

The background is a light-colored, textured surface, possibly paper or fabric. It features a collage of architectural drawings, including floor plans and elevations, overlaid with several large, semi-transparent circles in various colors: pink, orange, green, purple, blue, and yellow. The text is centered and rendered in a bold, black, outlined font.

THE ETHICS OF IT ALL:
MY VALUES AS THEY PERTAIN TO
ARCHITECTURE

through out the history of the industry and history of the city and social background

Methods & Motivations

Most students approach Thesis with their minds set on solving a problem or fixing a systematic issue. Instead of taking this direct approach I have determined that the topic that is most likely to have an actual impact is improving myself. If I make myself a better architect now, then the impact I'll have through my career will be greater than any other project I could do this year.

I plan to establish a personal code of values to abide by throughout my career, and build an uncompromising determination to make the world a better place. I'll begin by discussing topics that are personally important to me, and that I think everyone would benefit from having more of in their environment. After I have established my personal code I will put it to the test with a "practice client" even though this exercise will be a far cry from the experience a client would give me, I feel that it is still worth doing.

In short, my goal is to make myself the architect that the future needs by analyzing current day issues, responding to them with theory, and putting that theory into practice.



What I have to say about Artistry

In my personal hierarchy of importance, Art is above Architecture. Art is an all-encompassing umbrella that I live under, a lens through which I view the world through. In my hierarchy, Art is actually on par with Nature, because I believe that to be human is to be an artist. How many times have you seen a child's drawing? They've never painted in my life. To them, I ask: Have you created? Did you ever draw up ideas, or build something out of Legos that was all your own? They say you are an artist, Art lies in the child's wonder and play that you all had, some people — who society would define as "real" artists — were just more encouraged to find their creativity.

Now, what does this have to do with architecture? Every thing. To design is to make art, meaning that every single architect is an artist whether they know it or not. We create spaces and pass them onto others, carefully or not, every time we build. It is pleasing to the eye and ear, and influences the emotions of those who experience our art. If that's not an artist I don't know what is.

What I have to say about Ethics

Most people go about everyday life not thinking about ethics because the role of life is many things rather than consciously considered. However, in the case of architecture it is necessary that ethics be perpetually revisited, there is too much at risk.

What I have to say about Sustainability

As an architect in the 21st century, I think choosing not to build sustainably is incredibly irresponsible. Haven't you heard? The planet is dying and we still have time to fix it. I think you may be ignoring this because it seems too large, unachievable, difficult: just give it. Any step in the right direction is considered no matter how small. You've got a job to do, and it's more important than you realize.

because that I do it and my earth happier

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Deborah Berke, Dean of Yale School of Architecture

It has to be universally accessible

It has to be well structured

It has to be environmentally sourced, constructed, and operated

It has to be free of human suffering

And it needs to be beautiful

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Commitment

We have a duty as architects to do our best for our clients. This duty applies to more than just the clients who are paying us, but to everyone that will ever see or interact with our designs, from the owners of the building to the passersby on the street and to the people that scrub the floors. We owe it to all of them to make their interaction with our design as smooth as can be. We can't just do this job for the payout, **we owe excellence to everyone in our society regardless of if they give us anything in return.** We are civil servants, in our own way. "It's [design's] historic and idealistic purpose, to serve industry and the happy consuming masses at the same time, of conceiving things easier to make and better to live with, seems to have been side-tracked" (Fukasawa & Morrison, 2007, p. 28). In many ways the current built environment is screaming at everyone. Our public spaces have been made hostile in the interests of capital. There are laws against simply existing within a public space (loitering); this is killing community. Teens don't have anywhere else to go so they stay inside behind screens. The government has tried to drive homeless people away to where they can't be seen, hiding their failure to our society. These excerpts from *The Eyes Of The Skin* perfectly illustrate the hostility of public space: "The wide open spaces of contemporary streets do not return sound, and in the interiors of today's buildings echoes are absorbed and censored. The programmed recorded music of shopping malls and public spaces eliminated the possibility of grasping the acoustic volume of space. Our ears have been blinded" (Pallasmaa, 2005, p. 51). "A society of surveillance is necessarily a society of the voyeuristic and sadistic eye. An efficient method of mental torture is the use of a constantly high level of illumination that leaves no space for mental withdrawal or privacy; even the dark interiority of the self is exposed and violated" (Pallasmaa, 2005, p. 49). So, what can we as architects do? After all, this is more of a societal problem, a bit beyond our jurisdiction. All we can do is our best. One building at a time we will make the built environment less hostile, and fulfill our duty to society. Our duty also extends past humans. **The Earth should be considered as a client in every design we conceive;** after all, the earth bears the brunt of our decisions. As the designers of the built environment we need to foster a symbiotic relationship with the earth, rather than taking without regard for our host. **We need to be making better decisions — for our descendants, for the planet, for the future.** We the people are as dependent on the planet as it is on us. **We cannot fail, for its sake as much as our own.** "The fact remains that man has unprecedented control over the world and everything in it. And so, whether he likes it or not, what happens next is very largely up to him." From 'Life on Earth' 1979 - David Attenbor-

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Super Normal, pg.28

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Altruism

Many of us are aware of the stereotype of the egotistical architect; I want to take preemptive measures to ensure that I never fall into that self-centered pattern of thinking. The primary way that the ego of an architect has a negative effect is by prioritizing themselves over the client and refusing to acknowledge when they are wrong. "There is always temptation to impose one's own design, one's own way of thinking or, even worse, one's own style. I believe, instead, that a light approach is needed. Light, but without abandoning the stubbornness that

enables you to put forward your own ideas whilst being permeable to the ideas of others." —Renzo Piano,

1998 **Nothing you design is for you.** There is no need to insert your own tastes and preferences. **Put your clients before yourself, and**

put your clients before the design; remember, we are civil servants. We are but a guide for the client, a chaperone through the realm of possibility. I want to design for people rather than for the sake of design.

This memory of Max Bond recounted by Davil Lee — a former colleague of his — embodies the direction that I want to take my career:

"Architecture for him was about the people rather than the form, ... [he] found form that reflected the condition and the people that he was working with." And finally, don't just design to be noticed.

Get comfortable with remaining unrecognized.

If you strive for notoriety hard enough you will get it, but maybe not for the reasons you hoped.

It is best to stay humble. I want to do great things with my career, but I don't care if I receive any recognition for it. **I will be perfectly satisfied just**

knowing that I am making my clients happy and the earth happy with my detailed and sustainable designs. It was

reading Super Normal that helped me articulate these things that I was already feeling.

Especially pertaining to great, selfless, and subtle design. The following

passages really hit the nail on the head for me: "Designers generally do

not think to design the "ordinary." If anything, they live in fear of

people saying their designs are "nothing special." Of course, undeniably, people do have an unconscious everyday sense of

"normal," but rather than try to blend in, the tendency for

designers is to try to create "statement" or "stimulation."

So "normal" has come to mean "unstimulating" or

"boring" design" (Fukasawa & Morrison, 2007, p. 20).

"I've started to measure my own designs against

objects like these glasses, and not to care if the

designs become less noticeable. **In fact a**

certain lack of noticeability has become a requirement"

(Fukasawa & Mor-

rison, 2007, p. 28). "I always get hung up on

the creator's intentions or the self-expression

being at odds with the functions or the har-

mony inherent in that object" (Fu-

kasawa & Morrison,

2007, p. 102).

Integrity

It will be hard to stick

with my values as a

working professional if those

around me who have more

say and respect don't agree

with my position.

What
I want to say
about ETHICS

Altruism

Renzo Piano, 1998

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

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David Lee, on Max Bond

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Super Normal, pg. 20

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Super Normal, pg. 28

“I’ve started to measure my own designs against objects like these glasses, and not to care if the designs become less noticeable. In fact a certain lack of noticeability has become a requirement.”

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— Renato Piano

The creator's intentions or the self-expression

being at odds with the imperious of the hand

now inherent in that object? (Fu

Esawa & Morton,

2007, p. 102)

Altruism

Many of us are aware of the stereotype of the egotistical architect. I want to take preemptive measures to ensure that I never fall into that self-centered pattern of thinking. The primary way that the ego of an architect has a negative effect is by prioritizing themselves over the client and refusing to acknowledge when they are wrong. There is always temptation to impose one's own design, one's own way of thinking or even worse, one's own style. I believe, instead, that a light approach is needed. Light, but without abandoning the stubbornness that enables you to put forward your own ideas whilst being permeable to the ideas of others. — Renato Piano

Nothing you design is for you. There is no need to insert your own tastes and preferences. Put your clients before yourself, and put your clients before the design; remember, we are civil servants. We are but a guide for the client, a chaperone through the realm of possibility. I want to design for people rather than for the sake of design. This memory of Max Bond resounded in David Lee — a former colleague of his — embodies the direction that I want to take the career.

Super Normal, pg. 102

“I always get hung up on the creator's intentions or the self-expression being at odds with the functions or the harmony inherent in that object.”

In fact a certain lack of noticeability has become a requirement.” (Etsawo & Morrison, 2007, p. 287)

The creator's intentions or the self-expression

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Integrity

It will be very important for me to find a

firm that aligns with my ethics and values.

It will be hard to stick with my values as a young professional if those around me who have more say and impact don't agree with my positions.

In that situation my first instinct would be to say that it's fine, that it's just the way

it is and that I'll have to wait to express my values until I'm in a position with more security and power. But that's dumb. I know it

would eat away at me if I allowed my values to be so easily compromised.

It is simply not an option. I need to find a balance between rigid commitment to my values and spineless submission. I need to figure out which scenarios

deserve my ethical flexibility. Unfortunately I think this can only be revealed through time and experience. I must not be

easily swayed by the ideals and opinions of others. If I am ever asked to bend my values I must

carefully consider through deep introspection what is being asked of me and decide accordingly. I must not justify corner-cutting shortcuts

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and grow from them. I must never stop learning. Do not resist new ideas just because they

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never stop thinking for myself. No other person or artificial program is capable of making what I

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that is capable of magnificent things, and I believe that it is a shame to outsource creativity to something that gains no

joy from it, all while allowing our brains to atrophy from

lack of exercise. In short: "What is needed most in architecture

today is the very thing that is most needed in

life - Integrity." - Frank Lloyd Wright

What I have to say about ethics

Most people go about everyday life not thinking about ethics because the role in life is more so not considered. However, in the case of architecture it is essential that ethics be properly involved, there is too much at risk.

