



What is the spirit of the thing
A sequence of events to destruction
The process of a design being
born, ageing and disappearing

Chalmers School of Architecture
Spring 2020
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Examiner. Morten Lund.
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Helène, my friends.

CHALMERS
UNIVERSITY OF TECHNOLOGY



Abstract.

What is the spirit of the thing?

*A sequence of events to destruction. The
process of a design being born, ageing
and disappearing.*

When we create architecture, we often get stuck in the process of creating our own vision, we become self-absorbed and the building gets all the attention, this is neither smart nor fair. When creating architecture, the surroundings and light is everything, architecture is in between.

I am critical of how I've conducted site analyses and designed earlier. During my education I've been encouraged to execute site analyses on a large scale where practical things has been given greater consideration than aesthetic and emotional expressions. With this investigation I want to increase awareness of the importance of trying to understand and absorb the emotional expressions of a place before designing.

I believe that the desire to express with architecture must be present throughout the entire design process. To achieve architecture that's an individual, the method used in the early stages of the design process must be one that the architect can work through in an intuitive way, for me that's sketching. For me, the tool to sketch fast results in fragments of a design filled with expressions. These fragments can evolve into components that compose a building.

When we create architecture, we do this primarily for the people and needs that exist now. But the architecture that we build often remains for a long time after its completed, and its purpose and appearance endure constant change. We must anticipate and validate these changes.

I believe that we have a responsibility to consider how the designs that we create will age and brake down, how it will affect the site on which its located and the people that visits. I find that architecture often is done for the present and for current purposes. As a building ages its either remembered and loved or forgotten, hated and torn. It's hard to anticipate how the future will receive today's architecture, but I think we should try to a greater extent.

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Student background.

Bachelor of Architecture, Chalmers
University of Technology.

Master of Architecture, Chalmers
University of Technology.

Summer internship,
Sandaredsarkitektkontor, Borås 2016-
2019.

Internship, started my own company
2017.

Objectives.

When we create architecture, we often get stuck in the process of creating our own vision, we become self-absorbed and the building gets all the attention, this is neither smart nor fair. When creating architecture, the surroundings and light is everything, architecture is in between.

My experience is that when we create architecture, we do this primarily for the people and needs that exist now. But the architecture that we build often remains for a long time after it is completed, and its purpose and appearance endure constant change. We must anticipate and validate these changes.

I want to explore the process of how a design can come to life on a site, I want to design from the perspective of the site.

Once the design is done it should not cause any harm to the site, but it will live and slowly disappear without causing any permanent impact.

I want to investigate something temporary, both because I think that I can be freer in what I design and because I think that this is something that is according to our time. I believe that we have a responsibility to consider how the designs that we create will age and brake down.

Purpose.

The purpose of my investigation is to challenge traditional approaches when analysing and designing on a site. I want to get to know the site through impressions that I perceive myself. I want to find, what I believe to be the fundamental form language that the place express, movements and shapes that appeal to me, that I find interesting and think are of importance for the site. Then I want to interpret this to a design that communicate with the site.

My reason for doing this investigation is because I am critical of how I have conducted site analyses and designed earlier. During my education I have been encouraged to execute site analyses on a large scale where practical things hasve been given greater consideration than the aesthetic and emotional expressions. With this investigation I want to increase awareness of the importance of trying to understand and absorb the emotional expressions of a place before designing.

I believe that we have a responsibility to consider how the designs that we create will age and brake down, how it will affect the site on which it is located and the people that visits. I find that architecture often is done for the present and for current purposes. As a building ages it is either remembered and loved or forgotten, hated and torn. It is hard to anticipate how the future will receive today's architecture, but I think we should try to a greater extent.

Background.

During this fall I have investigated sites by photographing them with a dancer, who has explored the land with her body and movements. I chose to work with a dancer because a dancer is an artist who understands the human body in relation to her surroundings and space.

After the photo analysis, I investigated the photographs and translated them into sketches. Then I simplified the sketches and reduced the lines until only the most significant ones, according to me remained.

"You cannot simply put something new into a place. You have to absorb what you see around you, what exists on the land, and then use that knowledge along with contemporary thinking to interpret what you see."

- Tadao Ando.

"I like ruins because what remains is not the total design, but the clarity of thought, the naked structure, the spirit of the thing."

- Tadao Ando

These two quotes have inspired me throughout the process and laid the foundation for all my work.

I use the latter quote to display the cyclic shape of my project. It presents the beginning of the process, and ends it, demonstrating that the process is back to where it started and thus is over.

Method.

During this fall I have developed a method or a tool to conduct site analyses, now I want to test this tool. In my thesis the site analysis will be given great consideration, but I will also design. My process during the development of my thesis will be divided into three parts.

Part 1. Site analysis. *What is the spirit of the thing, the process of a design being born, ageing and disappearing.*

I will find a site and analyze it through photography, from an artistic and intuitive perspective. Then I will translate the photographs with sketches. Focus will be on form, movement, directions, shelter and light.

