epoch!”...but the Eames Chair is sold & manufactured every day by antique dealers, as much as they are Ikea & Pottery Barn & at Amazon.



TA PHENOM. Each part is decisive and marks the highest point in precision and execution : proportion is clearly written therein. (Photo via Dmitry Moiseenko)

Let us display, then, both the **Ta Prohm** and the **motorized Recreational Vehicle (RV)**, so that it may be clear that it is a question of two products of selection in different fields; one of which has reached its climax and the other which is still evolving. That ennobles the modern RV. And what then? Well, then it remains to use the Recreational Vehicle as a challenge to our current and formers Houses and our Great Buildings. It is here that we come to a dead stop, “*Meiyou jinyibu de duzhu.*”

For in Contemporary Homes we have no Ta Prohm’s.

The Standard of the House is a question of the practical, and (in the age of motorhomes and fluctuations in the price of finite resources), a constructive order - I have attempted to set it forth in the preceding chapter on Videowalls & volumetric display devices.

The Standard of Furniture, meanwhile, is in its full flood of experiment among the makers of office furniture & trunks, clock-makers & so on. We have only to follow this path: a task then for the UX engineer? And all the humbug talk about the ‘unique object’, the precious ‘piece’ rings false & shows a pitiful lack of understanding of the Needs of the Present Day: a chair remains in no way a work of art; a chair still has no soul; it remains as a Machine for Sitting In (sometimes relaxing).

Art, in a highly cultivated environ, finds its means of expression in pure art, a concentrated thing free from all utilitarian motives — painting, literature, music, film, comics.



THE CONTEMPORARY INTERIOR OF A VAN-LIFE WORKSTATION. Showcasing how truly plastic life-styles are created in response to a Well-Styled Problem. (Image: Xscapers.com)

Every human manifestation involves a certain quantum of interest, and particularly so in the aesthetic domain; this interest may be of an order dealing with the senses, of organization, or even of a rigorous order. Decoration meanwhile is the simple consideration of a sensorial and elementary order, as is colour, & is suited to those merely wishing to quickly brighten their place. Harmony & layered consideration though, incite the intellectual faculties & arrest people seeking greater insight. The simpleton falls for ornament & merely decorates their walls. The 'insightfully civilized' person supposedly wears a well-cut suit & is the owner of easel pictures & coffee table books – the rest of humanity though, goes about their day delightfully ignoring them.

Decoration is the essential overplus, the quantum of the simpleton; and layered consideration is the essential overplus, the 'quantum' of the insightful – can we consider like the Chinese did, of Classical Gardens of Suzhou, that the Nords do of current Vigeland, the Canadians do of VanDusen? How too can Nature once more enter in??

In Architecture, the *real* Quantum of Interest is achieved by the grouping & considered arrangement of rooms & furniture; a task for the Architect. And Beauty? This is an imponderable conundrum which cannot function except in the actual presence of its primordial bases: the rational satisfaction of the mind (*utility, economy*); after that, layered consideration (*sensorial*). Then...the Imponderable, and/or the relationships which create the Imponderable: this is Genius, Inventive Genius, plastic



VANLIFE INTERIOR. (Image: BemyVan.com)

Poetry lies not only in the spoken or written word: the Poetry of Facts is stronger still. Objects which signify something and which are arranged with talent and with tact create a Poetic Fact.

genius, organizational genius, this capacity for achieving arrangement & unity by considered layers, in accordance with Evident Laws, all those things which excite & satisfy a variety of our Senses to the greatest degree they can.

Then there arise those multifarious sensations, which evoke all that an insightful person may have seen, felt and loved; which release, by means they cannot escape, vibrations they have already experienced in the drama of life: nature, other people, machinations, the entire world.

In this Period of Science, of strife and drama in which the individual is violently tossed about at every moment, Ta Prohm appears to us as a Living Work, full of Grand Harmonies, changing still day by day. The sum of its Inevitable Elements gives the measure of the Degree of Perfection to which Architects can attain when they are absorbed in a Problem Definitely Stated. The Perfection in this case is so much outside the normal, that our apprehension of Ta Prohm can only correspond nowadays with a very limited range of sensation, and, unexpectedly enough, with sensations of a mechanical as well as natural kind; its correspondence is rather with those huge impressive trees & vines with which we are familiar and which may be considered the most perfect results of our present-day activities, the only Products of our Civilization which have really “got there.”



EXISTING RV WITH SOLAR PANEL ATTACHMENT(S), 2021.

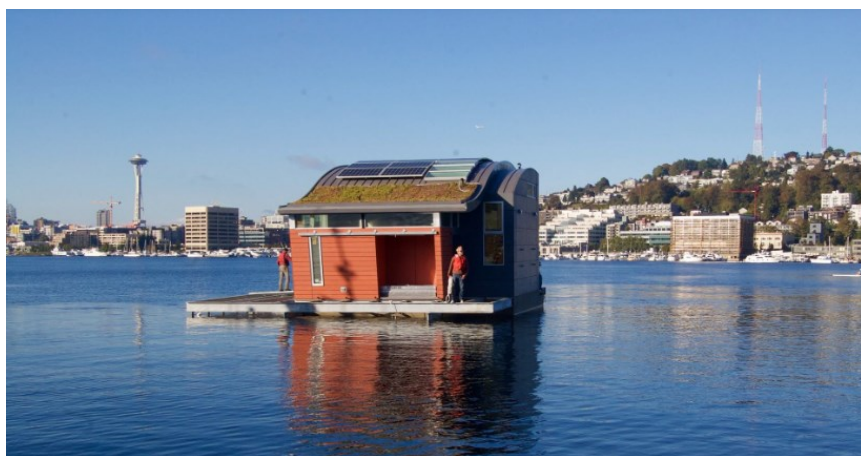
One can critique a contemporary suit more easily than a contemporary dress, because current suit styles are still purposefully modularized & standardized as they were in the recent past, being a product of generations of societal constructs & dictatorial restraints, rather than personal preference. It is certain that the sculptor of the Lokeshvara (re: Avalokitesvara) was an artisan beyond compare, because the nearby temples of that Era were all the same type, yet the Ta Prohm inevitably surpasses all of them beyond measure. (Image via Exploristlife.com)

Jayavarman VII & his Architects would have loved to have lived in this Standardized Age of ours. He would have admitted the possibility, nay the certainty of success. His vision would have seen in our Epoch the conclusive results of his Laborers. Before long he and his people would have repeated the experience of Ta Prohm.

* * *

Architecture is governed by Standards. Standards are based on logic, of analysis, of scrupulous study. Standards are also based on a Problem Well Posed, and Properly Stated. Architecture means combining plastic invention, intellectual speculation, and sustainably linked organization systems.

Architecture remains a very Noble Art.



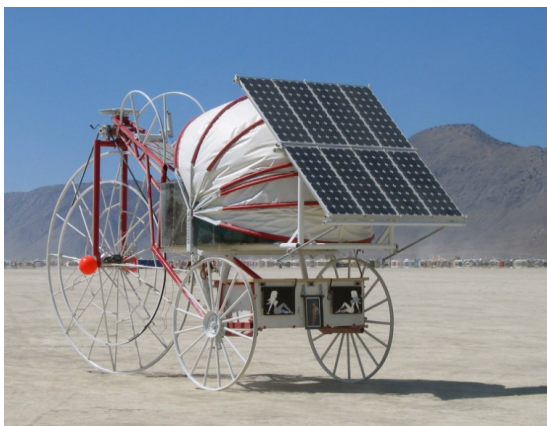
IN SEARCH OF A NEW SUSTAINABLE STANDARD (Houseboat H, Seattle, 2018). This updated (and LEED Platinum certified) 'Mobile Home' is the result of experiment and calculation, and this is confirmed by natural interactions such as with fishes, birds, etc. (Source: Lanker Design, LLC.)



TA PROHM. Henri Mouhot did not work as a constructor, engineer or designer. All these elements of the complex already existed by the time he arrived. What he did was to document and encourage the Perfect Work to stay as it was and endue it with a noble spirituality. on a Problem which has/had been inadvertently Well Stated. (Image: Johnathan Evans)

Standardization is imposed by a Law of Selection and is an economic and social necessity, combined with Nature. Harmony is a state of agreement with the norms of our Universe. Beauty governs all; She is of purely Human Creation; She is the overplus necessary only to Architects of the Highest Type.

But we must first of all aim at the setting up of Naturally Infused Standards, in order to face the Problem of Perfection.



BURNINGMAN SOLAR ART CAR, 2003. The future of modern mobility certainly seems endless. (Image: Pmatt Freedman)



GRACE FARMS, NEW CANAAN, CONNECTICUT (SANAA, 2015). A swooping Nature and Arts multipurpose building, using the firms signature glass, SANAA has experimented widely with/within their Brand over time. (Image via ArchDaily.com)

- Architecture -

THE ILLUSION OF BRANDS

A Brand can proceed from the inside-out, or the outside-in, etc; from whatever initial conceptions are ardently pursued. The interior is often the result of particular rules or existing realities, the exterior due to a considered approach by which to facilitate and/or mediate nature. The elements of Architecture remain as scale and approach, light and shade, roof and walls, of orientation and refinement, touch and interaction; overall, that of considered connections, of space.

Ordonnance too then enters in, remaining as the purposeful gradation of aims; a classification of intentions alongside both nature and the natural environment, working in tandem with built intent.

For a majority of humanity experiences the Creation of Architecture with their Eyes, which are (as of 2023) 1.70m from the ground, and with their Hands, that maneuver within a space of 1.2-1.9 meters. We should consider aims & arrangements which the Eye can appreciate as it moves to or through a work, and intentions which take into account a consideration of Architectural Elements from this, or other typical human heights or approaches, or interactions.

For if one attempts to forgo the Language of Architecture in their Intentions of a Brand, then they risk creating only a false façade; a masquerade comparable to that of an empty movie set, the Illusion of a Brand only.

We should seek to avoid the Potemkin Village.

You employ your pieces, your parts, chunks, components, & hybrids beside Pure Forms, & with these materials you build Houses, neighborhoods, pagodas, even entire museums & cityscapes. That is Construction. That is Ingenuity at work.

My House is practical. I thank you, as I might thank maglev engineers, or the cellphone service providers. (Yet you have not touched my heart though.)

Yet suppose that walls start to rise around towards heaven in such a way that I am Truly Moved. Suppose the nearby landscape blends into overall intent, or is encouraged, shaped, changed. Suddenly you have touched my heart, you do me good, I am happy and I say: "This is beautiful."

That is Architecture.

(Art begins to enter in.)

I perceive your Intentions. Your mood has been gentle, charming, brutal, sometimes Noble. The stones, the integrations you have thus erected tell me so. You rivet me to this spot & my Eyes regard it. They behold something which expresses a Meaning, a thought beside Deep Intent. A thought which reveals itself without word or sound, but solely by means of shapes which stand in a certain Relationship to one another. These shapes are such that they are clearly revealed in light, over a certain time & distance & environ: how they consider nature! The Relationships between them have not necessarily any reference to what is practical or descriptive. They are a fantastical, sometimes mathematical or imaginative creations of your mind. They are the Language of Architecture. By the use of inert materials & *starting from* conditions more or less utilitarian purposed to an IDEA, you have established certain relationships which have move me. This is Architecture.

* * *

To make a **Brand** is to expand upon and fix Ideas.