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carefully consider through deep introspection what is being asked of me and decide accordingly. I must not justify corner-cutting shortcuts just because it is easier or convenient for me. I owe it to myself to take on challenges and to remain firm. I must always be ready to resist. Things as just as they are new. Study them in depth and then decide if they should be embraced, modified, or rejected. I must never stop thinking for myself. No other

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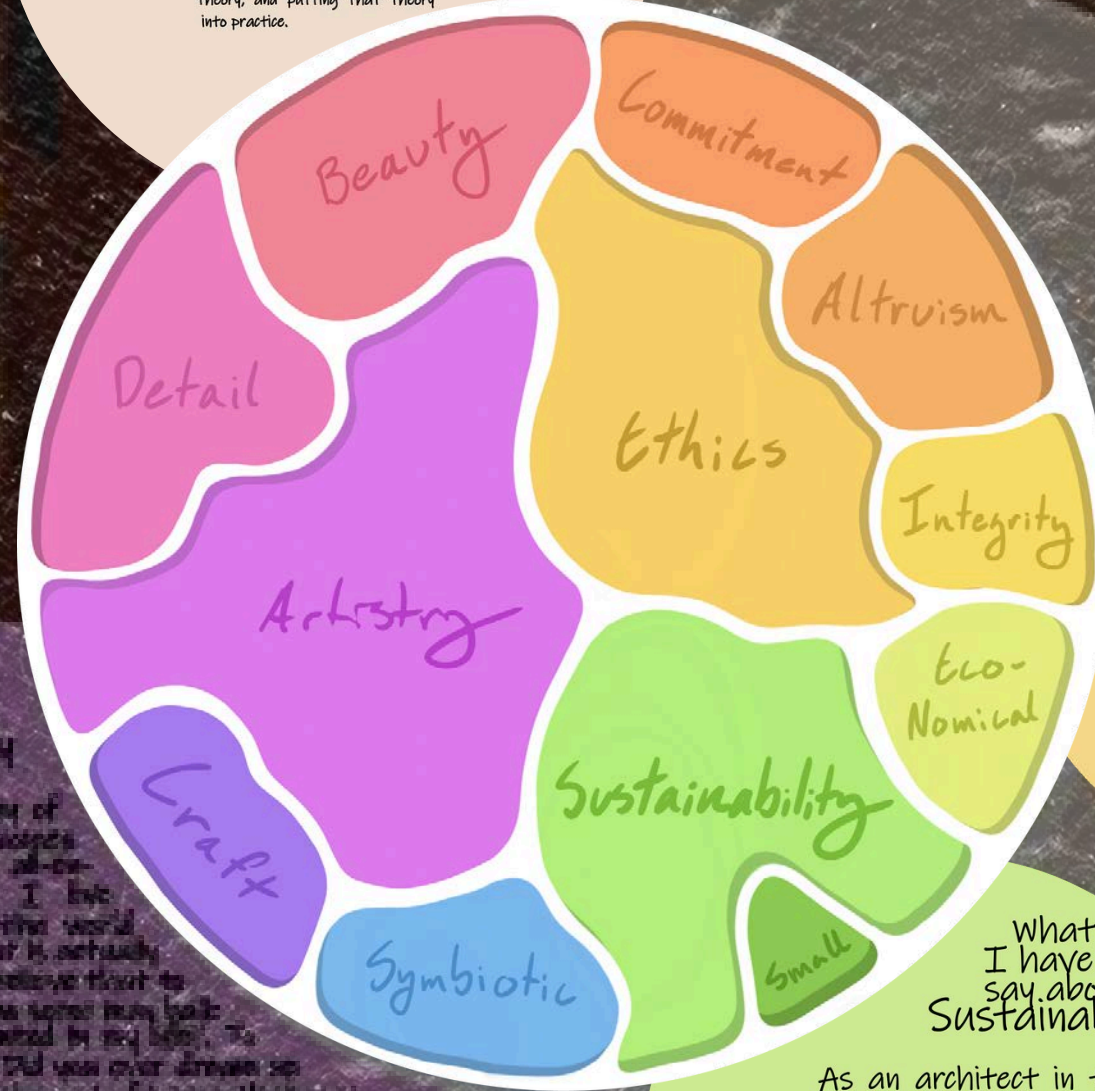
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– Frank Lloyd Wright

through out the history of the world, the history of the city, and the history of the world and the world together.

Methods & Motivations
Most students approach Thesis with their minds set on solving a problem or fixing a systematic issue. Instead of taking this direct approach I have determined that the topic that is most likely to have an actual impact is improving myself. If I make myself a better architect now, then the impact I'll have through my career will be greater than any other project I could do this year.
I plan to establish a personal code of values to abide by throughout my career, and build an uncompromising determination to make the world a better place. I'll begin by discussing topics that are personally important to me, and that I think everyone would benefit from having more of in their environment. After I have established my personal code I will put it to the test with a "practice client" even though this exercise will be a far cry from the experience a client would give me, I feel that it is still worth doing.
In short, my goal is to make myself the architect that the future needs by analyzing current day issues, responding to them with theory, and putting that theory into practice.



What I have to say about ETHICS
Most people go about everyday life not thinking about ethics because it's role in life is more innate rather than consciously considered. However, in the case of architecture it is necessary that ethics be purposefully involved, there is too much at risk.

What I have to say about SUSTAINABILITY
As an architect in the 21st century, I think choosing not to build sustainably is incredibly irresponsible. Haven't you heard? The planet is dying and we still have time to fix it. I think you may be ignoring this because it seems too large, unachievable, difficult. Get over it. Any step in the right direction is beneficial no matter how small. You've got a job to do, and it's more important than you realize.

What I have to say about ARTISTRY
In my personal hierarchy of importance, Art is above Architecture. Art is an all-encompassing umbrella that I live under, a lens through which I view the world. In my hierarchy, Art is actually on par with Nature, because I believe that to be human is to be an artist. How many times have you seen a child's drawing? They've never painted in my life. To them, I ask: Have you created? Did you ever draw up ideas, or build something out of Lego that was all your own? They say you are an artist, Art is in the child's wonder and play that you all had, some people — who society would define as "real" artists — were just more encouraged to find their creativity.
How, what does this have to do with architecture? Every thing. To design is to create art, meaning that every single architect is an artist whether they know it or not. We create spaces, and pass them onto people, carefully or not, every day so that it is pleasing to the eye and ear, and influences the emotions of those who experience our art. If that's not an artist I don't know what is.

Eco-nomical

For our capstone project we designed a senior-focused multi-family residential project in the heart of Bismarck. Because of the oil fracking and natural gas extraction industries being what supplies such prominent jobs in North Dakota, the people are largely against anything marketed as "sustainable", because they see it as a threat to their livelihood. However, sustainable building practices are not hurting their industries, so when in relation to architecture it is a slightly misguided fear. So, when working in this area and others like it, it is important to truthfully present any sustainable propositions for the building, but when doing so you must leave out the key buzzwords so you don't trigger a negative response. Even if a client doesn't request any sustainable measures, it is sometimes possible to include them on the basis that it will save them money in the long run. It helps that sustainability can be incorporated into the dwelling and the lifestyle in so many different ways. As time goes on we see so much improvement in these methods, as well as an eagerness from the public to utilize them. Hopefully one day it will be standard practice to include sustainable features into all new construction.

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Small
An easy way to be sustainable is
by decreasing size.

American homes have done nothing but grow overtime, while the amount of people living in them has decreased. I personally really hate this trend. It is rooted in the American ideal that bigger is better, that having More is better regardless of quality, and that More is the ultimate social display of success. Now, I am not advocating that we all return to living in the 800 square foot homes of the late 1700's and early 1800's, that is unrealistic. But it would benefit us all to focus on quality before size. 'Mc Mansions', as they are colloquially known, represent the extreme of this trend. Ranging from around 5,000 square feet and upward they take up an extraordinary amount of space while giving the dweller little comfort in return. As prospective client Laura stated to Susan Susanka: "All we've got is square footage with no soul" (Susanka & Obolensky, 1998, p.8). The average suburban Mc Mansion is made cheaply and wastefully. They are built using cheap materials and often the bare minimum quality of assembly. I do not blame the builders for this, they are not given enough time or money to be encouraged to care about the small details of a project, or to take pride in their work. The wasteful side of Mc Mansions lies in the square footage. The two to five people that will be inhabiting the home regularly could not possibly need all that space, many rooms will probably go unused for long periods at a time. This is all before even considering the wasted vertical space. Mc Mansions often have large double-height spaces; these spaces waste construction materials and money heating them. The solution is simple: build smaller. I think every residential architect should read The Not So Big House by Susan Susanka. Her book perfectly lays out why and how to design smaller, trading square footage for quality. The world could use more quality.

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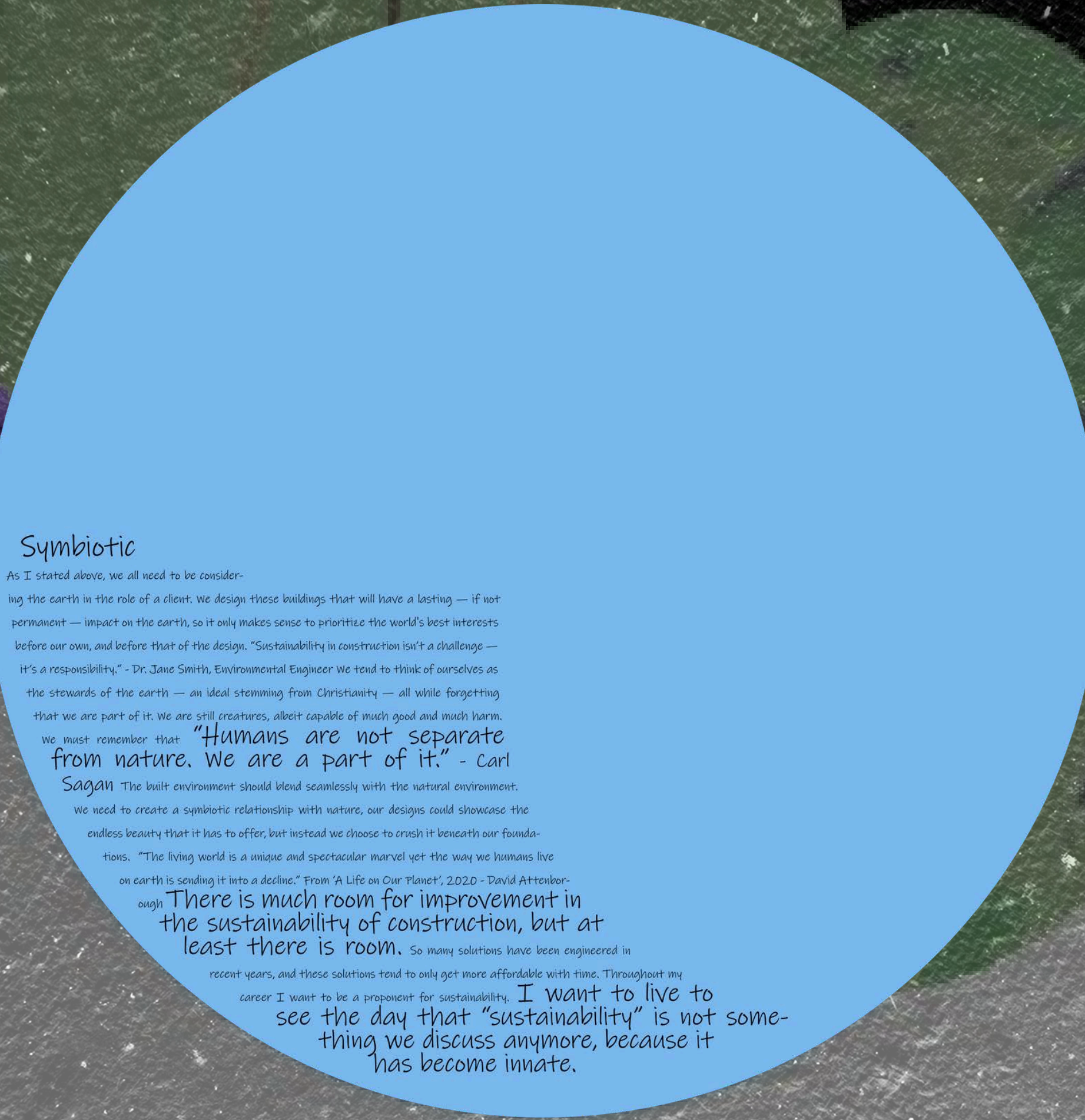
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All we've got is square footage



Symbiotic

As I stated above, we all need to be considering the earth in the role of a client. We design these buildings that will have a lasting — if not permanent — impact on the earth, so it only makes sense to prioritize the world's best interests before our own, and before that of the design. "Sustainability in construction isn't a challenge — it's a responsibility." - Dr. Jane Smith, Environmental Engineer We tend to think of ourselves as the stewards of the earth — an ideal stemming from Christianity — all while forgetting that we are part of it. We are still creatures, albeit capable of much good and much harm.