Part 2. Design. *Sequence of events to destruction, the process of a design being born, ageing and disappearing.*

From the site analysis I will develop a design. The design will not be a traditional house or building with functions, but merely a spatial investigation.

Part 3. Destruction. *The end and the eternal, the process of a design being born, ageing and disappearing.*

The design should be temporary and is therefore made in a material that both is familiar with materials on the site and that is easily broken down by the weather and elements on the site.

Delimitations.

I will not use maps or any other source of information to understand the site. I will only use my own pictures, sketches, impressions and measurements.

Reading instructions.

The booklet is structured according to the process. To understand why the process is evolving as it does, the booklet should be read from beginning to end.

Theory.

Picasso's "The Bull"

I think that Picasso's (1945-1946) drawings are very interesting, both as they are and as a principle, because they are very simplistic but at the same time so clear. With only one or a few simple lines Picasso managed to capture the essence of the animal that he was drawing. Picasso did not only manage to show what type of animal that he had drawn but he also managed to portray an emotional expression from the animal as an individual.

Mendelsohn's Einsteinurm

When Mendelsohn (1920) began the design process, he started by using the tool to sketch fast and the result was the fragments of a design filled with expressions. The fragments helped create a building that was highly individual and expressive.

I believe that, to create architecture that express motion, emotion and the feeling of sensation the architect must perform the early stages of the design process with these emotions and expressions. The desire to express with architecture must be present throughout the entire design process.

Material and site.

The choice of material and the method of anchoring the design to the land is central, because I do not want the design to leave traces of its existence behind, after it has disappeared.

The design is not anchored into the ground, it is merely carefully placed on top. Because the design is not fixed it moves and transforms according to the waves.

The intention is for the design to be brought into the water by the waves and then decay. Since I do not want the land to be affected by the decay, the choice of material and the choice of land has been essential, the choice of the two had to be made in parallel with each other. I had to choose a land which was made from a material that I could build with. Through these qualifications two types of land were potential, one was a quarry of sandstone and one was a beach made of limestone. I chose the site made of limestone because it was the most beautiful.

Because of the choice of material and the conditions on site, the lifespan of the design is expected to be about a hundred years, after that the design will just be fragments in the water on the site. When the design is gone the site will stand as it did before.

The site is located on an island in the Baltic Sea. The water is very polluted and has an acid pH value, to handle the acidification of the water the site is regularly whitewashed with lime. The design is made of limestone so when it dissolves it will not be harmful to the site, it will actually benefit the site. *Dellhammar, Nordkalk AB (mail correspondence, January 29, 2020).*

Tool material.

fig 1. fig 2. I have chosen to work with special papers to sketch the site. The papers are hand made and very rough and beautiful, with raw edges and an irregular surface. I think that the material will communicate the site because the materiality is similar to the stone.

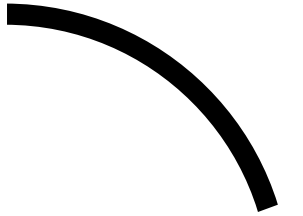
For the sketches I have chosen to work with charcoal. When I draw on the rough surface with the charcoal some of it sticks to the paper, but some fall off. The fragments of charcoal that fall off resemble the erosion off the limestone.



from the top. fig 1. fig 2.

"I like ruins because what remains is not the total design, but the clarity of thought, the naked structure, the spirit of the thing."

- Tadao Ando



Part I.

What is the spirit of the thing, the process of a design being born, ageing and disappearing.

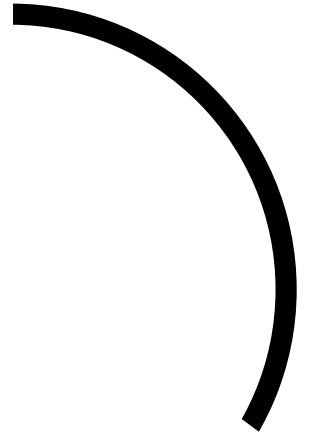
I will visit a site that I find interesting, beautiful, expressive, spatial.

During the visit I will walk around, look at the site, look at details, look at the form, feel the site, draw it and photograph it.

I will not only photograph the site as it is, but I have chosen to place a dancer in relation to the site. I have chosen to work with a dancer because a dancer can express herself and her surroundings through motion and emotion. The dancer will show the different scales of the site, the almost hostile expression, the sharp and harsh materiality.

I want to get to know the site and the tool that I have chosen is through sketching. I have chosen to sketch the site because this is, for me a tool that I can work with fast and that I am comfortable with.

I believe that a good way to get to know a site is to try to find the fundamental form and expressions. To find this I will extract the dominant lines from my sketches. The site will be reduced to one or a few simple lines that I feel communicate the site.



Part I. Picture I.

fig 3. The dancers leg contradicts the harsh and rough expression of the place. Because the ground on the site is sharp, it gives the impression that it would be difficult to move around, but the dancers movements almost appears to be floating over the hostile land.

The overall shape of the place is smooth and is almost appearing to be melting, from a distance it looks soft. But when looking more closely it is clear that the land is sharp and not soft at all.