It is to expand upon Major Ideas over Time, beside Nature/natural flows.

It is in ordering these Ideas that they become intelligible, communicable & capable of execution. It is essential to exhibit a precise Intention, & to have Succinct Ideas in order to be able to furnish oneself with such intentions. A Brand is to some extent a summary, like the analytical table of contents in a book. In a form so concise that it seems as clear & ordered as a crystal, and like a geometrical figurine or effect, it contains an enormous quantity of Ideas & a driving Impulse of an Intention.

Whence then from that initialization, can it/they/we go?

In Great Architectural Institutions, the principles of Good Planning have been studied, & as time has gone by, dogmas have been established, old recipes & nifty tricks unfortunately have become fixed. An Education that was useful at first has now often become a Perilous

Practice. To represent the inner meaning, certain hallowed ‘external signs and aspects’ have far too often been fixated upon.

Our Profession is not a billboard, or a placard, a waypost.

The Brand, which is really a cluster of ideas and of the intention essential to this overall intent, has become a piece of paper on which black marks for mass and walls, and lines for axes or perspectives play at a sort of mosaic on a decorative panel making graphic representations of star-patterns, creating an optical illusion. The most Beautiful Star becomes a Pritzker Prize winner, or else adorns the magazines.

Now, the Brand is the generator, “the Brand is the determination of everything; it is an austere abstraction, an algebraization, and cold of aspect”. It is a Brand of Battle. The Battle is composed of the impact of linked masses in space and the *morale* of the army is the cluster of Predetermined Ideas and the Driving Purpose. Without a Good Brand, nothing exists, all is frail and cannot endure; all is poor even under the clutter of even the richest decoration or quaintest minimalism – where then can and shall you expand from? (Where then now is Nature?)

From the very start the Brand implies the methods of construction and arrangements to be used; the Architect is above all an Organizer. But let us keep strictly to Architecture, this thing which endures through the ages. Placing myself entirely at this one angle of vision I commence by drawing attention to this vital fact: a Brand proceeds from an intentional start, for a House or a neighborhood or even a museum is an organism comparable to a Living Being, and can be considered or initialized from/with whatever tools you choose to start with.

I shall speak of Architectural Elements of the Interior AND Exterior.

I shall then pass on to Arrangement.

In considering the effect of buildings in relation to a Site, I shall show that here too the interior/exterior always has Natural Connections, at all times ensconced by Natural Flows. By means of various Fundamental Elements which will be clearly shown in diagrams, I can demonstrate the Illusion of Brands, this Illusion which kills Architecture, ensnares the mind and creates Architectural trickery; this is the fruit of violating Undeniable Truths, the result of false conceptions or the fruit of vanity.

A BRAND PROCEEDS FROM AN INTENTIONAL START

A Building is like a bonsai, in that it unfolds, is approached, is considered in Layers. This arrangement is perfect and harmonious if its forces & components are distributed and regulated from all sides. The perspective, both initial & as a result of walking around the composition at an applicable human scale, is the result of careful planning, meant to be considered alongside Nature, from many human-height angles.

For instance: in Itsukushima in the Hiroshima Prefecture, at the Miyajima Shrine, you enter in one of two ways; either from land (by a non-descript arch along a non-descript, but pretty) path, across a gangway, to a little doorway of normal human height, looking out at non-descript roofs situated near (and later, upon) the water; a quite small vestibule produces in you the necessary change of scale so that you may appreciate, as against the dimensions of the street and the natural spots you come from, the dimensions with which it is intended to impress you. Then you are practically ASSAULTED with color, the orange-red of the vermillion of pillars, piers, pilasters everywhere! Then you can feel the Noble Size of the shrine and your eyes can take its measure.



ITSUKUSHIMA SHRINE, SETONAIKAI NATIONAL PARK, JAPAN. Concealment in plain sight, while linking to neighboring city(?). The 'main reveal' hides, has yet to be found, & is just around the bend of this view... (Image via Google Street View)

The other mode of access is by Sea, where depending on the tide levels, the reverse of all the above is true.

Regardless, you are in a Great Linked Space, one that on sunny days is filled with Light, which changes based on time of day, the Seasons. With Time. Alongside Natural Flows.



ITSUKUSHIMA SHRINE, SETONAIKAI NATIONAL PARK, JAPAN. Main view/intention, seen from the center structure/from the waterside. (Image via Viator.com)

Beyond what you can see is a second space of the same dimensions, but framing something, including something that is fully Natural (repetition in minor key?); on each side is a still smaller bay ensconced & mountain framed; turning round, you have more views & connections upon connections, out across the water. From the bay, into delicate shade; a rhythm. The tide coming in or out changes everything. Well considered doors & enormous (sometimes small) bays. You are so captured, you have lost the sense of the Common Scale. You are enthralled by a sensorial rhythm (light & volume) & by an able use of scale & measure, into a world of its own which tells you what it set out to tell you. What emotion, what faith! There you have motive & intention. The cluster of ideas, this is the means that has been used. In consequence, Itsukushima Shrine, as at the Alhambra & the Daihonzan Eihei-Ji Temple, the exterior/interior deeply links to nature, considers color. Flows. Time.

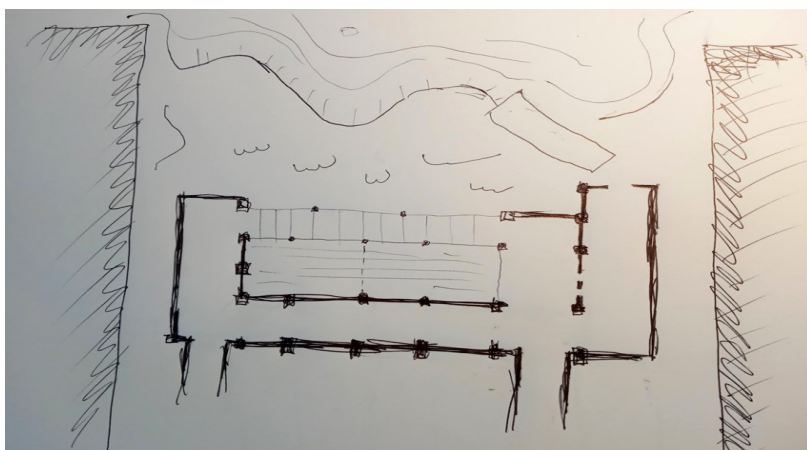


SAMGWANGSA TEMPLE, BUSAN, SOUTH KOREA (1983). Though a 'new-ishly' built temple, its masterly considered with colored lights & lanterns during the Buddha Birthday celebration add considerable layers to this 'temple-above-a-town-on-a-hill.' Its own vertical tower & human-scaled building murals blend into the nearby cityscape environs, composed of dense historical residences, alongside several blocks of millennial/post-war mass housing. (Image via TripSavvy.com)



CHISHAKU-IN INNER GARDENS, KYOTO (Sen-no-Rikyu, 1601). Framed views of the exterior courtyard rock garden: the koi pond remains hidden just beyond the range of sight, below this shown view. (Image via JapanTravel.com)

CHISHAKU-IN INNER GARDENS, Kyoto. Again, a/the little vestibule which frees your mind from the street, focuses it on Nature. And then you are in the central Hondo; several columns on the edge (eight cylinders) shoot up towards the shade of the roof, giving a feeling of force, and a witness of potent methods; but at the far end is the brilliance of the garden seen through the peristyle, which spreads out this captured light with a large gesture, distributes it and accentuates it, stretching widely from left to right, making a Great Space.



CHISHAKU-IN INNER GARDEN PLAN. Sketch via the Author

Between the two is an Engawa (veranda), contracting this vision like the lens of a camera. On the right and on the left two patches of shade -

little ones. Out of the clatter of the swarming street left far behind (which is for every person and full of picturesque incident), you have entered the Temple of a Nihon-go. Magistral grandeur, order, a splendid amplitude: you are in the Temple of a Nihon-go. What was the function of these rooms? That is outside the question. After five centuries, even without any historical reference, you are conscious of Architecture (and we are speaking of what is in reality a very small shrine, in a complex...)

ARCHITECTURAL ELEMENTS OF THE INTERIOR/EXTERIOR, COMPOSITION, LAYERS

Our elements are Layers, Approach, the spread of the soil, integrated landscaping (considered or removed); dimmer switches to control the full effect of light on (or in) any applicable surface or area. The spaces contain manipulated light, sometimes half in shade, giving an effect, be it gaiety, serenity, sadness.

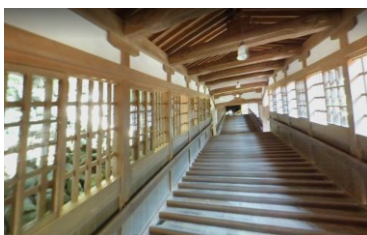
Your Symphony is made ready. The Aim of Architecture is to make you gay or serene. Have respect for the space, for the beat or staccato of moving from place to place, the time of day & year: what do you see? The Nihonian did not cut up his wall-spaces; they were devoted to wall-spaces and loved light, shadows, framed perspective, combitory Nature. Light is intense when it falls between moments which reflect it. Flows.

...and we can now illuminate all of them, any of them from inside or without, at any time, in almost any weather; it is now within our choosing, also in a cost-conscious manner.



SHAOLIN MONASTERY, DENGFENG, HENAN PROVINCE, CHINA (495). Focus on natural inclusions (as well as the nearby mountains) was critical to the development of the complex, as was study, teaching, and translation of Buddhism & its scriptures. (Images via AsiaTimes.com & Google Earth)

For the Ancients built moments, walls, fibres, volumes which stretch out & meet to amplify the landscape across time. In this way they created *places*, which are the basis of Architectural & Sensorial Feeling. Their moments bursts on you, by a definite intention, at one end & oftentimes illuminates or frames a (or else several) perspectives. The *impression* of light is extended outside by Linkages to Nature, flows (I hardly like to say landscape, it is a worn-out word), peristyles or considered pillars. The floor/groundscape connection stretches everywhere it can, uniformly & without irregularity. Sometimes, to help the effect, the floor surface is raised by few steps. There are no other Architectural Elements internally: light, and its reflection in a great flood upon the walls and the floor, which is really a horizontal wall, all with leaves & branches hanging over. To erect well-lit walls is to establish the Architectural Elements of the Interior leading to Exterior, and vice versa; of considered composition. Here remains Proportion, Perspective, Harmony.



DAIHONZAN EIHEI-JI TEMPLE COMPLEX (13th Century). These densely interlinked structures lie between gargantuan ancient cedar trees, connected by internal walkways & bridges; they frames more than an idyllic setting, being an intrinsic link to (& between) Nature. (Images via JapanGuide.com & Google Earth)

SHIZEN-STYLE ARRANGEMENT (Ordonnance??)

A Perspective View is perhaps the First Human Manifestation; it is the means of every Human Consideration. The toddling child moves along at one height, at/with one view, while the parent striving in the tempest of life traces another for themselves. The Perspective is one Regulator of Architecture. To establish Order is to begin to Work. For Architecture is based on *moments* as well as axes, reveals alongside Encouraged Movement, all framed by an ever-shifting Perspective. The ‘perspectives’ of the Schools are an Architectural Calamity – the current focus is on a render with a tweaked camera focus’/lens, with little aligning to what the sober human eye sees at a normal height during normal hours. The *true* Perspective is a view with a purpose, often in/with considered layers, sometimes leading to even more Questions. In Architecture, you must have a connecting destination for your Perspective, a meaning, an Import. In the Schools they have forgotten this & their views cross one another in Starchitecture-Shapes, all leading to infinity, toward the undefined, to the utter unknown; to nowhere really, without end or aim.