We must remember that **"Humans are not separate from nature. We are a part of it."** - Carl Sagan

The built environment should blend seamlessly with the natural environment. We need to create a symbiotic relationship with nature, our designs could showcase the endless beauty that it has to offer, but instead we choose to crush it beneath our foundations.

"The living world is a unique and spectacular marvel yet the way we humans live on earth is sending it into a decline." From 'A Life on Our Planet', 2020 - David Attenborough

There is much room for improvement in the sustainability of construction, but at least there is room.

So many solutions have been engineered in recent years, and these solutions tend to only get more affordable with time. Throughout my

career I want to be a proponent for sustainability. **I want to live to see the day that "sustainability" is not something we discuss anymore, because it has become innate.**



Dr. Jane Smith, Environmental Engineer
**“Sustainability in construction isn’t a challenge
— it’s a responsibility.”**

ing the earth in the role of a client. In design these buildings that will have a lasting — if not permanent — impact on the earth, so it only makes sense to prioritize the world’s best interests before our own, and before that of the design team. Sustainability in construction isn’t a challenge — it’s a responsibility.” — Dr. Jane Smith, Environmental Engineer

the heavens of the earth — an ideal stemming from Christianity — as while forgetting that we are part of it. We are still creatures, albeit capable of much good and much harm; we must remember that “Humans are not separate from nature. We are a part of it.” — Carl Sagan. The built environment should blend seamlessly with the natural environment. We need to create a symbiotic relationship with nature; our designs could showcase the endless beauty that it has to offer, but instead we choose to rush it beneath our buildings. “The living world is a magical and spectacular marvel yet the way we humans live on earth is turning it into a machine.” — From *A Life on Our Planet*, 2020 — David Attenborough

There is much room for improvement in the sustainability of construction, but at least there is room. So many solutions have been engineered in recent years, and these solutions tend to only get more affordable with time. Throughout my career I want to see a movement for sustainability. I want to live to see the day that “sustainability” is not something we discuss anymore, because it has become innate.

Carl Sagan

“Humans are not separate from nature. We are a part of it.”

David Attenborough - 'A Life on Our Planet', 2020

"The living world is a unique and spectacular marvel yet the way we humans live on earth is sending it into a decline."

Symbiotic

As I stated above, we all need to be considerate of the impact of our decisions on the planet before us, and before that of the decision "Sustainability in construction isn't a challenge - it's a responsibility." - Dr. Jane Smith, Environmental Engineer. We need to think of ourselves as the stewards of the earth - an ideal stemming from Christianity - not while forgetting that we are part of it. We are still creatures, albeit intelligent ones, and we must remember that "Humans are not separate from nature. We are a part of it." - Carl Sagan. The built environment should blend seamlessly with the natural environment. We need to create a symbiotic relationship with nature, our designs could showcase the endless beauty that it has to offer, but instead we choose to rush it beneath our buildings. "The living world is a unique and spectacular marvel yet the way we humans live on earth is sending it into a decline." - From 'A Life on Our Planet', 2020 - David Attenborough. There is much room for improvement in the sustainability of construction, but at least there is room. So many solutions have been engineered in recent years, and these solutions tend to only get more affordable with time. Throughout my career I want to see a movement for sustainability. I want to live to see the day that "sustainability" is not something we discuss anymore, because it has become innate.

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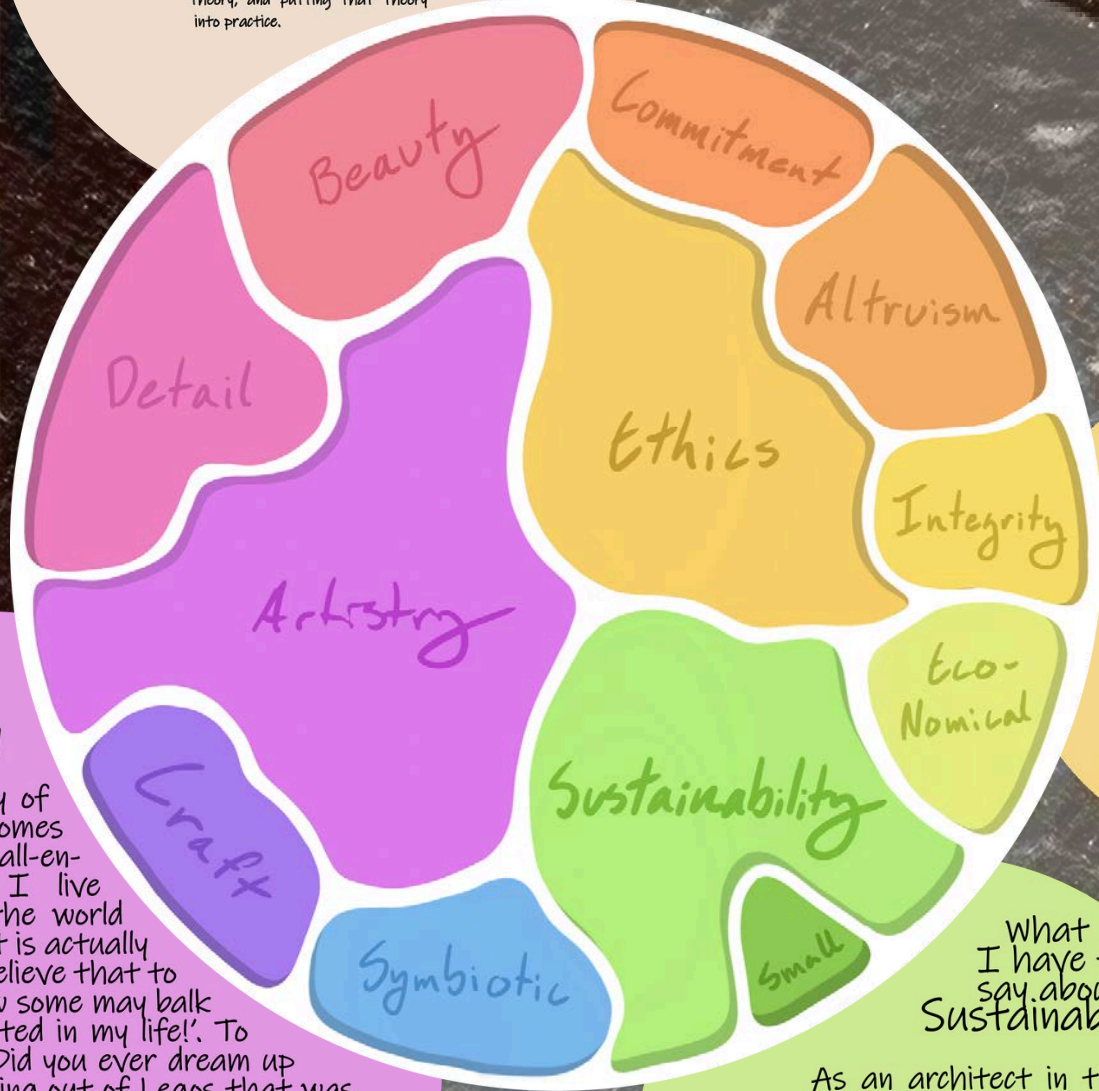
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Methods & Motivations

Most students approach Thesis with their minds set on solving a problem or fixing a systematic issue. Instead of taking this direct approach I have determined that the topic that is most likely to have an actual impact is improving myself. If I make myself a better architect now, then the impact I'll have through my career will be greater than any other project I could do this year.

I plan to establish a personal code of values to abide by throughout my career, and build an uncompromising determination to make the world a better place. I'll begin by discussing topics that are personally important to me, and that I think everyone would benefit from having more of in their environment. After I have established my personal code I will put it to the test with a "practice client" even though this exercise will be a far cry from the experience a client would give me, I feel that it is still worth doing.

In short, my goal is to make myself the architect that the future needs by analyzing current day issues, responding to them with theory, and putting that theory into practice.



What I have to say about Artistry

In my personal hierarchy of inner identities Artist comes before Architect. Art is an all-encompassing umbrella that I live under, a lens which I view the world through. In my hierarchy Artist is actually on par with Human, because I believe that to be Human is to be an Artist. Now some may balk and rebut: "But I've never painted in my life!". To that I ask: Have you created? Did you ever dream up stories as a child, or build something out of Legos that was all your own? Then you are an Artist. Art lies in the childlike wonder and play that we all had, some people — who society would define as "real" artists — were just more encouraged to feed their creativity.

Now, what does this have to do with architecture? Everything. To design is to make art, meaning that every single architect is an artist whether they know it or not. We carve spaces and paint them with light, carefully organize every space so that it is pleasing to the eye and ear, and influence the emotions of those who experience our art. If that's not an artist I don't know what is.

What I have to say about ETHICS

Most people go about everyday life not thinking about ethics because it's role in life is more innate rather than consciously considered. However, in the case of architecture it is necessary that ethics be purposefully involved, there is too much at risk.

What I have to say about Sustainability

As an architect in the 21st century, I think choosing not to build sustainably is incredibly irresponsible. Haven't you heard? The planet is dying and we still have time to fix it. I think you may be ignoring this because it seems too large, unachievable, difficult. Get over it. Any step in the right direction is beneficial no matter how small. You've got a job to do, and it's more important than you realize.

Detail

Let us ruminate on the words of Eileen Gray as quoted in *The Eyes of the Skin*: “As if a

house were to be conceived for the pleasure of the eye rather than for the wellbeing of the inhabitants”, and Juhani Pallasmaa’s interpretation of her meth-

ods: “... whose design approach seems to grow from a study of the minute situations of daily life rather than visual and compositional preconceptions” (Pallasmaa, 2005, p.