Without the dancer it would be quite difficult to determine the scale of the site. The small hills, that does not measure over six meters could act as gigantic mountains, the small bay could be a large fjord and the sharp rocks could appear to be large ones that you easily could move around instead of stepping on.

Waves from the open water are pressed against the stone and the strong forces counter the site, resulting in a setting that is perceived as hostile and that is subjected to constant change and destruction.



fig 3. pic 1.

Part I. Picture II.

fig 4. The land is made from lime stone and have a luminous white colour that reflects the light from the sun beautifully. The land consists of many layers of stone, in the cracks between the layer's fragments from the elements on the site clings. The many different components that together compose the landscape results in a very unique aesthetic expression. The variety in the stone and the land is infinite, both from far distance and at a microscopic level.

Into the bay made from sharp stones, soft but powerful waves floats in. The meeting between the elements results in an aesthetic contrast, but it is in fact the soft waves that has created the sharp shape of the stone. The land gets it shapes from the ocean and the two elements are thus not aesthetically contrasting but are in fact in perfect symbiosis with each other.

Without the dancer in the picture the rock could appear to be a snowy mountain overlooking a stormy ocean.

It is difficult to determine if the dancer is hiding behind the rock or if she is in fact mounting it. Is the dancer thriving where she is or is she in need of help?

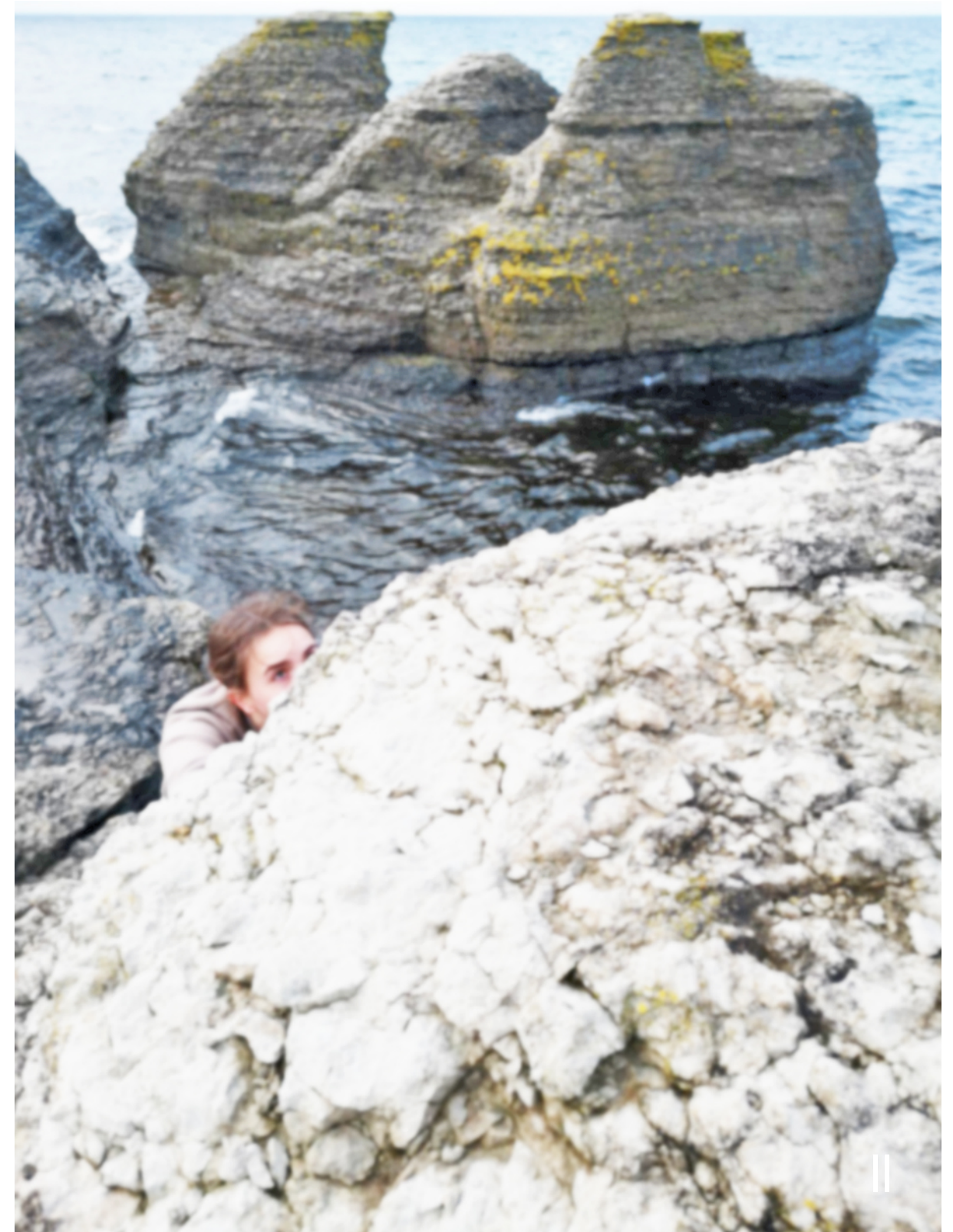


fig 4. pic 2.