The ‘rendered angle’ of the Schools is simply a recipe and a dodge. Arrangement is the grading of and consideration of perspectives, and so too it is the grading of aims; the Classification of Intentions.

The Architect therefore assigns Destinations to their Views. These, the ends, are the wall (the plenum, sensorial sensation) or light and space (again sensorial sensation), and/if or where can, always Nature. Flows.

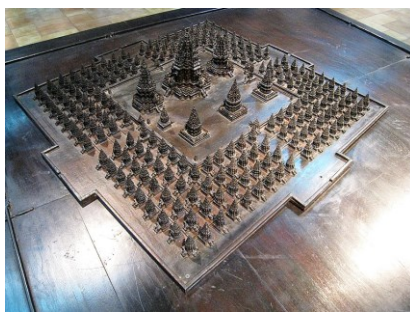
In actual fact a birds-eye view such as is given by a plan on a drawing-board is rarely how Perspectives are ever seen; they are more often witnessed from the ground, the beholder standing up and looking *forward*, in front of themselves – do we yet dare to dream of access by water, or by swimming or drone or by jetpack; of (for now) forgoing the god-view above the architectural model? For the Eye can reach a considerable distance and, like a clear lens, sees everything even beyond what was intended or wished.

In Ta Prohm the moments of the runs from the Gopura to Prajnaparamita are one framed axis, from the ‘sea to the mountain’ as it were. The Satellite Temples are at right angles to the initial axis, in the distance on the horizon, the rising and setting sun.



ENTSU-JI TEMPLE, KYOTO (1630s). Utilizing the 'borrowed scenery' (shakkei) style of design, every framed view is as important as the next – the horizontal hedge carries the same weight as the beams above, the vertical posts the same as the near trees. Even the entrance gate/approach is just as critical to the overall composition; whether flat or 3D, is up to the viewers interpretation. (Image via ZekkeiJapan.com)

In the horizontal, at right angles to the direction that the Architectural Arrangement has impressed on you from where you stand, it is the rectangular impression which tells. This is Architecture of a high order: at Ta Prohm it extends its effect right to the horizon. The Satellite Temples in the other direction, the colossal statue of Prajnaparamita on the axis, and horizon & sunrise/sunset pulls in the distances. That is what tells. And because they are outside this forceful perspective, the House of Fire behind and the Hall of Dancers before, you are enabled to get a three-quarter view of them, in their full aspects. Architectural buildings should not all be placed solely upon perspectives, considerations, for this would be like so many people all talking at once.



PRAMBANAN COMPLEX, SOUTHERN JAVA, INDONESIA. (9th Century). Designed to mimic the holy Mt. Meru (& following a typical Vastu Shastra mandala arrangement), several earthquakes over the preceding centuries have transformed an already unique site into combination of active shrine, open stone quarry/storage pit, & serene tourist destination, all framed by nature, looking more similar to Pere Lachaise (Paris) or Waverly Cemeteries (Sydney) than a singularly machine-precise or exact precision moment/monument. (Images via LonelyPlanet.com)

PRAMBANAN: Arrangement is the grading of aims, the classification of intentions. The plan of this Temple Complex contains a number of initialized axes & perspectives, which have shifted considerably because of time (& due to shifting Natural Forces), but it would never obtain even a bronze medal at the Schools; it would be refused, it doesn't make a star! Yet it is a joy to the mind to consider such a Brand & to walk within and amongst the temple grounds.

And here too in the HEIDELBERG PROJECT (Detroit again) we have the subtleties of a consummate Art. Everything focuses back on an idea, a Perspective, how it links to or considers Nature, but it would be difficult to apply a true line or view in any specific direction. The Perspective is in the *intention*, and the displays afforded by the Perspective extend to the humbler things which it treats most skillfully (the corridors, the main roadway passage, derelict houses, etc.) by seeming optical illusions. The Perspective here is not an arid thing of theory; it links together the Main Volumes, which are clearly stated and differentiated one from another, often covered with polka-dots. When you visit the Heidelberg Project, it is clear that everything is Ordered. But the feeling it gives is a rich one. You then note clever distortions of the Perspectives alongside Nature, all in a suburban enclave which give intensity to the volumes: the central motive of the pavement is set behind the middle of the project; the well at the entrance is at the side of the basin. The 'fountains' at the far end is in the angle of the garden: there is even a half-buried PINK Humvee in the corner, with trees growing from the middle of it. An object placed in the centre of the space often spoils the open air 'rooms', for it hinders you from standing in the middle of the room and getting the full axial view; a monument placed in the middle of a 'square' (squares?) often spoils the square and the buildings which surround it— often but not always; in this matter each case must be judged on its merits, when you go there Yourself.

Arrangement remains the grading of perspectives, of nature, and so it is the grading of aims, the classification (reclassification?) of intentions.



HEIDELBERG PROJECT, DETROIT (1988+). An ongoing/ever changing 'art' & live-in 'demonstration showcase', artist Tyree Guyton reimaged his childhood street in vivid color. It continually remains in the top five most visited sights not only in Detroit, but in the entire State of Michigan. (Image via HeidelbergProject.com)

A GOOD EXTERIOR CAN SOMETIMES CONVEY THE 'FLAVOR' OF AN INTERIOR (SHOULD IT THOUGH?)

When at the General Architecture Schools they draw an exterior 'attempting' to showcase an interior; they do not, simply cannot take the entire contents of an/the interior and flatten them onto an exterior shell – Kooolhaas pointed this out in vogue in 78' (*Delirious*, NY); the Oslo Opera House (*Snobetta*, 2008) didn't even attempt this. They (and sometimes the Starchitects) draw axes in the shape of a star, or a blob; they imagine that the spectator arriving in front of a building is aware of it alone, and that his eye must infallibly follow and remain exclusively fixed on the centre of gravity determined by these sole perspectives. The Human Eye, in its investigations though, is always on the move at a Human Level, and the beholder is always turning right and left, and shifting about. The viewer is interested in everything and is attracted towards the centre of gravity of the whole site – the Architect can help direct where to go! At once the Problem spreads to the surroundings.



UK PAVILION AT SHANGHAI EXPO 2010. Nature removed, abstracted, yet also put center stage: 'equally', on full display?? (Images via Heatherwick Studio, the Smithsonian Institute, & David Lyons)

The Houses nearby, the distant or neighbouring mountains, the horizon low or high, make formidable masses which to compare our works, the force of their cubic volume. This cubic volume, as it appears and as it really is, is instantly gauged and anticipated by intelligence, intimately linked to its surroundings. This sensation of cubic volume is immediate and fundamental; your building may cube 100,000 cubic yards, but what lies around it may cube millions of cubic yards, and that is what tells. Then there comes in the sensation of mass: a tree or a hill is less powerful and of a feeble density than a geometrical disposition of forms. Marble is denser, both to the eye and to the mind, than is wood, and so forth. Always you have gradation – Prambanan remains a good example.

To sum up: in Architectural Ensembles, the elements of the Site itself come into play by virtue of their *connections*, their perceived weight and the quality of the material of which they are composed, bringing sensations which are very definite and very varied (wood, marble, a tree, grass, blue horizons, near or distant sea, sky). The elements of the Site rise up like walls panoplied in the power of their cubic co-efficient, stratification, material, etc., like the walls of a room. Walls in relation to light, light and shade, sadness, gaiety or serenity, all linked to nature, etc.

Our compositions must be formed of these Elements. With Nature always in mind.

Like the Pyramids of Caral in Peru (or Chaco Cultural Canyon in New Mexico), the Scale of the Structures & the interaction with their setting is tantamount – there then, Architecture is/does/can enter in!



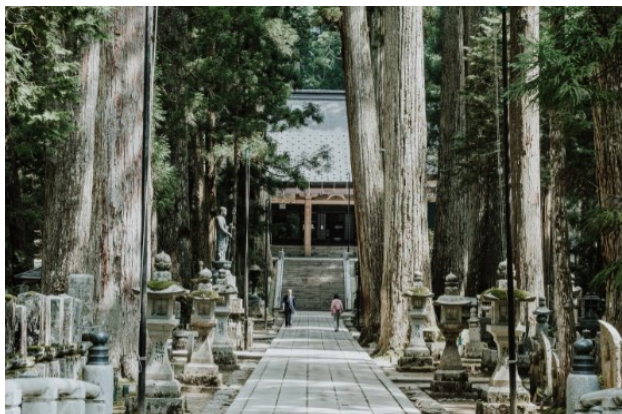
CHACO CULTURE NATIONAL HISTORICAL PARK, NM. Where once plumb, well rounded, adobe covered structures rose mightily from the desert floor, time & weather has reshaped these structures into forms that now blend harmoniously into the surrounding arid landscape. (Image via New Mexico Tourism Board)

In the landscape of CHACO CULTURE NAT. PARK (New Mexico) the structures are at first intimately turned towards one another, linking out to the Canyon that encloses them all, making an echo-chamber, as it were, which the nighttime drumbeat readily embraces. This is to coincide with the infinite resources of an Art full of dangerous riches out of which Beauty can only come when they are brought into Order, purposefully built next to a crumbling cliff side, as a continual reminder of Nature, its power, our folly; of rebirth. Ebbs. Flows.



SACRED CITY OF CARAL-SUPE, PERU. (Images via DiscoverMagazine.com)

At Okunoin Temple & Cemetery complex, the levels are established in accordance with the Campagna; the mountains & old-growth cedar trees support the composition, which indeed is based upon them. Woe to when the branch inevitably falls!



OKUNOIN TEMPLE & CEMETERY COMPLEX, NARA, JAPAN (since the 800s). Part living symbol for Shingon Buddhism, part mausoleum, part serene cemetery and pilgrimage sight, Okunoin has become a representation for greater Japanese heritage and natural conceptualism worldwide. (Image via Tatsuya Suzuki)

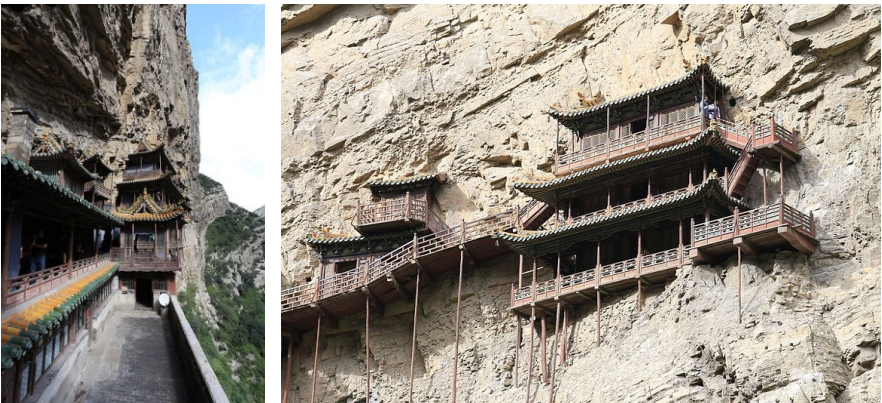


SHARP CENTER FOR DESIGN, TORONTO, CANADA (2004, Will Alsop). Raised building mass creating a new interpretation of 'plaza space' below. Framed views, light, nature, color, scale, fun, all playfully integrated. (Image via Archello.com)

TRANSGRESSIONS

I shall now give examples where the Architect most certainly has taken into account that a Brand proceeds from a Considered Start, and has formed a Composition out of Moments quickened by a single well-ordered impulse, in conformity with an Aim which was the driving intention of the work; an Aim that everyone could afterwards see for themselves with their own eyes, all of which directly considers or flows with Nature. With these the Architect has most definitely taken into account the Architectural Elements of the interior, the exterior, Nature, layers; that is to say surfaces which are linked together in order to receive light and make manifest the content of the building, as well as the setting they are within. (S)he has thought in terms of space, linkages, layers, and has dealt with intentions which belong to the language of Architecture.