62). I wholeheartedly agree that we need to be putting the humanity of a home before any other design aspect. The purpose of a home is to be a sanctuary to retreat to, some-

where that the inhabitants feel wholly at peace with themselves and at ease enough to invite guests in to share in their refuge. Home is where you can shed the outer layers of the public self,

and return to your deep inner self. You are the home and the home is you, people who know you well will be able to recognise this. “One must build for the human being, that he might rediscover in the architec-

tural construction the joys of self-fulfillment in a whole that extends and completes him” (Gray & Badovici, 1929). A recent experience I had with detail came from the advanced ceramics class that I’m currently

taking. Fellow graduate architecture student Sulia Lee was describing the motivations behind her design of a collection of candlesticks: “I made them to fit my hand, because, well, they’re mine”.

The simplistic beauty of this statement moved me, they reflect me because they are mine. How often do we get this level of personality from an object anymore? When was the last

time something fit you perfectly? This is what I want to bring to architecture — personality, a reflection of the best parts of the self. The goal for everything that I design is to imbue it with as many details as I possibly can.

From the curved edge of a countertop where there could have been a hard corner, to the way the door handle fits in your grasp, to having the dishwasher next to the sink for easy loading; I am most interested in the type of details that you don’t notice until they are gone.

The following observations from Super Normal greatly inspired me in this regard, and have finally given me language to articulate what I’ve been feeling for years. “It’s interesting to discover, after five years of using a chopping board, that we’ve been

making use of aspects of its design without even noticing them” (Fukasawa & Morrison, 2007, p. 104)

“...the sudden appreciation of a form so subtly adapted to its job as to be almost invisibly in-

tegrated into the object, allowing it to perform naturally and without call for

praise until we are ready to notice it...” (Fukasawa & Morrison, 2007, p. 104) “These days we take func-

tion for granted and for the most part things work well enough not to complain about them. So taking a purely functional approach

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just in one-off use but interactively, over the long term, in relation to everything else we

own and use and the atmospheric influence all these things have

on our lives” (Fukasawa & Morrison, 2007,

p. 104)



what I have to say about art & artistry

In my personal hierarchy of what constitutes artistry beyond architecture, art is my all-time favourite, evidence that I live under a law which I don't understand. In my hierarchy art is actually on par with humans, because I know that to be human is to be an artist. How often has he felt and robot? That I've never passed in my life. That I can have you that? And was ever direct therapy as a child, or even something out of Leland's all your own? They are an artist. Art has a wonder and play that we all have, some people — would define as "real" artists — were just more in need their creativity.

How, what does they have to do with architecture then? To design is to make art, meaning that a architect is an artist, whatever they know it or would prefer and some even with light, can make every space so that it is pleasing to the eye and soul, and influence the emotion they are associated with art.

Craft
The entire world
has a quality problem.

The Eyes of the Skin, pg.62

“As if a house were to be conceived for the pleasure of the eye rather than for the wellbeing of the inhabitants”
and Juhani Pallasmaa’s interpretation of her methods: “... whose design approach seems to grow from a study of the minute situations of daily life rather than visual and compositional preconceptions.”

Eileen Gray - From Eclecticism to Doubt

“One must build for the human being, that he might rediscover in the architectural construction the joys of self-fulfillment in a whole that extends and completes him.”

Detail

Let us ruminates on the words of Ellen Gray as quoted in The Rise of the Skid: "As if a house were to be conceived for the pleasure of the eye rather than for the wellbeing of the inhabitants", and Johann Pallmann's interpretation of her methods: "whose design approach seems to flow from a study of the minute situations of daily life rather than visual and compositional prescriptions" (Mallatunza, 2005, p. 62). It's wholeheartedly agreed that we need to be putting the humanity of a home before any other design aspect. The purpose of a home is to be a sanctuary to us first, a place where that the inhabitant feel whole of peace with themselves and be able enough to invite guests to share in their refuge. Home is where one can shed the outer layers of the public self and return to your deep inner self. You are the king and the home is you, people who know how well will be able to recognize this. You must look for the human being that he will be rediscovered in the architectural construction the basis of self fulfillment in a world that extends and completes him. (Gray & Padovani, 1924). A recent experience I had with detail came from the abandoned sometimes case that I'm currently making. Fellow graduate architecture student Sulia Lee was designing the interior for a collection of candlesticks. "I made them to fit my hand, because — well, they're mine".

Sulia Lee

"I made them to fit my hand, because — well, they're mine"

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Super Normal, pg.104

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Super Normal, pg.104

"...the sudden appreciation of a form so subtly adapted to its job as to be almost invisibly integrated into the object, allowing it to perform naturally and without call for praise until we are ready to notice it..."

Super Normal, pg.104

“These days we take function for granted and for the most part things work well enough not to complain about them. So taking a purely functional approach to design would be disastrous. Super Normal’s about how things work in our relation to living with them. Not just in one-off use but interactively, over the long term, in relation to everything else we own and use and the atmospheric influence all these things have on our lives.”

Craft The western world has a quality problem.

I'm sure you've noticed that the products being made these days "Aren't like they used to make them". Producers are more worried about making a profit than making a good product. This mentality has expanded to almost every nook and cranny of production since the industrial revolution. Everything from clothes and furniture to technology and homes. Almost anything you can buy has fallen into this trap; and if the product is higher quality then it's almost always an exorbitant price, leaving the poor and middle class with no other options.

I believe everyone deserves quality and beauty; in a happy future those would be considered human rights. But unfortunately those with only money on the mind control production, which has led this prediction from

Eileen Gray's From Eclecticism to Doubt (published 1929) to come to fruition: "If we aren't careful, standardization and rationalization, both excellent means for reducing costs, will only lead to providing buildings that are even more deprived of soul and individuality than those we have seen thus far" (Gray & Badovici, 1929). **It is our job as architects to design with care and quality so that our art can be enjoyed for decades to come.**

Do not settle, do not choose hardware based on things like price alone. Regardless of how well the physical space is designed, if the doors are hollow plywood and the surfaces veneered particle board it will bring down the atmosphere of the entire space. **There is no true replacement for quality materials and skilled craftspeople.** It doesn't help that these days people

are encouraged to throw things away when they are slightly damaged. If things were higher quality, or at least repairable, we wouldn't be having this problem. The dumpster behind my apartment is always full of things that could have been at the very least donated to the thrift store instead of thrown away. People have gotten so used to things being disposable, we aren't taught to mend anymore, **we are moving away from a culture of repair/reuse/repurpose towards a culture of waste.** All of this on top of the epidemic of "Planned Obsolescence" — mostly seen in technology but encroaching on other markets. Because how do you get people to buy more of your product? You make your product degrade faster. It is infuriating. These problems bring me back to some quotes from Francesca Picchi and Naoto Fukasawa discussing Japanese terms: Picchi: "Naoto mentioned the wabi-sabi principle, which implies an idea of beauty or serenity that comes with age, when the life of the object is evidenced in its patina and wear, or in any visible repairs." Fukasawa: "In Japan, we have the word shutaku. A literal translation would be "polished by hand."

It is a metaphor for something that's been used and become better after having been touched again and again; shutaku is a polished luster; it is also a metaphor for something that has taken on a personality of its own, or improved with age. It fits comfortably in one's hand, a metaphor for something that has come to fit in our lifestyle. This same meaning is included in wabi and sabi, but the awkward beauty of something decaying over time indicates an overall beauty, which human hands cannot touch directly; nature in its entirety has weathered that thing. Shutaku expresses a beauty that occurs with time when an object survives constant use, undergoes a metamorphosis and becomes more beautiful than something that is new" (Fukasawa & Morrison, 2007, p. 110).

I have a longing for a world where more people appreciate the ideals of wabi-sabi and shutaku, and the charming flaws gained with age. This culture of waste is a societal problem — not one that can be entirely solved with architecture — but I'll still do what I can. Through my career I want to promote quality, longevity, and repairability.

There is a beauty that comes with life well lived, and the quality of today's products is not letting them live full lives.

be because it is the only thing, slow and steady. That I do never pass that I ask: How do you create? It starts as a child, or even something as your work. Then you are an engineer and plan that you all have would define my "real" artists — paid their creativity.

How, what does they need to do things. To design is to make art. A product is to create what can be used every space in the city and car, and before those who experience that's not an idea. I know what I

Craft

The western world has a quality problem.

I'm sure you've noticed that the products being made these days aren't like they used to be. The producers are more worried about making a profit and making a good product. This mentality has extended to almost every facet and aspect of production since the industrial revolution. Everything from

clothes and furniture to technology and homes. The fast quality you can buy has fallen into this trap, and the product is higher quality when it's a lower amount of cost and price, leaving the poor and middle class with poor products.

I believe everyone deserves quality and beauty.

In a home, these things would be considered luxury goods, but in fact, much of those you only need in the first place. The quality of the things we buy from Ellen Green's French collection is perfect. It's not just the quality of the materials, but the craftsmanship. Both of these things are needed to provide

buildings that are even more attractive and durable than those we have at our feet. (Karl Lagerfeld, 1994). It is our job as architects to design with care and quality so that our art can be enjoyed for decades to come.

Do not think of things as being made of things like wood, stone, or metal. If you know well the physical space is defined by the doors and windows and the surfaces. The quality of the things we buy from Ellen Green's French collection is perfect. It's not just the quality of the materials, but the craftsmanship. Both of these things are needed to provide

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quality problem

What I like the most in the world is to promote quality, longevity and repairability. There is a beauty that comes with life well lived, and the quality of today's products is not letting them live full lives.

Craft

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clothes and furniture to technology and homes. The best quality you can get has fallen into the trap and if the product is higher quality then it's either more expensive or it's leaving the poor and middle class with poor products.

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much of those you only need in the first place. The quality of the things we buy from Ellen Green's French collection is perfect. It's not just the quality of the materials, but the craftsmanship. Both of these things are things that will not lead to products

that are even more expensive and have a shorter life span. It's our job as architects to design with care and quality so that our art can be enjoyed for decades to come.

Do not think of it as a luxury. It's a thing that you can't live without.

There is no true replacement for quality materials and skills. It's not just the quality of the materials, but the craftsmanship. Both of these things are things that will not lead to products that are even more expensive and have a shorter life span.

everyone deserves quality and beauty

we are moving away from a culture of repair and repurpose towards a culture of waste.

This is one of the reasons for "Planned Obsolescence" — mostly a marketing tactic to get people to buy more of your products. You make your products designed to last, but you make them designed to be replaced.

Japan is a country that has a long history of craftsmanship. They have a saying that says "Wabi-sabi" which means the beauty of something that is imperfect, impermanent, and incomplete. It's a philosophy that has been around for centuries.

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Eileen Gray - From Eclecticism to Doubt
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I believe everyone deserves quality and beauty. In a home, these things would be considered luxury goods, but in fact,

much of what you own is used on the job or in the car. The quality of these things is from Ellen Green's "From Machines to People" (1984) (1984) (1984). "If we don't control our standards and our quality, both of them, we're in trouble and we'll end up producing

buildings that are even more expensive and have a shorter life span than the ones that we're used to. It is our job as architects to design with care and quality so that our art can be enjoyed for decades to come.