Part I. Picture III.

fig 5. The white stone and algae creates a blue and lustrous landscape. Where the land is wet it is very slippery. The algae form a slimy coating over the sharp rocks, making it both difficult and painful to walk on. The combination of the pain of walking on the sharp rocks and likeliness of slipping makes the land inhospitable and the dancer must be careful as she moves across.

The place is not vast and therefore should not take long to cross but because of the sharp and inhospitable land the hiker must travel carefully thus increasing the length of the journey.

The land has been shaped by the waves and because of the constant motion against it, it is still changing.



fig 5. pic 3.

Part I. Picture IV.

fig 6. I believe that there are two distinct shapes to be found at this site and in this picture. The first is the wavy and irregular shapes of the stone and ocean, the other is the horizon forming a straight line that cuts the view in half. Because the wavy elements on the site are very aesthetically dramatic the horizon might not be the first thing that catches the eye. The horizon creates an important contrast. The lower part of the picture is dark and full of motion, the upper part is light and static. This breaking point must be considered since it plays a significant part in the view.

The land has a very characteristic shape, the form of the land is clearly shaped by waves. The stone almost looks like a negative from a mould made from the waves. The aesthetic meeting between land and ocean is in perfect harmony here.

The dancer captures the motion and shape of the site with her movement as she moves across the land. Is she trying to climb down or is she hiding from the waves that moves along the land looking for loose pieces to take along?



IV

fig 6. pic 4.

Part I. Picture V.

fig 7. The materiality of the place is sharp and inhospitable but the dancer has chosen to embrace the land. The dancer's location and movements are creating a contrast in the picture. But it also shows a playful side of the place, because even if the stone is sharp and difficult to walk on the site is a fun place to be. The shape of the place offers adventures and it does not restrict any movements. Most places express that a certain type of movement and activity should be conducted there but not this one. The place is completely wild.

The dancer allows the spectator to determine the scale of the land, but the small hills could be large mountains and the dancer could be a giant. The picture suggests that the land is a certain way but it is not definite.



fig 7. pic 5.



fig 8. pic 6.



fig 9. pic 7.



fig 10. pic 8.