XUANKONG ‘HANGING’ TEMPLE, DATONG, CHINA (491). Perched 75 meters above the ground, it is the only existing temple combining three traditional Chinese religions/philosophies of Buddhism, Taoism, & Confucianism all at once. It asks the user to (re)consider ‘one-dimensional movement’ like in an ant farm, all framed with a typical Ming Dynasty’s mildly excessive slanted roof approach(s).



*XUANKONG ‘HANGING’ TEMPLE, DATONG, CHINA (491).
(Image via ChinaDiscovery.com)*

OKOCHI SANJO GARDEN & RESIDENCE, KYOTO (1930s). Famed actor Denjiro Okochi spent his fortune on framed views, an all-inclusive experience, and health, to the benefit of current and future Kyoto. One approaches via an intense and intimate bamboo walk, all leading to the penultimate view out & over the nearby Yamashiro Basin.



Compression & release. (Images via Laura Whelan & Google)

LINE OF TAOIST TEMPLES & MONASTERIES ON WUDANG & JINDING MOUNTAINS (11-18th Century). Known for the world-famous complex associated w/ Xuantian Shangdi, the entirety of the arrangement (*including the iconic Golden Hall, 1416*) emphasizes the natural valleys & peaks around, with small moments in each of the buildings & their walkways linking to the surroundings in dramatic, considered ways.



It is determined by the famous landscape which stretches across the peaks of the mountain chain. The scheme was designed to first be seen from a distance: the axes follow the valley and the false right angles are contrived with the skill of a first-rate stage manager. The Temples are set on rock and its sustaining walls, seen from afar, appears as one solid block. The buildings are massed together in accordance with the incidence of their varying plans: Tao then enters in. (Photos: WudangDao.com & Taoan Ma)



SONGDO, INCHEON, SOUTH KOREA (Kohn Peterson Fox, 2001+) Starting with image & profit-oriented development first & foremost, people eventually, perhaps as a possible outlier (Image via Bloomberg)

NEW SONGDO FEZ (1979, 2001-current). And a little grand-ducal princeling, a courtier, like so many others, all to the \$38B glory of the ‘grand plan’ finance heist: the Convensia (which is the most lamentable failure of an intention, the ‘perfect’ knock-out), all with commitment to technological & LEED buildings, sure, but also without neighbors, the golf-course being the real driving fulcrum. The ‘success’ exists only from an airplane or on paper, a poor consolation. From any point in the ‘town’ you can never see more than boxes or empty spaces, the long clean arch of the roads, & they always seem the same ones; the humblest Everyday Suburb would produce as much effect...and is reclaimed land ever green?

From the apex towers, you can never look down on anything special and any street in any small market town would have a similar effect. Vanity of vanities! Had they followed the example of Sabah Al Ahmad Sea City in nearby Kuwait, they could have at least avoided the stagnation of the seaside waters beside each of the costly abodes, encouraged marine life.



SABAH AL AHMAD SEA CITY, KUWAIT (La'ala Kuwait Real Estate Co, 2004+) Another way to bring the Sea to the City. (Image via SAASC.com)

It must not be forgotten, in drawing out a Brand, a plan, both, that it is the Human Eye & Traversable Experience over time that judges the real result – Nature then enters in, must always be considered. Ebbs. Flows. Time.

Beauty too.

The schemers in this plan promised canals as wide as in Venice, oriented green space larger than Central Park, boulevards bigger than those in Paris, and in all of this the designers certainly delivered – what then really went so wrong?

For when we pass from mere construction to Architecture it is because we are indulging a High Aim. Vanity must be avoided. Vanity is the cause of Architectural Banality. Blandness too.

For there are at least 150 other similar projects like this currently world-wide, more coming soon; several actual *cities* listed on stock exchanges, and all beholden to their stockholders & investors first and foremost – wherein can Architecture in these schema ‘enter in’?



TOWERS IN A ‘CITY’ (Various, 2005+) A complete commitment to profit-driven novelty and ‘brand’, all to keep the money flowing. (Image via Vincent van Zeijst)

“Well, what do you do with [all your garbage]?”

“We recycle everything! Robots are made from old beer cans. And that sandwich you’re eating is made of old discarded sandwiches: nothing gets ‘thrown away’!”

*-Turanga Leela talking to her fellow colleagues,
(Characters on Sci-Fi show Futurama!)*

A Great Epoch has ONCE AGAIN begun; there exists a New Zeitgeist!

(...people have once more began to fully whisper of affordable... healthy...SUSTAINABLE housing!)

Industry, which once OVERWHELMED US like a flood with POISONOUS PRODUCTS, has also furnished us with new tools adapted to expand this emerging Epoch, all animated by this New Zeitgeist. Mass-production no longer solely means mass-producing mass waste.

We are also no longer limited by purely Economic Laws by which to achieve our dreams. We now truly have to have the ability to craft cradle-to-cradle processes; those that recirculate resources in complete closed-loop cycles (where one products 'waste' is another systems 'technical nutrients') where all parts of the buffalo can indeed be used or bartered!

The Problem of the House though CONTINUES to be the Problem of Our Epoch. The health & well-being of society to-day DEPENDS upon it.

As such, the First Obligation of Architecture in this Period, is of reapplication; that of bringing about a reconsideration of values, a revision of the constituent elements that codify the very foundations of what it means to be a House – that of being a genuinely Living Product.

Mass-production has always been based on analysis and experimentation, and the results are in – these aspirations ARE achievable! There is even MORE that can yet be done; we can dream even bigger still!

Yet Industry (and Code Regulators) on a grand scale must continue to occupy themselves with building, and establishing the elements of the cradle-to-cradle houses and closed-loop products on a mass scale.

So that we can expand upon the cradle-to-cradle spirit.

...the spirit of conceiving healthy cradle-to-cradle, truly sustainable houses.

...the spirit of integrating healthy cradle-to-cradle products.

...the spirit of living healthy cradle-to-cradle lifestyles.

If we eliminate from our hearts and minds all the dead concepts in regard to merely Styles and Appearance, and contemplate The Question from a critical and objective point of view, we shall assuredly arrive at the “Living Machine House”; the mass-produced, Holistic House as a HOME, healthy and beautiful (morally so too) in the same way that working tools and instruments which accompany our everyday existence are Beautiful.

Beautiful too, with all the animation that the gardener’s sensibility can add to all-inclusive, biophilic elements of a True Home.

..and we can dream bigger still!

THE programme demanded of Detroit in the 1970's by their then Mayor (& reinvigorated decades later by another executive administration) was for a Law authorizing the demolition of tens of thousands of currently abandoned dwellings cheaply & easily, each & every day. Since that time the City has removed over 100,000 homes, all within the last fifty years through several 'Blight Removal Task Forces', being an estimated *one-quarter* of the total structures *ever built* in that town, ever since its very inception...yet the city is *still* seeking to remove *even more* structures: some reasonable, many that are unjustfully or politically labeled as empty & dangerous. This has been an exceptional event in the annals of construction history, one that has required exceptional means & methods & capital & planning to continue to execute. ...yet people continue to leave.

In 1970 Detroit was the 5th largest city in the United States (4th largest in 1920), & between those two periods was once the 'Wealthiest City in the World'...yet today ranks as 27th well off (maybe,) & is certainly in the top 5 poorest of American big cities. It was once labeled as a City of Houses, City of Innovation, a City of Dreams - so what happened? Beautiful, sturdy older Homes occasionally become landfill fodder it is true, but it is often the row-upon-row of look-alike tract 'homes' that seem to take the initial brunt of dereliction & hate & abandonment & demolition.



SHRINKING CITIES, DETROIT (1960s+). Showcasing the massive urban shifts that can occur in only a generation or two as the result of homogeneous tract-construction, dedication to a monoculture industry, personal taste, and equally affordable options elsewhere. (Image via TheVintageNews.com)

Perhaps it was a continued commitment to a single product industry; one that's always been at the mercy & whims of finite resources. Or maybe its poverty cycles or a lack of innovation, a lack of investment or of being on the cutting edge; of Dreams not yet becoming concrete? Maybe...



SHRINKING CITIES, EAST DETROIT (1960s+). Perfectly usable/salvageable homes consciously sent to the landfill (Image via TheDailyMail.com)

But this also follows thousands of ‘boom towns’ (i.e., industry towns, boom-n-bust towns, now ghost towns) that have sprung up not just in that nation’s history, but follow examples all over the world, such as Salt (Germany; salt mining), Manchester & Liverpool (England; shipping & textile/manufacturing) Manaus (Brazil; rubber industry), Thunder Bay (Ontario; heavy timber), Bilbao (Spain; steel & shipbuilding) Newcastle (Australia; coal mining & shipping), Kimberly (South Africa; diamond mining) & countless other unlisted towns have shared the lessons of Shrinking Cities to showcase; Detroit is not alone, perhaps remaining as a bellwether for the remainder of the entire United States, but maybe even for the World at large.

Now, it is necessary to consider, to start from the very beginning; if we are going to try to combat structures destined for the landfill, what best can we do/where can we start from? We are ready for the realization of an immense New Programme (let alone the account of educational conditions, socio-economics, mental health considerations, transportation, etc). *The right state certainly exists at present: we can build it! They will come!*

...it is the state of mind for expanding innovative Cradle-to-Cradle, innovative Houses; the state of mind for living in innovative Cradle-to-Cradle Houses.

Everything must be begun from the beginning, nothing springs forth ready-made from the ground. Specialization has certainly touched the domain of the Dwelling-House, but it also awaits changes in regulation, in culture and in Building Code, to be fully applicable on a mass-scale. There are certainly the workshops and the technical specialists out there, but they need to be directed.

But at any moment, if once the Cradle-to-Cradle Spirit jumpstarted to life, everything would quickly be begun; in fact, in every branch of construction. Industry, as formidable as a flood that rolls on to the sea, currently tends more & more to shy away from natural raw materials and to produce “hybrid materials”. They are Legion: admixture cements and limes, window coatings, sanitary fittings, insulating materials, plastic coated wiring, water-proofing compositions, etc., etc. All this stuff is dumped in bulk into buildings in course of building, & from anywhere this is most cost effective, & difficult (if not entirely impossible) to reuse in its current form; this involves enormous costs in energy & carbon footprint & labor, and provides hybrid half-and-half solutions. That is because the various Objects of Construction have not yet been properly thought through; for what is their *real* final destination, their *true* forever homes, their ‘graves’ (their possible reuse)? What practical or technical nutrients can they, should they provide?? That is because the state of mind being absent, no one has undertaken a total rational study of these objects OTHER THAN A SELECT FEW (*Anupama Kundoo, William McDonough, Ed Mazria, D.Francis Kere, others*), much less a required integration of construction itself; the Cradle-to-Cradle state of mind is hateful to Architects as it is to current inhabitants (be it through ignorance, uncertainty, costs, taxes, fees, transportation considerations, propaganda, and/or just simple stylistic attentions or moral decline).