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There is no true replacement for quality materials and skilled craftspeople.

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planned obsolescence towards a culture of waste.

of this era, "Planned Obsolescence" is a term that describes the practice of

on other markets, because here we don't get people to love their products. You make your products disappear faster. It is interesting that the Japanese have no word for "waste" in their language. In fact, the Japanese word for "waste" is "muda" which implies the idea of something

scrapped. The Japanese word for "waste" is "muda" which implies the idea of something

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What I like about the cover I want to promote quality, longevity and repairability.

There is a beauty that comes with life well lived, and the quality of today's products is not letting them live full lives.

Craft

The western world has a quality problem.

I'm sure you've noticed that the products being made these days aren't like they used to be. The producers are more worried about making a profit and meeting a customer's demand than they are about the quality of production since the industrial revolution. Everything from

cell phones and flat screen televisions and laptops that are everywhere you can buy has fallen into this trap. And the products are higher quality when it's all over

because of the high price, leaving the poor and middle class with poor products.

I believe everyone deserves quality and beauty. In a world where things are made so quickly and cheaply, it's hard to find quality materials and skilled craftspeople.

It is our job as architects to design with care and quality so that our art can be enjoyed for decades to come.

we are moving away from a culture of repair/reuse/repurpose towards a culture of waste

quality materials and skilled craftspeople.

are encouraged to throw things away when they are slightly damaged. If things were made with care and quality, they wouldn't be thrown away.

The concept of planned obsolescence is a full of things that are made to last.

Planned Obsolescence is a strategy used by manufacturers to ensure that their products are replaced more often.

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Francesca Picchi - Super Normal, pg.110

“Naoto mentioned the wabi-sabi principle, which implies an idea of beauty or serenity that comes with age, when the life of the object is evidenced in its patina and wear, or in any visible repairs.”

Naoto Fukasawa - Super Normal, pg.110

“In Japan, we have the word shutaku. A literal translation would be “polished by hand.” It is a metaphor for something that’s been used and become better after having been touched again and again; shutaku is a polished luster; it is also a metaphor for something that has taken on a personality of its own, or improved with age. It fits comfortably in one’s hand, a metaphor for something that has come to fit in our lifestyle. This same meaning is included in wabi and sabi, but the awkward beauty of something decaying over time indicates an overall beauty, which human hands cannot touch directly; nature in its entirety has weathered that thing. Shutaku expresses a beauty that occurs with time when an object survives constant use, undergoes a metamorphosis and becomes more beautiful than something that is new.”

Craft

The western world has a quality problem.

I'm sure you've noticed that the products being made these days aren't like they used to be. The products are more worried about making a profit and meeting a customer's demand than they are about the quality of production since the industrial revolution. Everything from clothes and furniture to technology and homes, the best quality you can get has fallen into the trap of the "product is higher quality when it's all about making a profit" trap, leaving the poor and middle class with poor quality products. I believe everyone deserves quality and beauty. In a home, these things would be considered luxury goods, but in a school or office, these things are the only control on the quality of the product. Ellen Green's "From Machines to People" tells us that "the quality of the product is not just a matter of the machine, but of the person who uses it. If we want a quality product, we must have a quality person. Both of these things are necessary to produce a quality product." It is our job as architects to design with care and quality so that our art can be enjoyed for decades to come. We must use quality materials and skilled craftspeople.

There is a beauty that comes with life well lived, and the quality of today's products is not letting them live full lives.

There is a beauty that comes with life well lived, and the quality of today's products is not letting them live full lives.

Beauty

The most important value I hold regarding architecture is beauty. Now, my defini-

tion of beauty deviates from the standard. I say beauty is anything that makes a person feel a positive emotion when they see it. This is a very wide definition, and it will vary from person to person; One person can find beauty in something considered unequivocally hideous by another, which is why it is so important to get to know your clients and the things they find beautiful. In Super Normal Jasper Morrison reflects on a pair of wine glasses: "If I even catch a look at them on the shelf they radiate something good" (Fukasawa & Morrison, 2007, p. 28). This is what I want the entire home to do for the residents, to always exude goodness and happiness, to be a delightful atmosphere to exist within. An architectural opinion that I've had for a few years now is: **If it's not beautiful what's the point?** After reading Super Normal I realized that I'm not just talking about the base definition of beauty, but also the beauty of function. I believe this is because function well executed makes me feel the same joy/admiration/happiness that I would feel when perceiving something aesthetically beautiful. The following quote (once again from Jasper Morrison) perfectly describes the variety of beauty: "I think Super Normal is wrapped up in a debate about

beauty, not just beauty quickly perceived but beauty on other levels, beauty which takes time to be noticed, which may become beautiful through use, the beauty of the everyday, the beauty of the ugly and useful, long-term beauty" (Fukasawa & Morri-

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Super Normal, pg.28

"If I even catch a look at them on the shelf they radiate something good"

Beauty

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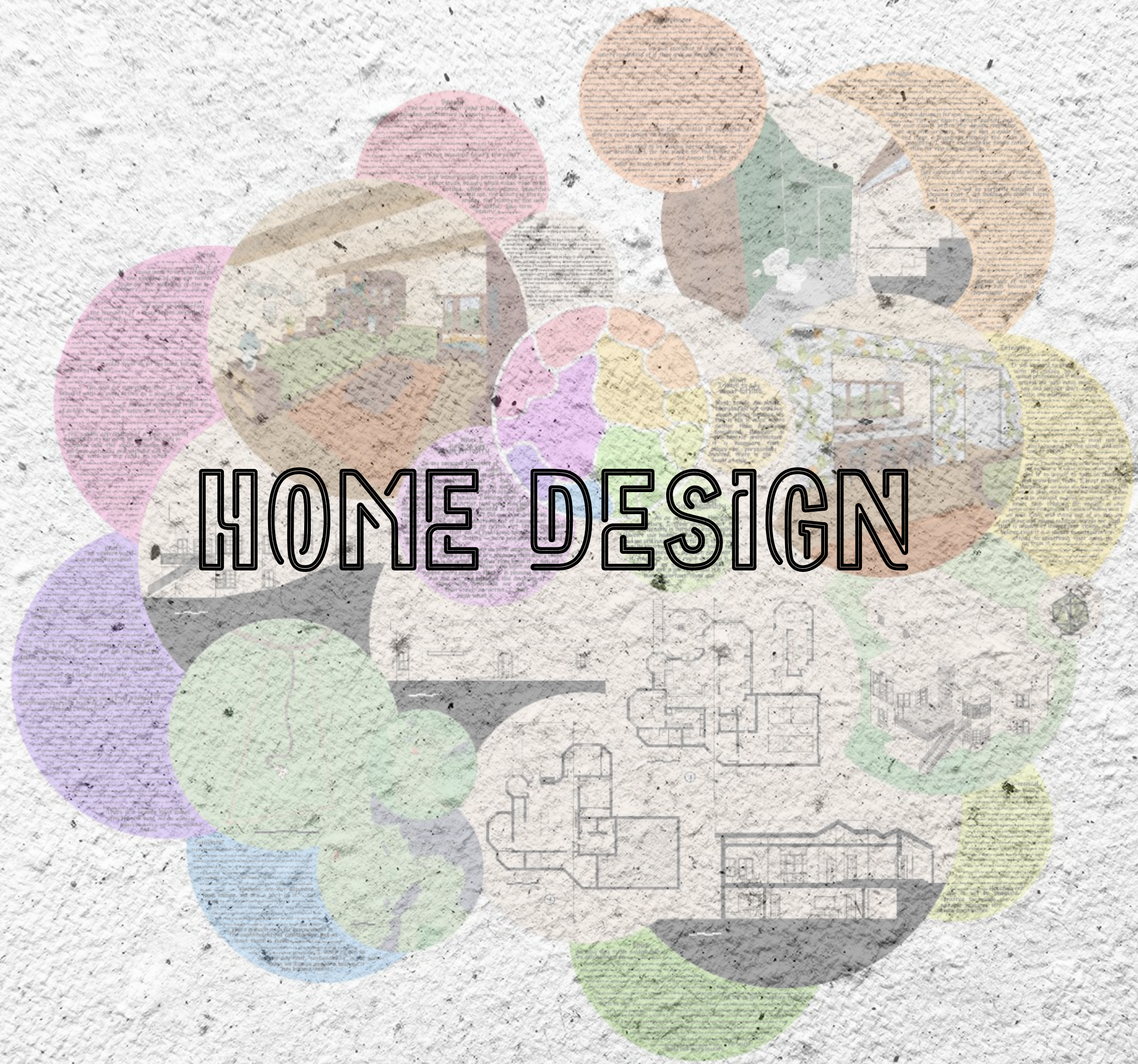
multiple levels, beauty which takes time to be perceived, which may become beautiful through use, the beauty of the everyday, the beauty of the ugly and useful, long-term beauty" (Fukasawa & Morrison, 2007, p. 103).

Beauty
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Super Normal, pg.103

“I think Super Normal is wrapped up in a debate about beauty, not just beauty quickly perceived but beauty on other levels, beauty which takes time to be noticed, which may become beautiful through use, the beauty of the everyday, the beauty of the ugly and useful, long-term beauty.”