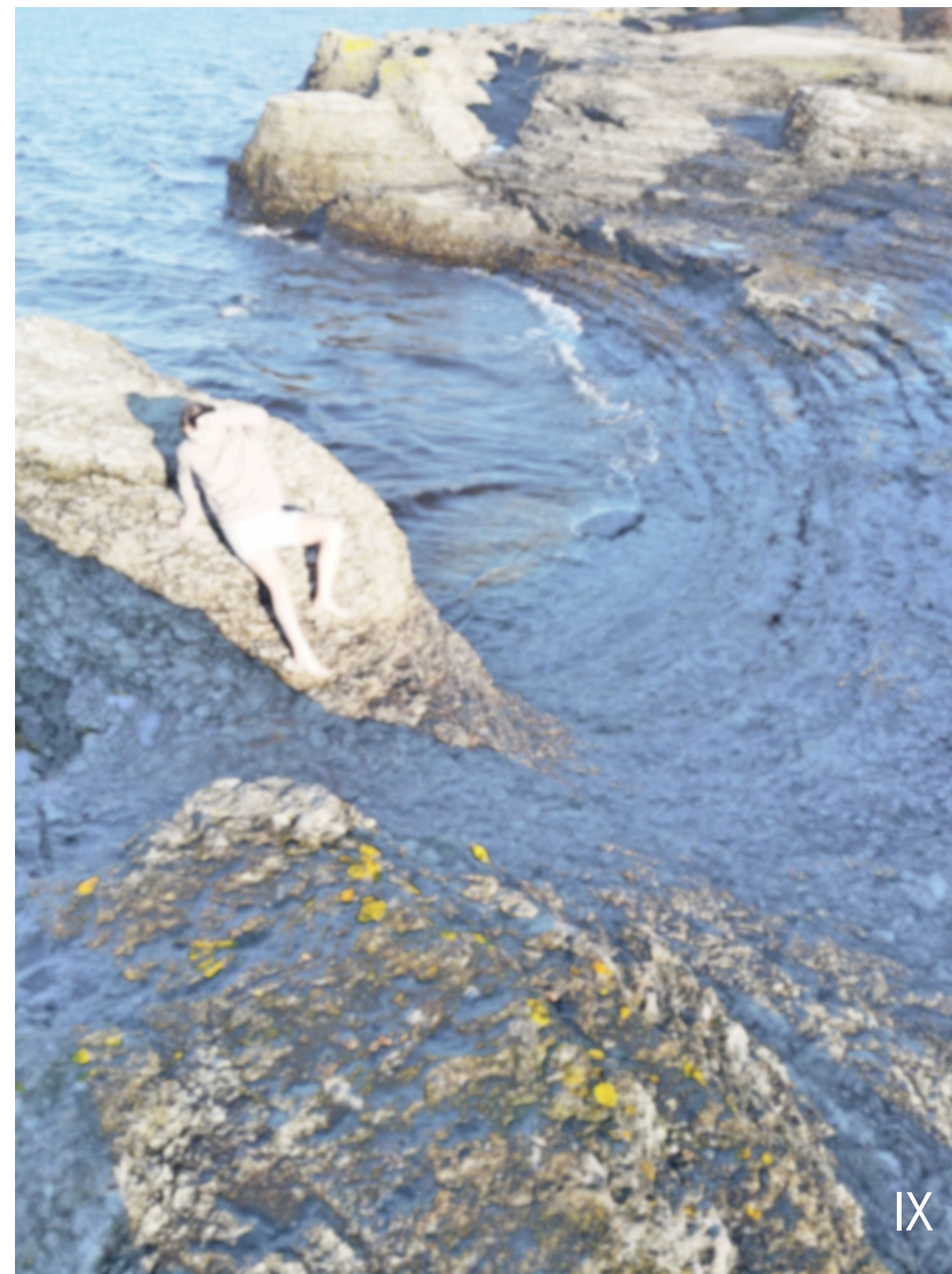


fig 11. pic 9.

Part I. Picture X.

fig 12. The land is very alien and it could be a foreign planet or the surface of the moon. The unique formation and expression of the place is foreign which makes it difficult to determine how the place really looks and what it feels like to be there. Is it sharp or is it smooth? Is it hostile or is it friendly? Is it a fun place or a serious one?

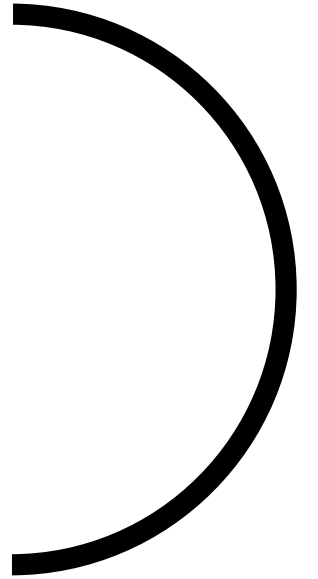
The place is very mysterious and visiting it has been an adventure, hopefully this has been translated through the pictures.



fig 12. pic 10.

"You cannot simply put something new into a place. You have to absorb what you see around you, what exists on the land, and then use that knowledge along with contemporary thinking to interpret what you see."

- Tadao Ando.



Part I. Sketch I.

fig 13. The leg has been reduced to one smooth line that contradicts the irregular form of the stone.

I have tried to capture the shape and the materiality of the stone and the contrast between the stone and the leg.

The outline shape of the stone is something that I have captured in all of the sketches.

The leg is captured in all of the sketches, it becomes more and more prominent as the sketches become more and more simplified.



fig 13. sketch 1.

Part I. Sketch II.

fig 14. In these sketches I have captured the four dominant elements.

The feeling of the rock, the rock is irregular and consists of sharp layers.

The outline shape of the land.
The horizon.

The dancer that is hiding behind the rock.



fig 14. sketch 2.

Part I. Sketch III.

fig 15. With these sketches I have tried to translate the movement of the picture. The movement of the waves that has created the stone formations and the movement of the dancer climbing the rock.

I have reduced the picture to the round shape that is the stone formation created by the waves.

The dancer has been reduced to the shape of her motion.



fig 15. sketch 3.

Part I. Sketch IV.

fig 16. Here the shape and movement of the dancer contradicts the shape of the land.

The land is illustrated as irregular, and the dancer acts as a strong but simple line that cuts through the land.

The horizon is illustrated similarly as the dancer, it is a simple line that opposes the stone.



fig 16. sketch IV.

Part I. Sketch V.

fig 17. Here I have chosen to illustrate the dancer but she is not a dominant element in this sketch.

The dominant lines that is illustrated here is the shape of the bay.

The shape of the stone has been reduced to a few simple but rough lines.

The outline shape of the land has been reduced to one line that represents the primary shape.



fig 17. sketch V.

Part I. Sketch X.

fig 18. With these sketches I have captured the texture of the stone, it is irregular and messy.

I have captured the outline shape of the hills and the bay.

The outline shape has been reduced to one line.



fig 18. sketch X.

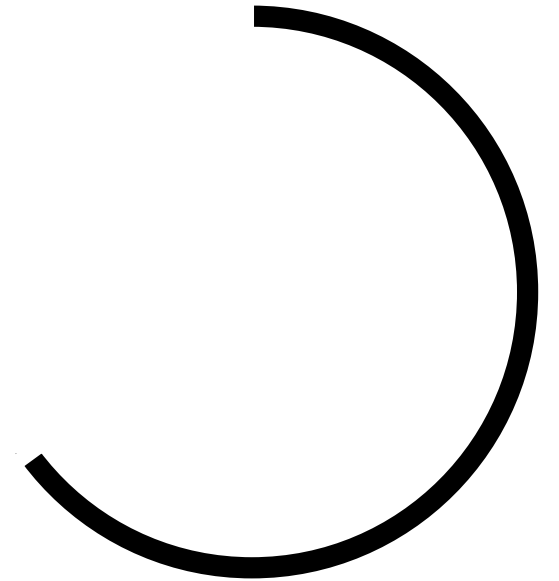
Part 2.