Imagine: we’ve just gotten as far, all breathless, on s-u-s-t-a-i-n-a-b-i-l-i-t-y! Phew! And the most unfortunate (comedic?) thing is the inability yet to finalize or popularize this on a mass scale; we have the technology. We can build it: *we could power the entirety of the United States with contemporary solar panels, if we could merely cover even just the roof surface of each Existing House, homestead, apartment complex in the country w/ panels (let alone solar water heating)*

We can use all parts of the buffalo.

For faced with the immense task of Rebuilding Everything, people understandable go to their little bags, take out their screens and vape

pens and other flutes of Dionysus, and then sometimes play them. Play them in committees and commissions, play them on the bus or planes or trains or on the street corner. Then they witness costs, and vote on resolutions. One example which is worth mentioning: in 2014 the City of Detroit voted AGAINST a massive cost saving measure to replace an existing roof with a literally-cheaper-over-time-to-build-than-old-and-other-methods new fangled Green Roof for one of their existing People Mover stations, and this in a time of assumed insolvency and actual public bankruptcy (*why would a City in Throes of Bankruptcy need to save money, or change, or do anything different, when broke, or down-on-their-luck?*), and with that another nail landed deep in that particular coffin – people saw this folly, then walked away towards something new, something brighter.

Fateful pipes of Dionysus, indeed – for we have the power to build them, affordably so, right now. We have this technology today: we can truly implement it at any time we chose or wish to do so.



“I’m looking for something to wear to that bin over there.”

THE IRONIES OF FAST FASHION/FAST LIFESTYLES (Grizelda, 2019).



AFFORDABLE HOUSING, 1993-CURRENT. Samuel Mockbee's Rural Studio has shown that affordable, community-driven housing is more than possible; there is a hungry community of Architects, builders and community members willing to engage in holistic attitudes, with non-traditional building materials. (Source: www.buyhabitat.org)



RURAL STUDIO SHOWCASES. Sustainable Houses designed & constructed for the community, all across Hale County, Alabama. (Source: ruralstudio.com/what-do-we-know)



AFFORDABLE HOUSING, 1976-CURRENT. Providing low-to-0% interest for prospective homeowners, Habitat For Humanity has an almost half-century of success with community engagement & philanthropic input. A recent push into local and sustainable materials has led to dozen of LEED certified structures & a greening of other such structures worldwide. (Source: buyhabitat.org)



SOLAR DECATHLON COMPETITION. Biannual competition showcasing the beauty and affordability of Plus-Energy sustainable Houses – Houses that generate more energy than they need to operate, and can even power a single electric car. (Credit: Kaye Evens-Lutterodt/Solar Decathlon)

The prime consequences of the sustainable evolution in “building” has shown themselves in this First Stage; the replacing of artificial materials by more naturalistic ones, the swap of heterogeneous & doubtful materials with homogeneous & organic ones (tried & proved in the laboratory) & by products of fixed, truly reusable composition. Hybrid & composition materials, which are infinitely variable in their makeup, can certainly be replaced by fixed or homogeneous ones, at any time, for nominal cost.

On the other hand, the Laws of Economics demand their Rights: composites and, more recently, admixture concrete, are pure manifestations of calculation & opportunity, using the material of which they are composed in their entirety, and absolutely, exactly; whereas in the old-world a product might be immediately destined for a landfill, admixtures have become an option to upcycle multiple materials towards Cradle-to-Cradle aspirations, a great savings in material & production.

Lastly, in certain fields, the Technology Experts have already spoken. Water supply, lighting electrical services, and just-in-time modular delivery continue to rapidly evolve; resource collection has begun to take into consideration the true upcycling of total surfaces and walls (as well as the whole of the building ensemble) — surfaces which tend to cooling, for instance — and in consequence stone, that good old material stone, used for walls for thermal storage, is seen to be more than well matched for HVAC units, breeze slabs and so on. Accepted things so far treated as almost unassailable no longer hold their own: roofs which need no longer to solely throw off only water, the enormous and under designed window-embrasures which annoy us since they overwhelm us with glare; the reuse of massive timbers, as thick as you please and heavy for all eternity, beautiful, able to char & withstand fire loads as great as any 1 inch thickness of concrete. . . .

It was a common thing in the ‘wasteful old days’ (which still go on, alas!) to see the drawing of enormous quantities of products to the yard, and a mass of human labour unloading them, cutting and dressing them, hoisting them onto scaffolding, placing them in position and, rule in hand, making lengthy adjustments to every face; such buildings might take two years to construct : to-day a building, even a skyscraper can be erected in a few weeks, if need be; the Chinese construction company Broad Sustainable Building have recently finished their immense 57 storey “Mini Sky City” in Changsha, Hunan province. The materials

used are prefab modular units of glass and steel, 800 units, 19 atriums. Things have indeed changed!

The difficulties of transportation though, of just-in-time-delivery are at their lowest ebb: it is clear that Houses continue to represent an immense tonnage...but what of energy use, or of embodied carbon? If this were reduced four-fifths, that would indeed be up-to-date, heading in the right direction! The emerging Environmental Economic War has shaken us all up. Contractors have bought new plants, ingenious, patient and rapid. Will the yard soon become a Catalog House? (And after a hundred years, there is even continued talk of mass-producing Houses made in a mould, by pouring in liquid concrete in from above...or else inflatable structures, completed in one day as you would inflate a balloon.)



Leslie Lok and Sasa Zivkovic/Provided

*CONSTRUCTION POSSIBILITIES. The concrete was poured (inflated?) in as you would fill a bottle. A House can now be completed in three days. But this shocks our contemporary Architect, who cannot believe in a House that is made in three days; “we must take a year to build it, and we must have pointed roofs, dormers, and mansards”. Forthcoming construction methodologies will likely be as impactful on the industry as it will the final aesthetics and Architecture.
(Source: IndustryAsiaPacific.com)*

There is even continued talk that new algorithm technology will raise Homes & Houses almost as fast as we can Think or Dream them..



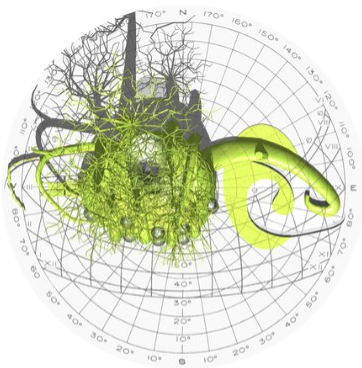
EARTHSHIP (JOHN WENZ, 2015) The walls do not carry any weight; the Trombe-window walls go right round the south of the House. (Image via Inverse.com)

One thing leads to another, and as so many organic/sustainable food products, clothes, cosmetics, toothpaste, materials too have been made in factories, someone asked the question: “Why not make truly sustainable homes there also? Why not make structures of *complete* reuse, like we already do for aluminum? (Better yet: why not *grow* Houses?)” Then you can have a state of mind really belonging to a New Epoch. Nothing is yet occurring on a large scale, but everything can be done. In the next 20 years, big industry can be co-ordinated with standardized materials & listings & processes, comparable with those of current auto supply; technical achievement will have carried digital co-ordination & methods of rational construction far beyond anything we are acquainted with. Contractors’ yards will no longer be sporadic dumps in which



‘GENTLE ARCHITECTURE’ (Malcolm Wells, 1979) A pioneer of earth-sheltered homes & environmental stewardship. (Image courtesy of Sam & Karen Wells)

everything breathes ‘moved product’ confusion; financial, local & national regulators and social organizations, using concerted and forceful methods, will be able to solve the Housing Question, and the yards will be on a huge scale, run and exploited like government offices. Dwellings, urban and suburban, can be *beyond* current ‘sustainability’ and no longer a dismal congeries; they will incorporate the principle of true sustainable-production and of true large-scale implementation. It is even already being started: large chunks of Kenya, Uganda, Tanzania, and many other African (let alone Asian & Oceanic) societies already do this, or continue these old practices in everyday village & neighborhood life. It is even



FAB TREE HAB GROWABLE HOUSE CONCEPT, 2004. Options for a truly sustainable Future-haus (Source: Mitchell Joachim & Maria Aiolo)

possible that building “to order” will cease. An inevitable Social Evolution will have transformed the relationship between Tenant and Landlord, will have modified the current conception of the Dwelling-House, and our Towns, our very sunlight and energy will be bartered or traded or sold instead of being chaotic. A House will no longer be this solidly-built thing which sets out only to briefly defy time and decay, and which is only an expensive Luxury by which wealth alone can sometimes be shown; it will be a tool as the hydroelectric dam is a tool. The House



EARTH SHELTER HOME POSSIBILITIES (HOBBITON, 2022). Fiction for now, inspiration for the future (Source: Blue Planet Studio / Shutterstock).

will no longer be an archaic entity, heavily rooted in the soil by deep foundations, built “firm and strong”; the object of the devotion on which the Cult of the Family and the entirety of our human race has so long been concentrated.

Eradicate from your mind any hard and fast conceptions in regard to the outdated, sterile Dwelling-House and look at the question from an objective and critical angle, and you will inevitably arrive at the “Dream House-Tool,”; the Sustainably Mass-Produced House, available for everyone, incomparably healthier than the old kind (and morally so too) and beautiful in the same sense that the Working Tools, familiar to us in our present existence, are Beautiful.

It will be Beautiful, too, with the vitality that the Artist's Sensibility can give to its strict and growing and pure organism.

But it is essential to create the right state of mind for Dreaming in Cradle-to-Cradle Houses.

Everybody, quite rightly, DREAMS of sheltering themselves in a sure and safe and healthy (and affordable) permanent Home of their own. This Dream, because it is impossible in the existing state of things, is deemed 'incapable of realization in a modern world' and so provokes an actual state of sentimental hysteria; to build one's own House is very much like making one's will. . . . When the time does arrive for building this House, it is not the mason's nor the craftsman's moment, but that moment in which every person makes *one* poem, at any rate, in and for their own life. And so, in our Towns and their outskirts, we have had during the last forty years not so much Houses as hopes, future *poems*, poems of an infinite summer, for a House is the crowning of a Career, an Investment...and at that very moment when a human-being is sufficiently old and worn by life to be the prey of rheumatism and of death. . .and of crazy ideas, shall we say...say...

Mazria, Yeang, McDonough, Disch, Vishwanath, Carrillo, Gatóo, Plater-Zyberk, Wigglesworth, Tatiana Bilbao and countless others past, future, and present, all have shown us the way...

...when then can/will we listen?

(Align?)

(Compliment?)

(Expand Beyond?)

(Implement?)

A QUESTION OF A NEW ZEITGEIST:

I am almost 40 years old, why should I not buy a House for myself? For I need this sustainable instrument, & investment; a House built on the same principles as the Ford I bought (or my bicycle, if I am particular).

Collaborators already consecrated to the task: big industry, the specialized factories, personal attitudes; even Ed Begley Jr.

Collaborators who must be brought in: culture, financial organizations, the utter transformation of Building Codes, of regulation.

The aim: a return to Cradle-to-Cradle Houses, neighborhoods, districts, cities, regions, states, nations, continents, life, the Future.