HOME DESIGN

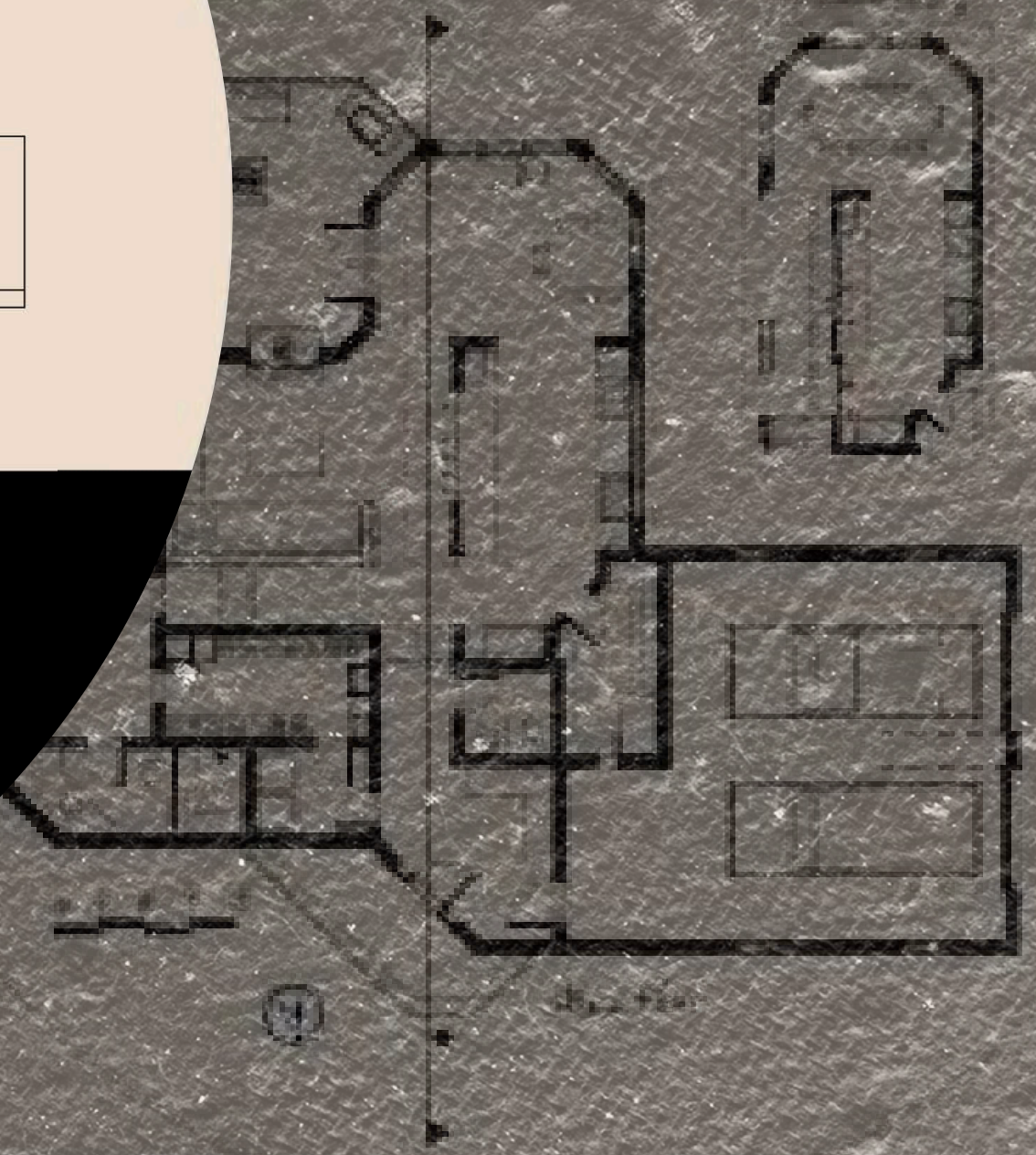


made at risk

What I Know to Say about Sustainability

As an architect in the 21st century, I think choosing not to sustainably is morally irresponsible, and stupid. The planet is doing it for us. We have to fit it. I think you should care because it makes for a more livable, difficult, but over the long term, the right direction is to make it more livable. It's a job to do, and it's more important than you.

In my personal hierarchy of needs, Architecture, Artist comes before Architecture. Art is an all-encompassing, essential that I understand, a love, which I understand. In my life, I am on my own. I am not a person to be rescued by and others. That I should be as well.



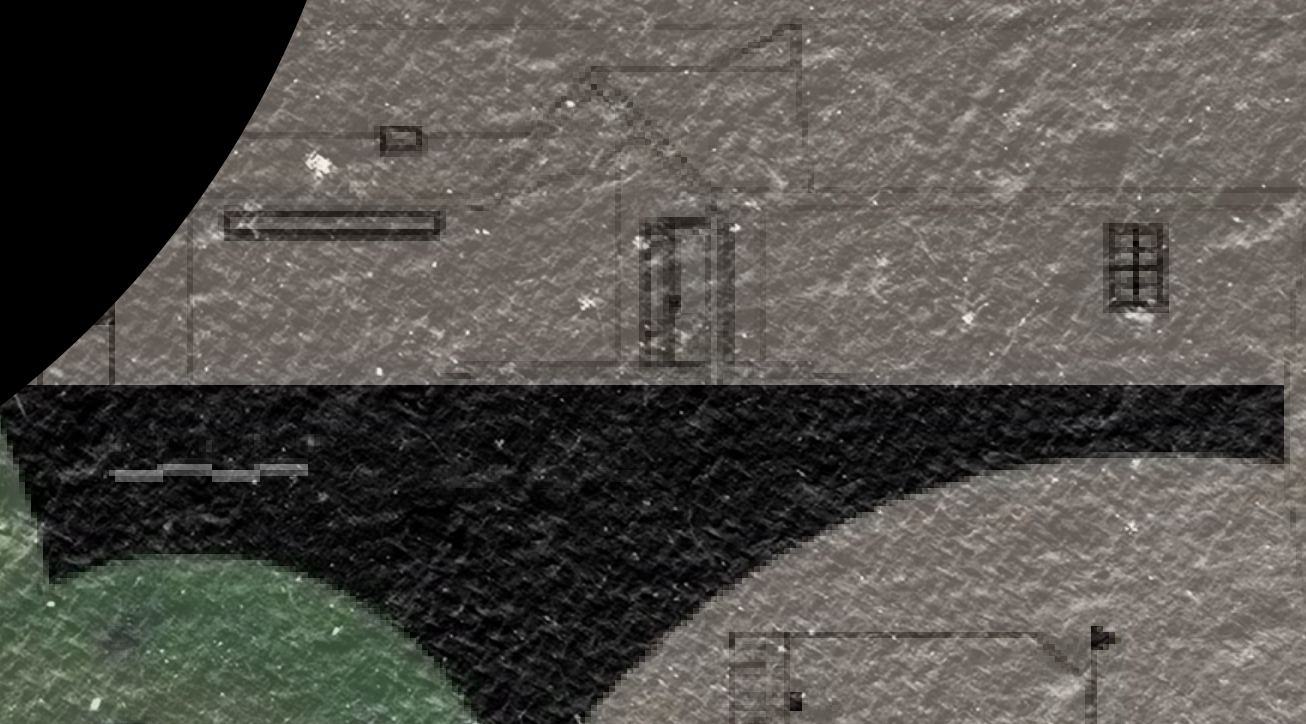
The building I am here to discuss is not a building in the traditional sense. It is a building that I design to be built with as many details as I possibly can. I am most interested in the type of details that you don't notice until they are gone. I believe that you should spend your time and money on things that you don't notice until they are gone. I believe that you should spend your time and money on things that you don't notice until they are gone. I believe that you should spend your time and money on things that you don't notice until they are gone.

What I have to say about art is that...

In my personal opinion of architecture, art is an ongoing process that I believe in. I believe that you should spend your time and money on things that you don't notice until they are gone. I believe that you should spend your time and money on things that you don't notice until they are gone. I believe that you should spend your time and money on things that you don't notice until they are gone.

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Section cut

The house is a single-story structure with a gabled roof. The interior is divided into several rooms, including a living area, a dining area, and a kitchen. The living area features a large window and a sofa. The dining area has a table and chairs. The kitchen includes a counter and stools. The house is built on a foundation and has a driveway on the right side. The drawing is a technical representation of the house's structure and layout.

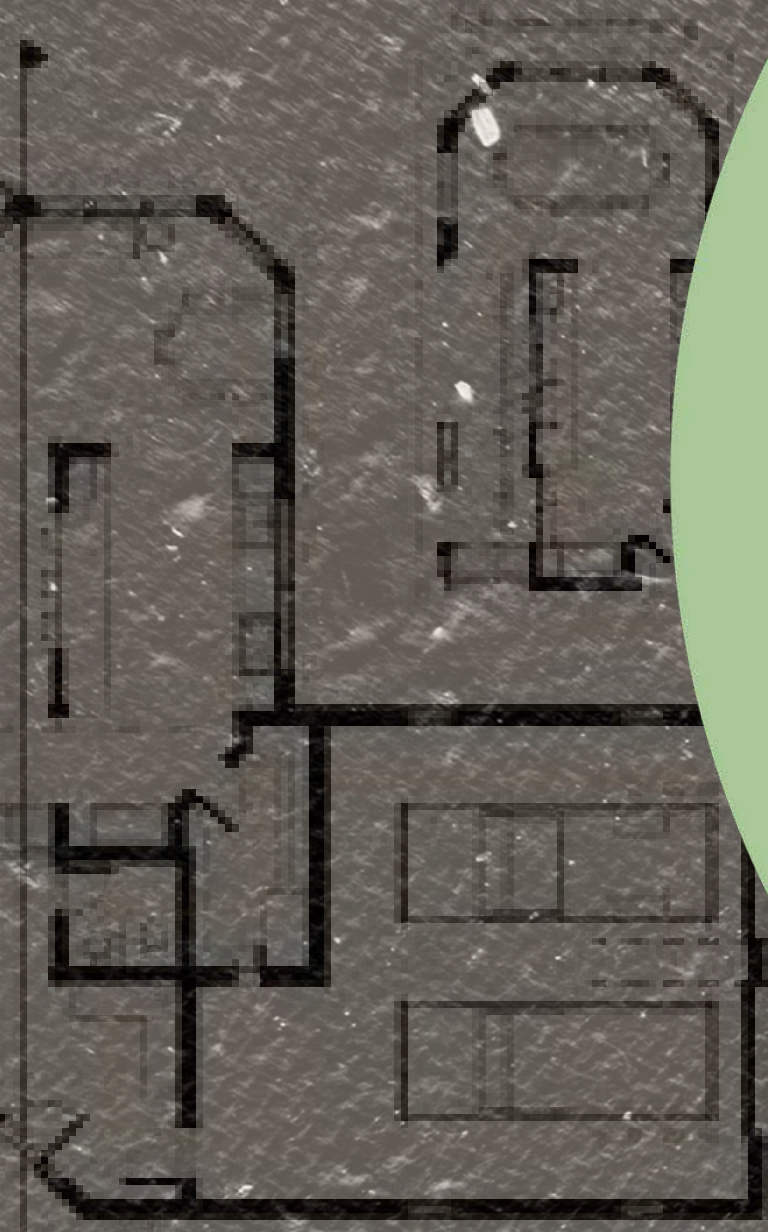
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Section cut