Sequence of events to destruction, the process of a design being born, ageing and disappearing.

Then the design process starts. From the extracted lines that communicate the site I will try to create a design that fit. The design should communicate with the lines. I will perform the design process similarly to the site analysis, intuitive through sketching.

The sketches in the site analysis were reduced, in the design process I reverse the process. The simple sketches in the design process will evolve to a spatial design and the design will lastly be placed on the site.

The sketches are merely a tool to help me create a design, the simplified lines are not set in stone. The design can deviate from the initial process if I believe that doing so will result in a better design.



Part II. Sketch IV.

fig 19. Here I have extracted two elements from the site that together help to shape the design.

The first element is the horizon. The line that is the horizon parts the view in two, leaving the lower part dark and full of expressions and motions, and the upper part light and static. In my design I have chosen to not disturb this breaking point, but to work with it instead. The line that I have extracted from the horizon forms the roof of a volume.

The second element is the rock. The rock consists of many layers of stone that together forms an irregular and stair like shape. I have chosen to embrace this shape by creating a stair that aesthetically hugs the land while leading the visitor to the top of the land.

The elements that is the shell of the design has been shaped by the elements of the site. The design embraces the form language of the site.

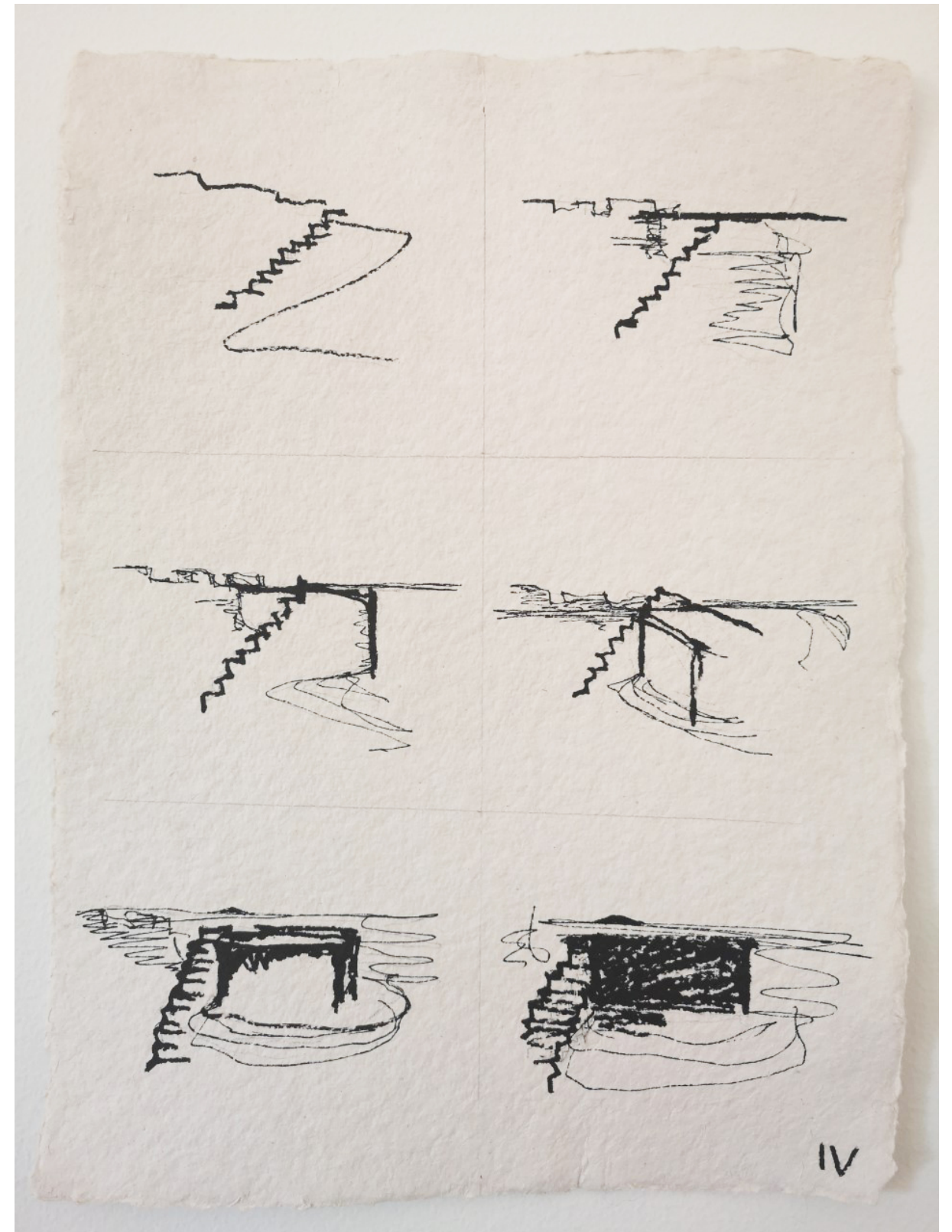


fig 19. sketch IV. 2.0

Part II. Sketch V.

fig 20. I have chosen to work with four elements to shape the design.