...the entire utter world.

The coalition: one between Architects, human beings, and the universal love of the safe/affordable/healthy/sustainable dwelling; a true Home.

The executive: business concerns and True Architects.

IRREFUTABLE PROOF:

1. The Venice Biennale

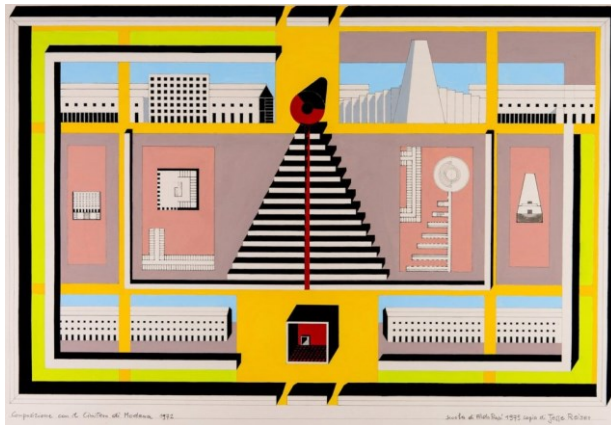
2. Towns celebrated for sustainability, for beauty [Cape Patterson Ecovillage (*Victoria, Australia, 2013+*), Greensburg (Kansas, USA), BedZED (UK), Vauban (*Germany*), etc: all are sustainable mass-production]. For the Sustainable House implies general lines of a generous and ample sort. It necessitates a minute study of every detail connected with the House, and a close search for a standard; that is for a Type. When this Type has been created, we are already at the Gates of Beauty (of the Earthship, the Videowall; of Van-life in all its forms). For the Mass-Production Sustainable House will impose unity in the various elements, windows, doors, methods of Cradle-to-Cradle construction, materials. *Unity in detail and large general connecting lines* — this was the demand, even in Louis XIV's reign, in the muddled, congested, inextricable and uninhabitable Paris of that time, of a very intelligent

able, Laugier, who busied himself with town-planning: *Uniformity in detail and sustainable variety in the general effect* (the exact opposite of what we do to-day: a mad variety in details, and a deadly uniformity in the setting out of our streets & Towns in developer-friendly, short-term planning only).

Conclusion: We are dealing with an Urgent Problem of Our Time, nay more; with *the* Problem of OUR Epoch. The entire Balance of Society comes down to a question of RESOURCE MANAGEMENT. We conclude with these justifiable alternatives: Architecture *and* Revolution.



LIVING MACHINE. What's the current largest/smallest applicable scale for recourse collection? What can, will it be soon? (Source: Oberlin College)



COMPOSITION WITH MODENA CEMETERY, ALDO ROSSI (1979). Sepia ink and gouache on paper (Image via Eredi Aldo)

CASE STUDIES (A LESSON)

In every field of industry there is a need for Lessons & Case Studies which to inspire us both as aspiring Professionals and as people: I personally have found the following below to be of worthwhile reference, doing well to capture the 'flavor' of an area as I continue my own wanderings. This is in no way a complete or comprehensive list, but hope it brings great joy.

Many blessings: in the meantime, on to de la Revolución!

Cities - *Life & Death of the Great American City* (Jane Jacobs, 1961)

- *A Guide to Ecstacity* (Nigel Coates & Marcus Field, 2003)

Berlin - *Metropolis* (Thea von Harbou & Fritz Lang, 1925/1927)

Chicago - *Why Architecture Matters* (Blaire Kamin, 2001)

CDMX - (forthcoming)

Delhi - *Capital* (Rana Dasgupta, 2014)

Detroit - *Robocop* (Verhoeven, '87) & *Grand Torino* (Eastwood, '08)

- *The Complete Works of Vincent Furnier* (1964+)

- *Detroit Disassembled* (Andrew Moore, 2010)

London/UK - *London: The Biography* (Peter Akroyd, 2000)

- *A Clockwork Orange* (book & movie both, Kubrick etc)

Moscow/St. Pete Connections - *Moscow-Petushki* (Yerofeyev, 1970)

Noo Orlnz - *The Vampire Chronicles* (Anne Rice, 1976+)

Neuyork - *The Photography of Bill Cunningham*

- *Delirious NY* (Rem Koolhaas, 1978)

- *New York: A Documentary Film* (Ric Burns, 1999)

Paris - *Paris in Mind* (Jennifer Lee, editor, 2003)

- *Time Was Soft There* (Jeremy Mercer, 2005)

Pittsburgh - *The Works of August Wilson*

Rome/Italy - (purposefully ignored at this time/see elsewhere)

South America, Australia, Africa, Central & SE Asia, the Middle East, the Koreas, and forgotten or yet found - (working on it)

Tokyo - *Lost in Translation* (Sofia Coppola, 2003) &

- *Others forthcoming, I'm sure*

Vegas - *Learning from Las Vegas* (D. S. Brown & R. Venturi, 1972)

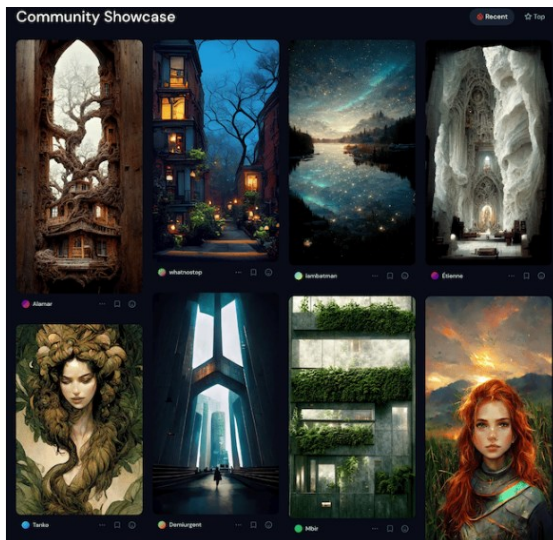
Venice - *Invisible Cities* (Italo Calvino, 1972)

And two recommendations from Chatbot that I'm looking forward to:

Hangzhou - *Learning from Hangzhou* (Pippo Ciorra, 2010)

Mumbai - *Mumbai Fables* (Gyan Prakash, 2010)

ARCHITECTURE AND REVOLUTION



INSTANT ALGORITHM GENERATIVE RENDERINGS (2022). Emerging technologies continue to demonstrate there continue to be fewer and fewer limits to what is achievable and constructable. (Source: Midjourney rendering community showcase & samples)

In every field of industry, new problems have emerged and new tools and systems have arisen capable of resolving them. If these new facts are set against (or even successfully integrated with) the past, then you have a type of Revolution.

In building and construction, Cradle-to-Cradle developments & Living Building challenges have already begun; in the face of new health realities & economic needs, Cradle-to-Cradle constructs have been created in both intricacy and detail, and definite results have achieved critical successes both in health and wellness fields, and even at vast scales throughout the entire world.

If this fact be set into regulatory requirement, then we certainly have Revolution.

The History of Architecture has generally unfolded itself slowly across the centuries, as a conservative modification of structure and of politics and ornamentation. But in the last fifty years, technology, materials studies, energy efficiencies and even linked digital networks have brought about new conquests, which are both an index of a greater capacity for construction, and of an Architecture in which the old blasé norms have been understandably overturned. If we question the past, we shall learn that “styles” certainly can and always will exist, yet that the ability to integrate Cradle-to-Cradle and UX aspirations into the very forefront and foundations of each New House and Home is already immediately available, is certainly an achievable reality; without looking for or bragging about it, there has, and can yet still be, a greater Revolution – how then can it best be integrated, critiqued, continue? (How too can Nature continue to enter in?)

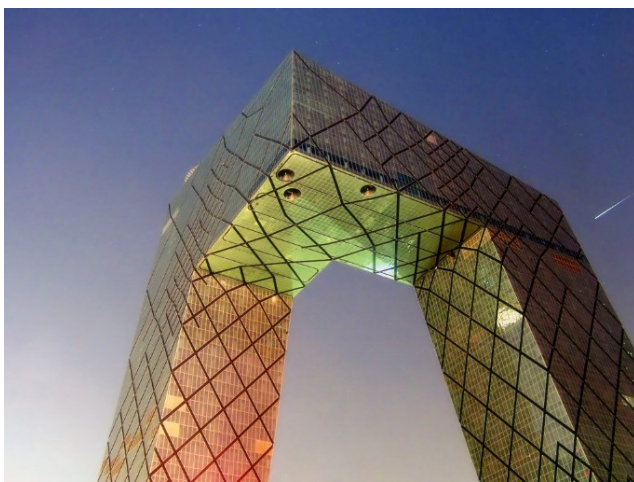
Our minds have consciously or unconsciously heard rumor of these events, and new needs have arisen (consciously or unconsciously) to greet them. The designed Machinery of Society, greatly upended by these happenstances, now oscillates between an amelioration; of historical importance, consumerism, practical necessity, and catastrophe.

For the primordial instinct of every human being is to acquire a safe and healthy (and affordable) shelter to assure their Core Needs. Yet the majority of the Working Classes of Society no longer have a

suitable Dwelling adapted to their Real Needs, towards Total Health (let alone to their future Dreams and Dreaming). Neither the artisan nor the politician nor the intellectual currently have this.

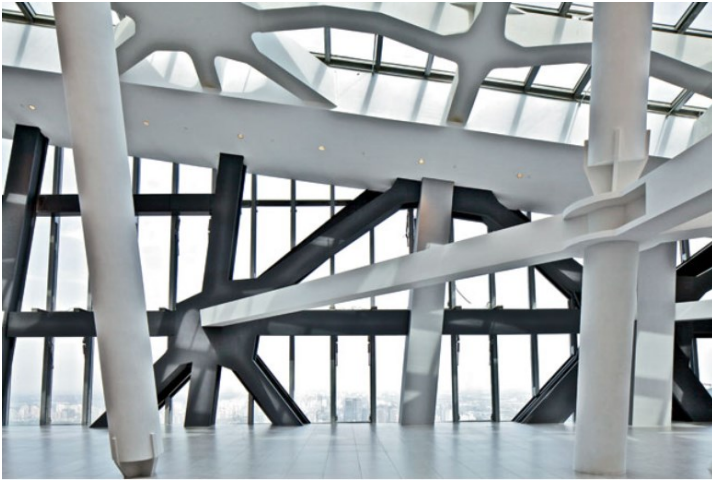
So it is a Question of Building which is at the root of the social unrest of to-day; Architecture? Or Revolution.

(...can it be both?)



CCTV BUILDING, BEIJING (Image via OMA, 2012)

IN every province of industry, New Problems have arisen and New Tools & equipment have been created to solve them. We do not yet sufficiently appreciate the deep chasm between our own Epoch and earlier Periods (let alone of fifty years ago, or even twenty); it is admitted that this current Digital Age has effected a Great Transformation, but the really useful thing would be to draw up a parallel table of its activities — health, intellectual, social, economic, industrial — not only in relation to the preceding period of even of twenty-five or fifty years ago, but even to the History of Civilization(s) in general. We would quickly see that the Tools that humanity has made for itself, which automatically engage in a no-holds bar contest with/within society, have continued to transform all at once with an amazing rapidity & speed. The tools in the past were always *in a person's hands*; today they have been entirely and formidably refashioned, and for the time being are out of our grasp. The human animal thus stands breathless and panting before a New Tool that they cannot yet fully grasp; progress appears to them as hateful as it is praiseworthy; all is confusion within the mind; he/she feels to be the slave of a frantic state of things and experiences no sense of liberation or comfort or amelioration. This is a Great-but-Critical Period, above all of a filtration & application crisis. To pass the crisis we must create a state of mind in which one can understand what is really going on; the human animal must learn to resee, to reconsider their new tools, to filter out the banality & rampant consumerism all around. For when this human animal has tried their new



STEEL CONSTRUCTION (CCTV Tower, OMA Architects, 2012). Upper floor interior – increased support at each larger moment connection (Image: Iwan Baan)

harness and knows the effort that is expected from them, they will see that things have changed: and perhaps changed *for the better*.