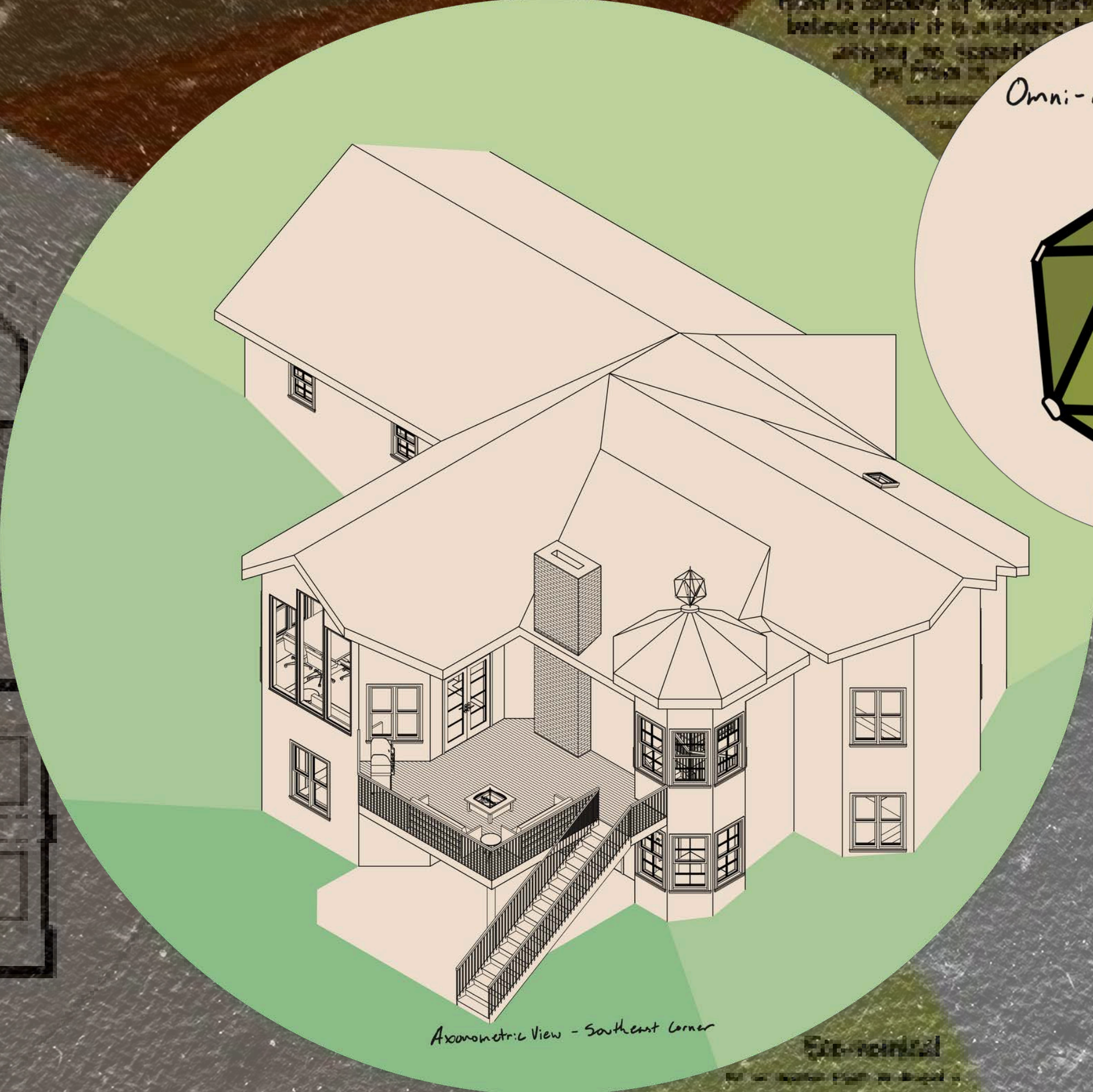
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the 2001
not to
spending
is doing
that you
money for
at over
that is
2001

part of artificial intelligence is capable of making sense of
the world. Each and every one of us has an
intuition and common sense which our head
that is capable of magnificent things, and I
believe that it is a shame to
allowing to waste
you from it.



1st floor



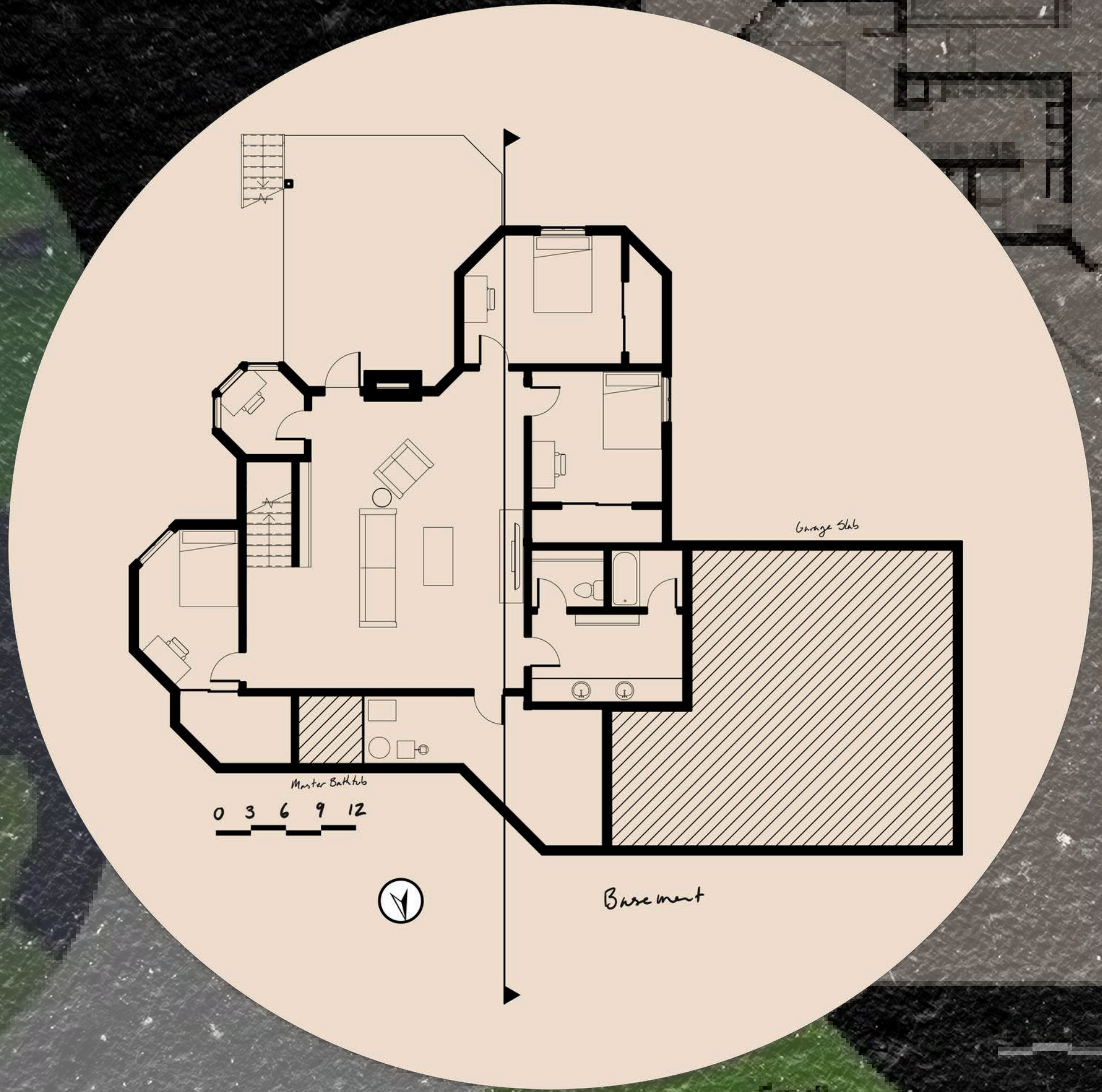
Axonometric View - Southeast Corner



Omnidirectional Wind Turbine

Ecological

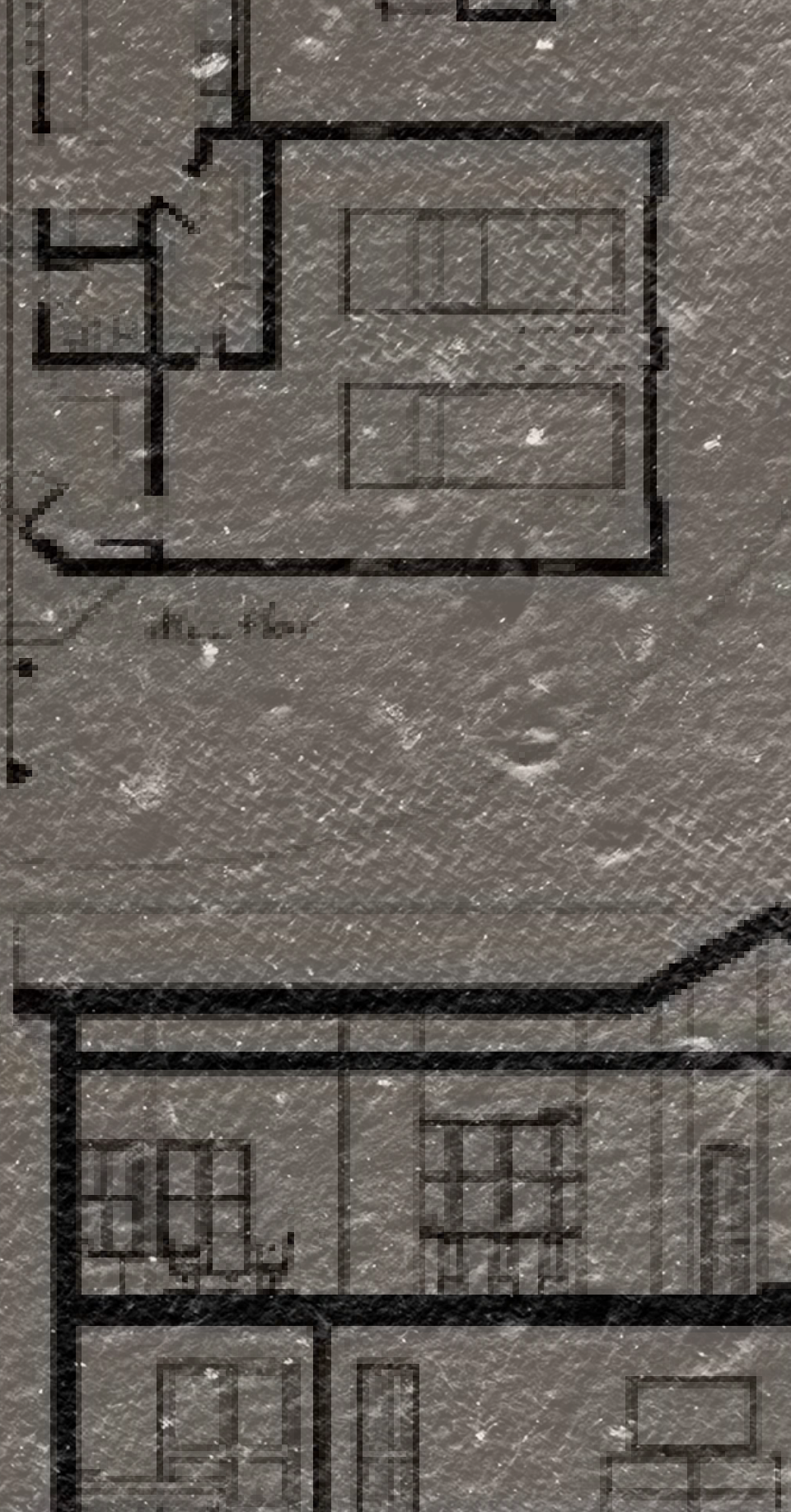
the ecological system is designed to
be a natural part of the landscape and
not a separate entity. The design of the
ecological system should be based on the
principles of sustainability and the
use of natural resources.