The first element is the horizon. The line that is the horizon acts as a very important part in the view. The line shapes the upper part of the design, the upper part is then pulled to create a volume.

The second element is the water surface. The water surface differs from the horizon because a person can be here. The water surface can change a lot, it can be completely still, creating a mirror like surface, or it can be wavy and full of life. The water surface is pushed through the volume, letting the water in underneath.

The third element is the texture of the rock. The rock consists of many layers that together shapes an irregular and stair like form. To capture this, I have designed a stair that both aesthetically embraces the land and that makes the stone more physically accessible. The stair is the bridge between the visitor, the land and the design.

The fourth element is the shape of the bay. The land leading down to the water consists of many layers, creating a natural stair. The land meets the design here and that makes the access to the design natural.

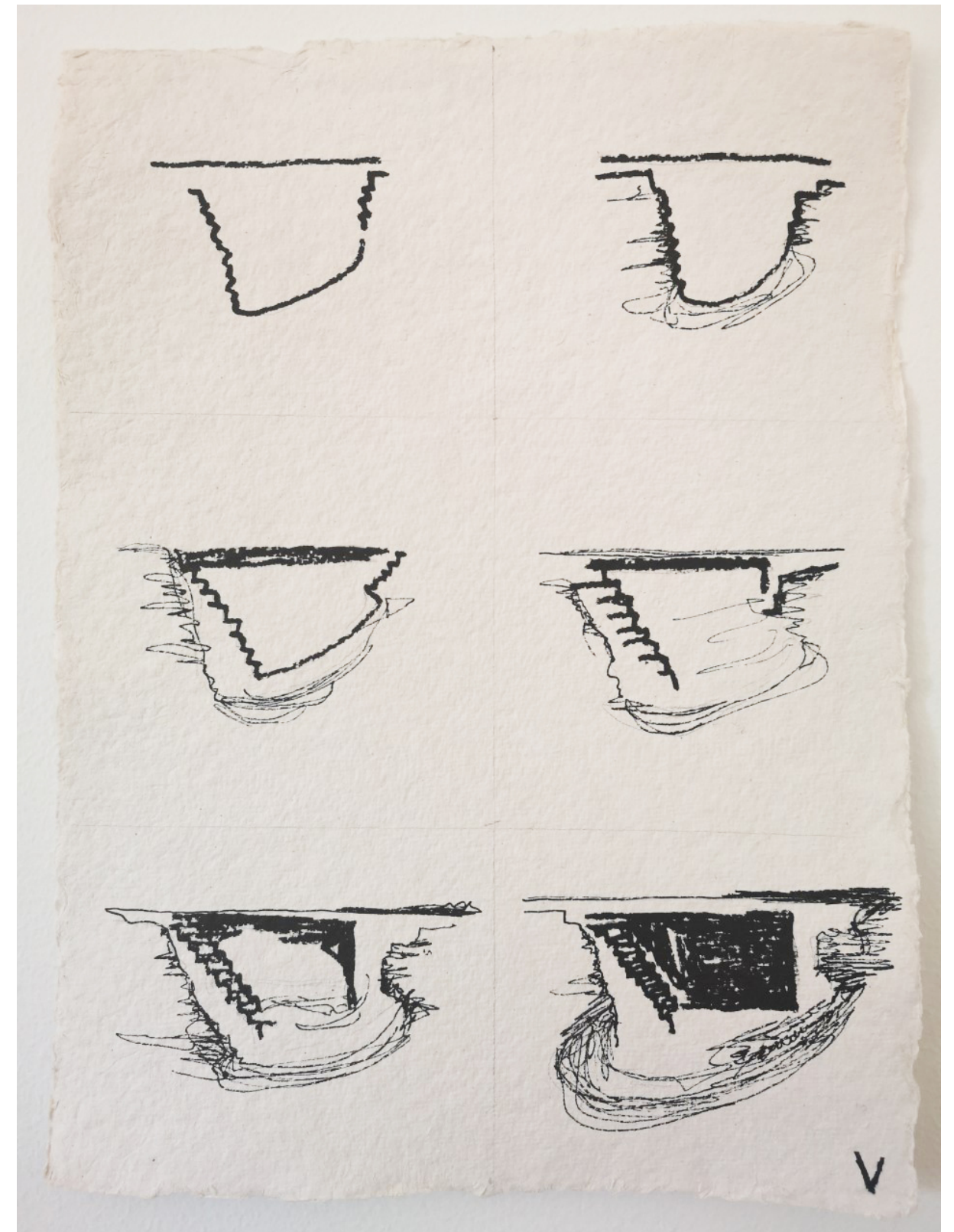


fig 20. sketch V. 2.0

Part II. Sketch X.

fig 21. In these sketches three elements of the site as been used to create the design.