One more word on the Past, about own Epoch (that is to say the last fifty years or so); it directly confronts the ten or twenty ages that have gone before. During these Earlier Ages, humankind ordered their lives in conformity with what people could call a “natural” system; they took their tasks upon their own shoulders and brought themselves to a satisfactory conclusion, bearing all the consequences of their own little (often agrarian) enterprises on their own personal shoulders: people rose with the sun, went to bed at dusk; laid their Tools down while still thinking of the tasks of the current day (while simultaneously planning for the morrow). They worked at Home in a little booth, with friends and neighbors and family all around. Some lived like a snail in a shell, in a lodging made exactly to their size & proportions & measure; there was nothing to induce them to modify this State of Things for millennia, which was indeed economical & ‘harmonious’ enough - the family life unfolded itself in a predictable way. The Master-BUILDER/Architect watched their disciples in the studio and later on in the workshop, giving the title Architect at their own personal discretion: effort and gain succeeded one another within a hierarchal & dictatorial order; and in this the surrounding family & the neighborhood & the region formerly found its profit. Now when this is so, Society is stable and likely to endure.



FLOATING WORKSHOP TRADES. A cross between local entrepreneurialism, entertainment, beauty, culture, and nomadic flexibility – several ‘floating markets’ have cropped up in places like Mexico & Thailand. (Images via TripAdvisor.com)



That is the Story of Ten Ages of Work organized around an agrarian family unit; and the story too of every Past Age up to the middle of our last century.

But let us observe to-day the Mechanism of the Contemporary Life. Jobs rise & fall like the tide; industries that were once inconceivable thirty years ago now flourish and grow seemingly exponentially, offering greater opportunities for connectivity, travel, growth and personal exploration than ever before. Architects have a thousand ways to gain,

earn, and keep credit by which to apply for professional licensure, encouraging better checks and balances within the entire Profession.

Industry too has brought us to the truly mass-produced & digital article; Adaptation now ties mankind to this 'new' machine; an absolute flexibility is demanded of every worker, for the article passed on to the next forthcoming person can easily shift & change as need sees fit.

The Master Architect too is no longer the sole arbiter for various 'secrets' of their little trade; often now it is a remote foreman who directs and precisely the restrained and circumscribed tasks, or offering a thousand online & even international growth opportunities available for those who wish it, at almost every conceivable stage. The Worker is encouraged always to grow & adapt, during months of work, perhaps during years of work, perhaps for the rest of their life. They only see their task reach its finality in the finished work at the moment when it done, in its bright and shining purity, into the factory yard to be placed in a delivery-van.

The Spirit of the Worker's-booth no longer clearly exists, but certainly there does exist a more collective worldwide Zeitgeist. If a worker is intelligent they will understand the final end of their labor ahead of time, and this will fill each with a legitimate pride. For when a metered House announces that it has hit electric self-sufficiency (or else created more electricity than it needs to operate), the workmen will certainly gather together and tell one another: "our Work did that!"

There we have a moral factor which is of importance.

The eight hours day, ha!-how does that work or align with calls from Buenos Aries & Nairobi & Kiev, or else Delhi or Jakarta, Hong Kong, & even Seoul? No longer the monotonous shifts working in relays, this one starting at 10 p.m. and finishing at 6 a.m.; another one ending at 2 p.m, or some other strange or proverbial time of day: boy how times have changed! Did our legislators think of that when they finally granted the forty-hour work week? What is anyone going to do with their freedom from 6 a.m. till 10 p.m; from 2 p.m. till 'night', in the Age of Globalization? What becomes of a 'modern' family under these conditions, the Digital Nomad? The Lodging is there, you will say, to receive and welcome the Human Animal, and the Worker is sufficiently cultivated to know how to make a healthy use of so many hours of liberty. But this is exactly what is *not* the case; the Lodging



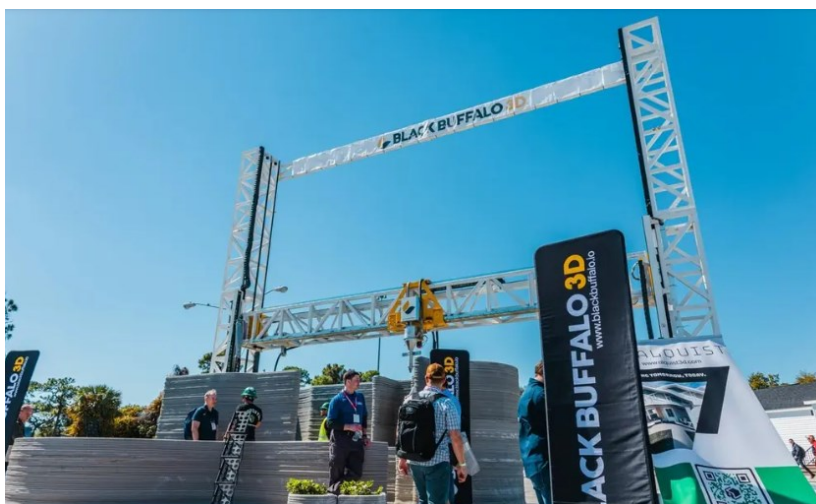
HO CHI MINH CITY. (Image via Ho Ngoc Binh, LonelyPlanet.com)

is often bland, a developer-ready code-minimum, and that the current Human Mind is often substantially overworked or overwhelmed with options to use all these hours of 'liberty'. We may well say, then, we may well consider: Architecture or demoralization? (demoralization and/or Revolution?)

(What about *both*?)

Let us examine another point:

There is presently a formidable activity in Progress, both of the international and the digital, and even of the algorithm, which is inevitably and constantly at the back now of our minds; at every moment either directly, or through the medium of the news or zines and ever-present reviews, we are presented with Objects of an arresting novelty, whose why and wherefore totally engrosses our minds, and fills us with delight as much as uncertainty. All these 'Objects of modern life' attempt to create, in the long run, a 'modern' state of mind. Will there soon be buildings that rise at the tap of a screen, or the push a button? Bewilderment seizes us then, if we bring our Eyes to bear on the current bland & chemical ridden buildings that form our 'modern' snail-shells, our 'habitation stations', which likely choke us in our daily contact with



A 3D HOUSE PRINTER. (Image via All3Dp.com)

them — boring and toxic, and certainly unproductive. Everywhere else though can be seen Apps & Machines which serve to produce something and produce it Admirably, even in an engaging sort of way. The Machine that we currently ‘dream’ in is a rusting liner riddled with PFA’s & asbestos (as much as it is the occasional norovirus). There is no real link between our Daily Activities at the office or the bank or the factory (which are useful and productive, and sometimes healthier for people [or at least sometimes are in at least a healthier environment]), than our activities at ‘home’; we are being purposefully handicapped! The current ‘home’ is everywhere being killed and people’s minds are being demoralized in servitude to banality as much as anachronisms, sterility as much as a lack of real, integrated biophilia, let alone chemical malfeasance.

Every person’s mind, being moulded by their participation in contemporary events, has consciously or unconsciously formed certain desires (as well as biases); these are inevitably connected with the community they come from, from their very upbringing, an instinct which is the basis of society. Every person to-day has heard of the beneficial impacts various practices can have on Health and general Well Being, realizes their need for sun, of biophilia, of pure air and clean spaces, of healthy food. People to-day also understand they must have intellectual diversion, relaxation of the body, and the physical



*SUSTAINABLE 'TENSEGRITY' (Buckminster Fuller, 1967 & Frei Otto, 1972).
(Images via Architect Magazine & Arch Daily)*



culture needed to recuperate the after the tension of muscle or brain which labour — real, actual, “hard labour” — can bring. This mass of holistic desires constitutes, in fact, a mass of holistic demands.

Currently our social organization has nothing ready which can answer these *real needs*.

Another point: what are the Intellectuals to make, to conclude of this in the face of all the present ‘realities’ of ‘Modem Life’?

For the magnificent & exponential Technological Explosion in our Current Epoch has created a special class of Intellectuals so numerous that it constitutes a rather active stratum of Society, with an incredulous effect on us all.

In the workshop, in the technical departments, in the learned Societies, in the banks and even in the great stores, in newspapers blogospheres and reviews, there are now the UX designers, the heads of their departments, legal representatives, secretaries, editors, accountants who work out minutely, in accordance with their professional obligations, the formidable things which necessarily occupy our attention: there are the folks out there who design our bridges, ships and airplanes, those who continue create our motors and turbines and green roofs and websites, who direct the workshops and offices, who are engaged in the distribution of capital and in accountancy; who do the purchasing of locally sourced goods or foods, who put forth so many articles in the press on the modern production of so much that is both noble and hideous, who record as on a chart the high-temperature curve of a Humanity in Labour, in perpetual Labour, all always seeming at a crisis — sometimes in utter delirium. All such Human Material passes through their hands. In the end, their observation must lead them to some Conclusion. These working people have their eyes fixed on the display of goods online or else in the great shops that people have made for themselves. The Modern Age is spread before them, sparkling and radiant ... though on the far side of the barrier! In their own Homes, where they live in a Precarious equipoise (since their remuneration bears no real relation to the quality of their Work they find their unhealthy Old Snail-Shell), and they cannot even think of having or starting a family. If they do so there will begin the slow martyrdom that we all know too well these days. They desire to claim their rights to a true Machine for Dreaming in, which shall be in all simplicity a *healthy* and a *natural* thing.

Both the Worker and the Intellectual are precluded from following their deepest instincts in regard to their families; each and every day they make use of the brilliant and effective tools that this New Age has provided, but they are not enabled thereby to use them aptly for themselves.

Nothing could be more irritating or more discouraging.

Nothing is yet obviously prepared. Thus we might need to ask:
Architecture? Or Revolution?

(What of *both*?)