Master Bath tub
0 3 6 9 12

Garage Slab

Basement



5000
The only way to be successful is
by consistently...

...the importance of the
 society regulations of if they just do something in retreats, as
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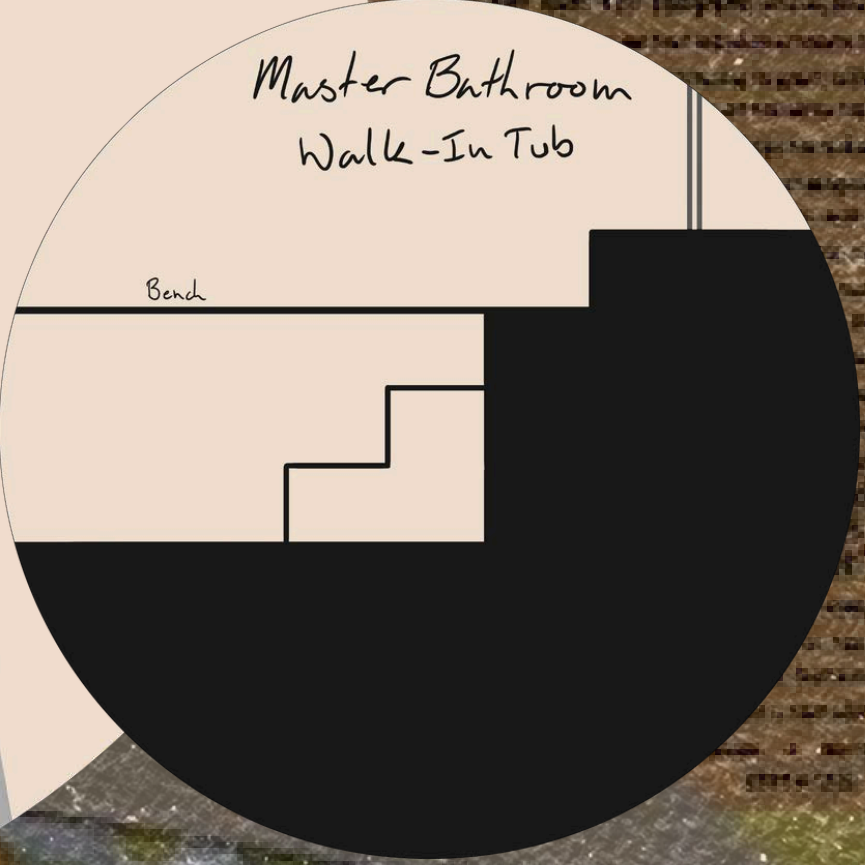
Master Bath



Attic

The goal of an interior design project is to create a space that is functional, beautiful, and comfortable. The design process involves understanding the client's needs and preferences, and then creating a plan that addresses those needs. The design process is a collaborative one, and the client's input is essential to the success of the project. The design process is a collaborative one, and the client's input is essential to the success of the project. The design process is a collaborative one, and the client's input is essential to the success of the project.

Master Bathroom Walk-In Tub



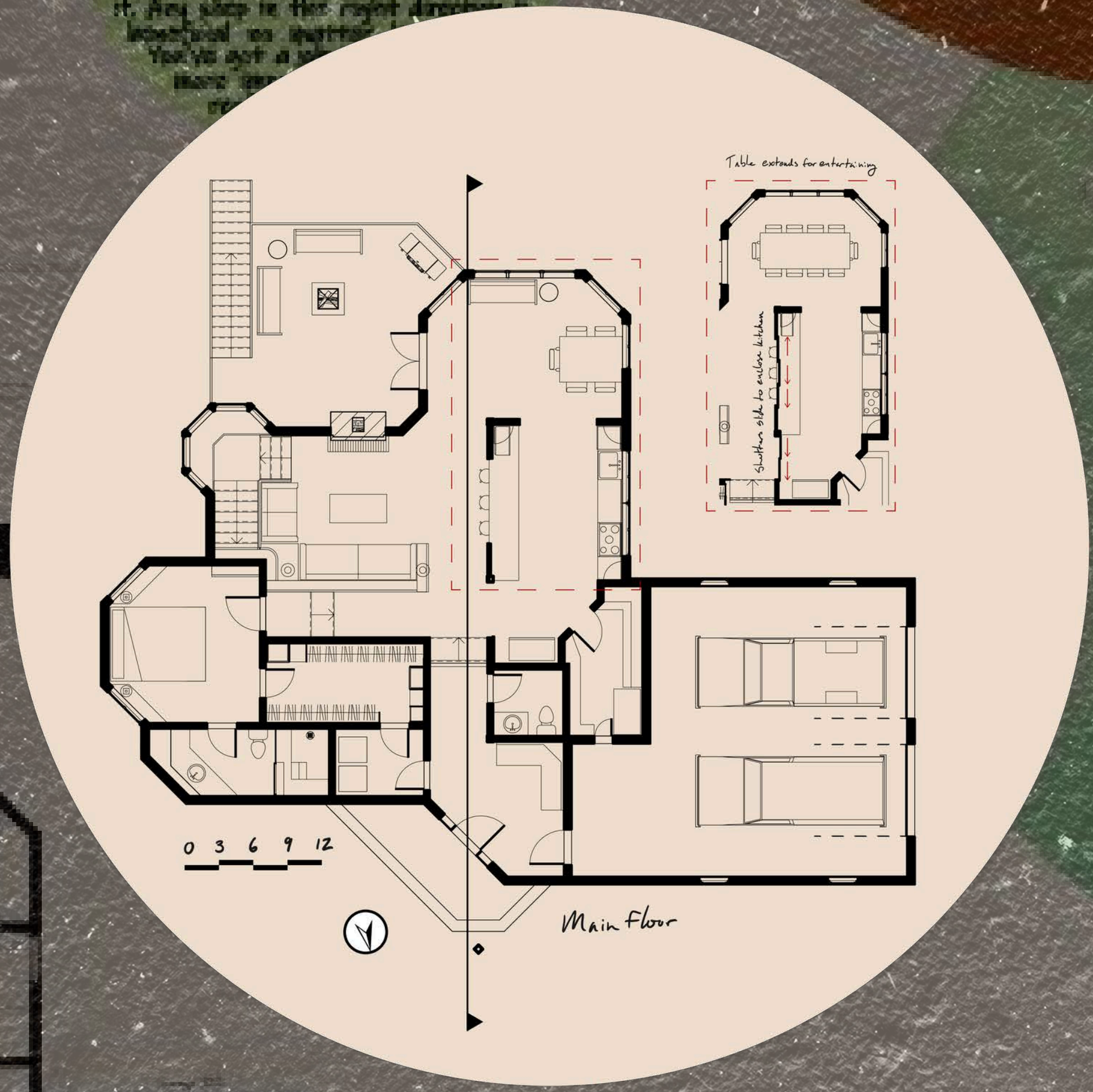
Detailing

In the end, we will be pleased to share with my clients, as a design professional, I have surrounded me who helps them say and doesn't don't agree within my profession.

What I have to say about it

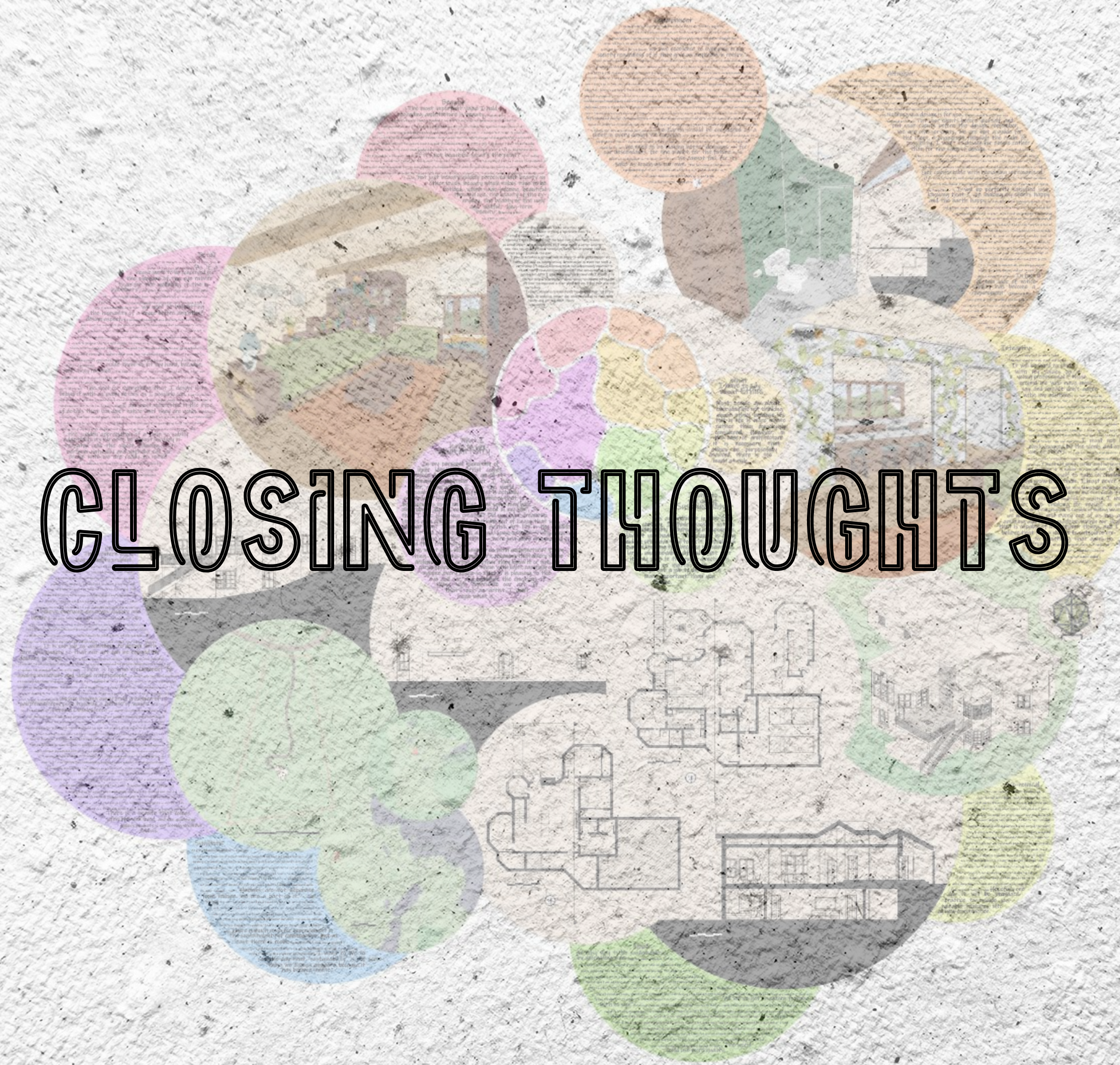
were just more...
 used to do with architecture? Every-
 one's art, meaning that every single
 person that knows it or not, all
 sort of... with light, carefully ar-
 range us that it is pleasing to the
 eye and reflects the reactions of
 experience art, If
 at an artist I don't
 know what is.

and you still have time to fix it. I think you
 may be ignoring this because it seems too
 large, unachievable, difficult. Get over
 it. Any step in the right direction is
 beneficial as opposed to
 You've got a job
 more...



The...
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CLOSING THOUGHTS



THANK YOU