Though Modern Society does not make amends to its current Intellectuals, it still tolerates the old arrangements as to Property which are a serious barrier in the way of transforming the House or the Neighborhood or the even the entire Town. Established Property rests on inheritance and its highest aim is a state of inertia, of no change and of maintaining the status quo. Although every other sort of



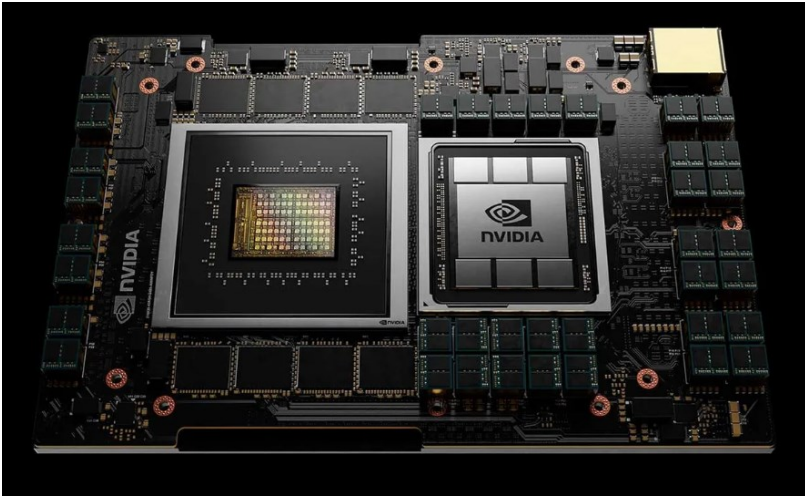
HELIOTROPE HOUSE (Rolf Disch, 1994) & THE VAUBAN NEIGHBORHOOD: 50,000 Kilowatt plus-energy generation per year on the outskirts of Freiburg, Germany, in a Transit-Oriented green development (Image via Richard Harding)

human enterprise is subject to the rough Warfare of Competition; the landlords, ensconced in their property holdings, escape the common law in a princely fashion - they remain only as overseers of their own petty fiefdoms. On the existing principle of Property, it is impossible to establish a constructional program which will hold together over time. And so the necessary building is not yet done.

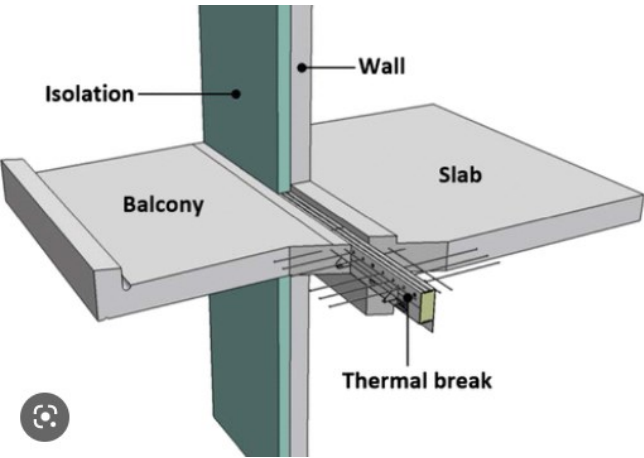
But if existing property arrangements were changed (and they are changing), it would be possible to build, to integrate the New; there would be an enthusiasm for building, and thus we could avoid Destructive Revolution!



ISO CLASS 1 CLEANROOM VENTILATION. Hourly output 500-750 ACH, with ceiling coverage of 80-100%: we can & have made healthier ventilation in Houses. (Image via Cleanroom Industries Sdn.)



A MODERN SUPER-PROCESSOR ‘ENGINE’. (Image via Nvidia)



*CONSTRUCTION OF A BALCONY/WINDOW WALL THERMAL BREAK.
(Image via ASCE Library)*



A FORECAST: TRANSIT OF TO-MORROW? (Image via Courier Journal)

In summary: the Advent of a New Age only occurs after long and boisterous preparatory work. Meanwhile:

- Humanity has been demanding healthier environs & processes.
- Industry has once more shaped its tools.
- Business has modified its habits and customs.
- Construction has found new means.
- Architecture finds itself confronted with New Requirements.



A MODERN 'FACTORY', HERZOG & DE MEURON, 2008. (Image via Arup)

Humanity has demanded healthier environs & processes: we are now fully aware of chemical bioaccumulation, wholesale species loss, endocrine disruptors, carcinogens, chlorpyrifos, 'forever chemicals' (PFA's), teratogenic & developmental toxins, & many many others... & will no longer accept poisoned landscapes by which to encourage the foolishness of short-term thinking, or at best, marginal quarterly profits.

If we continue to require safety first, we maintain Revolution.

Industry has created New Tools: the accompanying images & illustrations in this book provide a telling proof of this. Such Tools are capable of adding to the welfare of the planet and of lightening human toil. If these new conditions are set against the past, we can maintain Revolution.

Business has modified its customs: it continues to bear a heavy social & societal responsibility today: of cost, time, of the solidity of the work. UX designers in great numbers fill their offices, make their calculations, practice the Laws of Economy to an intensive degree, and seek to harmonize two seemingly opposed factors: concise organization, and good work. Intelligence seemingly lies behind every initiative, bold innovations are mightily encouraged, quality reports are required. The incentives of/for overall Industry have been transformed: regulated Big Business is today a growing & applicable organism. If we set this new fact against the Past, we maintain Revolution in method and magnitude of current & forthcoming Business(es).



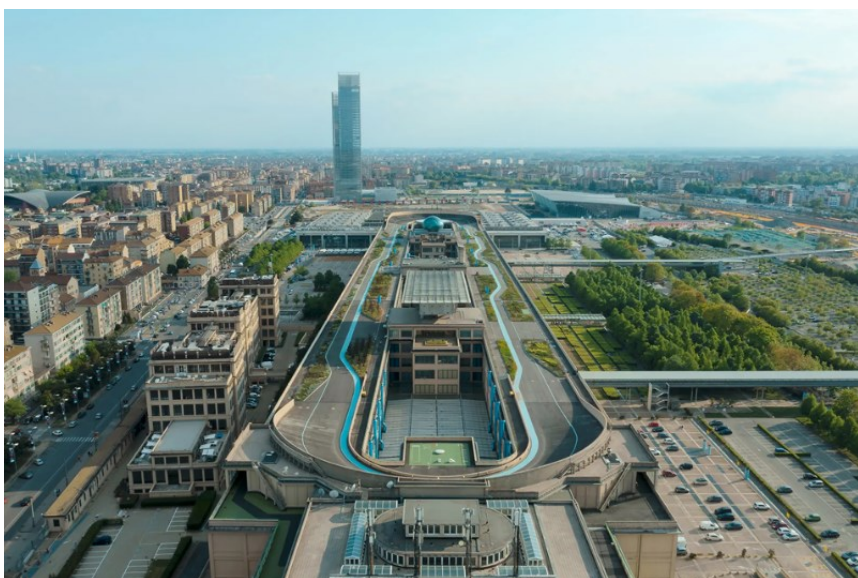
A LARGE HANGER AT NORWICH, UK (Foster + Partners, 1978). Width 34m, height 10m, length over 133m. The Nave of Notre Dame is 40 feet wide and about 107 feet in height. (Image via Nigel Young, dezeen.com)



A LARGE ENTRY 'HANGER' AT DULLES AIRPORT (Eero Saarinen, 1962). Width 220 feet, height 60 feet, length over 600 feet, and expandable 300 feet in either direction. (Image via WTTW)

UX Designers have expanded their methods, methods which in themselves mean a liberation that earlier ages didn't realize they had sought in vain. Everything is now seemingly possible, provided that there is at our disposal a sufficiently perfected wayfinding and decoding systems, inclusive setups & applicability. Digitalization has entirely transformed the constructional organization hitherto known, and the exactitude with which hybrid materials can be adapted to and applied each and every day provides encouraging results, both in the successes achieved and in their overall health & appearance, which recalls natural phenomena in a cost-effective way, and can effectively reproduce experiences realized in nature. If we set ourselves against the Past, we can then appreciate the fact that New Formulas have been found which only need a tiny bit of encouragement to bring about (and, if we are wise enough to break with routine) and create a genuine liberation from the constraints which we have till now been subjected to, overwhelmed by, these last several decades certainly. There has been Revolution in methods of construction, sales, & just-in-time delivery, as much as there is in its deeper meaning, in its applications.

Architecture too once more finds itself confronted with New Possibilities. Construction has undergone innovations so great that even recent styles, brands, and the fashions which still obsess us can no longer sufficiently clothe it; the materials employed evade the attentions of the decorative artist, the inattentive urban planner & landscaper. There is so much novelty in the forms and rhythms and patterns furnished by these new constructional methods, such novelty in arrangement and in the new industrial programmes, that we can no longer close our minds to the updated and profound opportunities of Current Architecture, which were once singularly established on mass, rhythm, cost and proportion only: the former "styles" no longer exist, they are outside our ken; if they still assail us, it is now as parasites only. If we set ourselves against the Recent Past, we are forced to the conclusion that the old Architectural Code, with its mass of rules and regulations evolved during the preceding four thousand years, is no longer of any interest; it no longer concerns us (unless to get back on a Natural tract!): all the values have been revised; there has been Revolution in the conception of what Architecture is or even *can* be.



*LINGOTTO FACTORY W/ UPDATED GREEN ROOF (B. Camerana, 2004).
Readaptation of historic Fiat rooftop factory complex. (Photos via Xero Flor.)*

Disturbed by the reactions which play upon them from every angle, today's generation is fully conscious, on the one hand, of a New World which is regularly rising around them, logically and clearly, which produces an array of things might be useful and usable...and on the other hand the Modern Architect finds his or herself, to their general surprise, living in an old and hostile environment, surrounded by consumerism, awash in decades of chemical products whose interactions & outcomes society can yet only guess at. This framework is his/her current Lodging; her Town, her Street, her House or her living flat often rise up against her, hinder her from following the same path in her leisure that she pursues in her work; hinder her too from following in her leisure the organic development of her existence, which is to create a healthy & safe & intellectually stimulating home, and to live, like every animal on this earth (and like all people of all ages), an organized and well considered and truly free life. In this way Society is helping forward the destruction of identity, while he or she sees with terror that which could certainly be her ruin.

Thus there reigns a Great Disagreement between the modern State of Mind, which is an admonition to us, and the stifling accumulation of age-long detritus – what then shall it be? Architecture? Or Revolution?

(Can it be *Both?*)

The Problem certainly remains one of Adaptation, in which the objective & realities of our life are entirely at stake.

Society is filled with a desire for something which it may or may not obtain. Everything lies in that: everything depends on the effort made and the attention paid to these overcomeable symptoms.

Architecture or Revolution.

(Can it be *Both?*)

Destructive Revolution (at least), can be avoided.



Ceci n'est pas une e-pipe.

THIS IS NOT AN E-PIPE. (Image: Vaporama)

ACKNOWLEDGEMENTS

To Veronicah, for the chats that kickstarted this.

To the creators of Chat GPT and Google Streetview - you make finding and reviewing a thousand new buildings sooo much easier than the old days (and I can't wait to see where such technology goes next!)

To the Prof's at LTU, former colleges, and studio friends: you've always given me the encouragement, even when you knew it not.

To the Beast Creature (of course),

To that s.t.b.s.l.s.o.t., lol..

And most certainly to the translators from the thirteenth French edition by John Rodker/Dover Publications, INC (nyc), without whom I would have dearly needed to have learned to bear in new ways! 😊

*“We’ll ride through the city tonight
See the city’s ripped backsides
We’ll see the bright and hollow sky
We’ll see the stars that shine so bright
Oh, stars made for us tonight*

*(all of this is yours and mine)
All of this is yours and mine*

So lets take a ride and ride and ride and...”

-Iggy Pop “Passenger”, 1977

AUTHOR BIO:



As a former Project Architect at Perkins+Will (Seattle), as well as an associate at the distinguished Scott Mitchell Studio (let alone his start with Sms/Varnier), Mr. Weisgerber is a sustainable licensed architect from Detroit & founder of **Studio Weiss** - a group committed to regenerative and anticipatory architecture, as much as they are quality holistic design.

He currently lives in the Pacific Northwest with his cat KB, and can be found wandering along the muddy quaisides of the Puget Sound on all the off days.

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