The first element is the horizon. The horizon is a straight and very dominant line. This line shapes the upper part of the design. The upper part was then pulled down, creating a volume.

The second element is the water. The water and waves are led in underneath the volume, making the volume float on top of the water. This enables water and visitors to experience the design from all angles.

The third element is the shape of the rock. The shape creates a natural stair that opens up the land and enables visitors to move easily to the water. The design meets the natural stair with a stair of its own. The natural stair leads visitors to the design and the design enables visitors to access the land.

Aesthetically the land and the design are in symbiosis with each other.

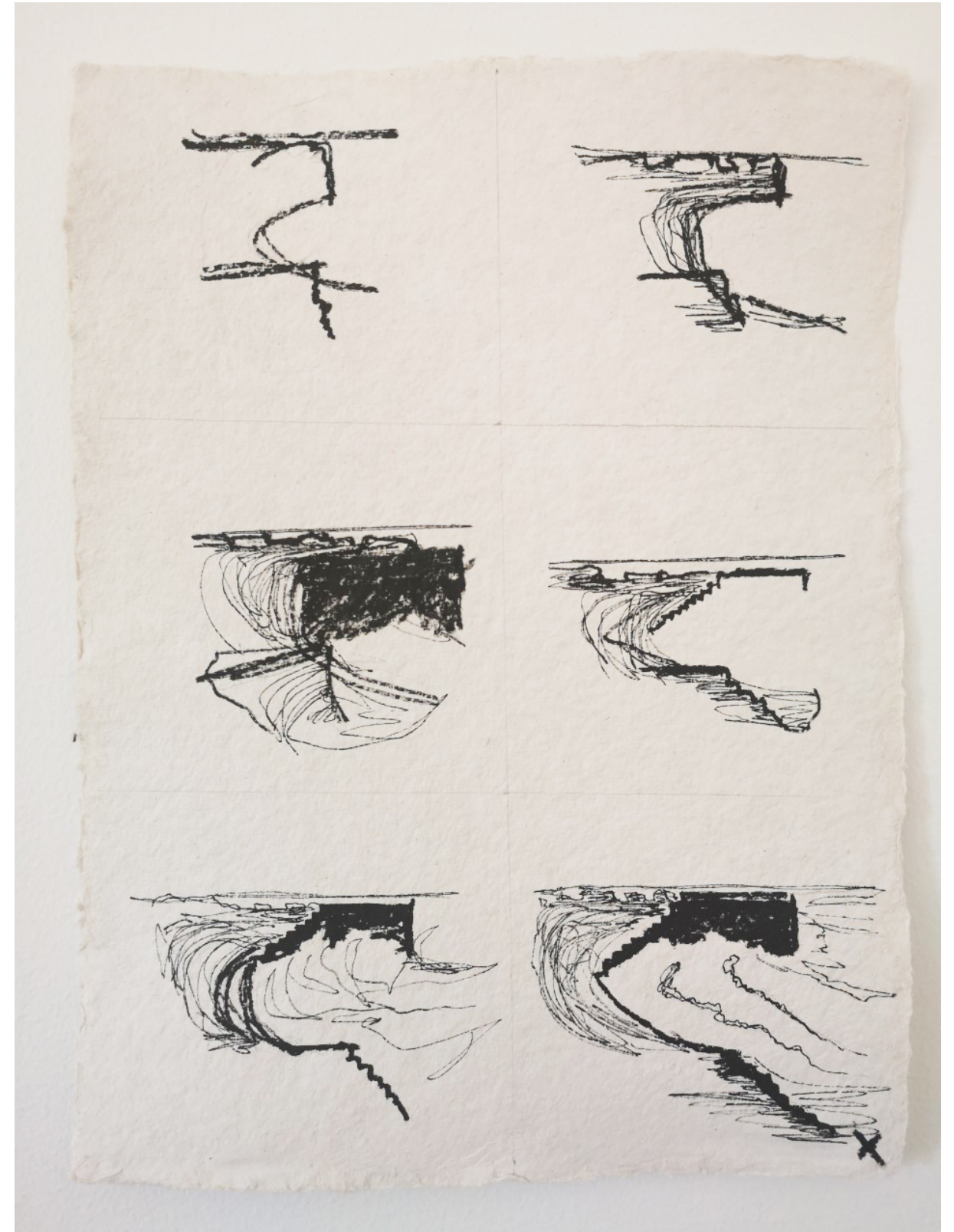


fig 21. sketch X. 2.0

Part II. Sketches.

fig 22. Free sketching, where design elements extracted from the land are tested.

The design elements are, the upper part that is shaped by the horizon, the stair that is embracing the rocky land, the waves pushing through the part of the design that is touching the water and the motion that is shaping the land and the design.

In these sketches the meeting between the land, the stair and the volume is central.

How can the design fit into the landscape?

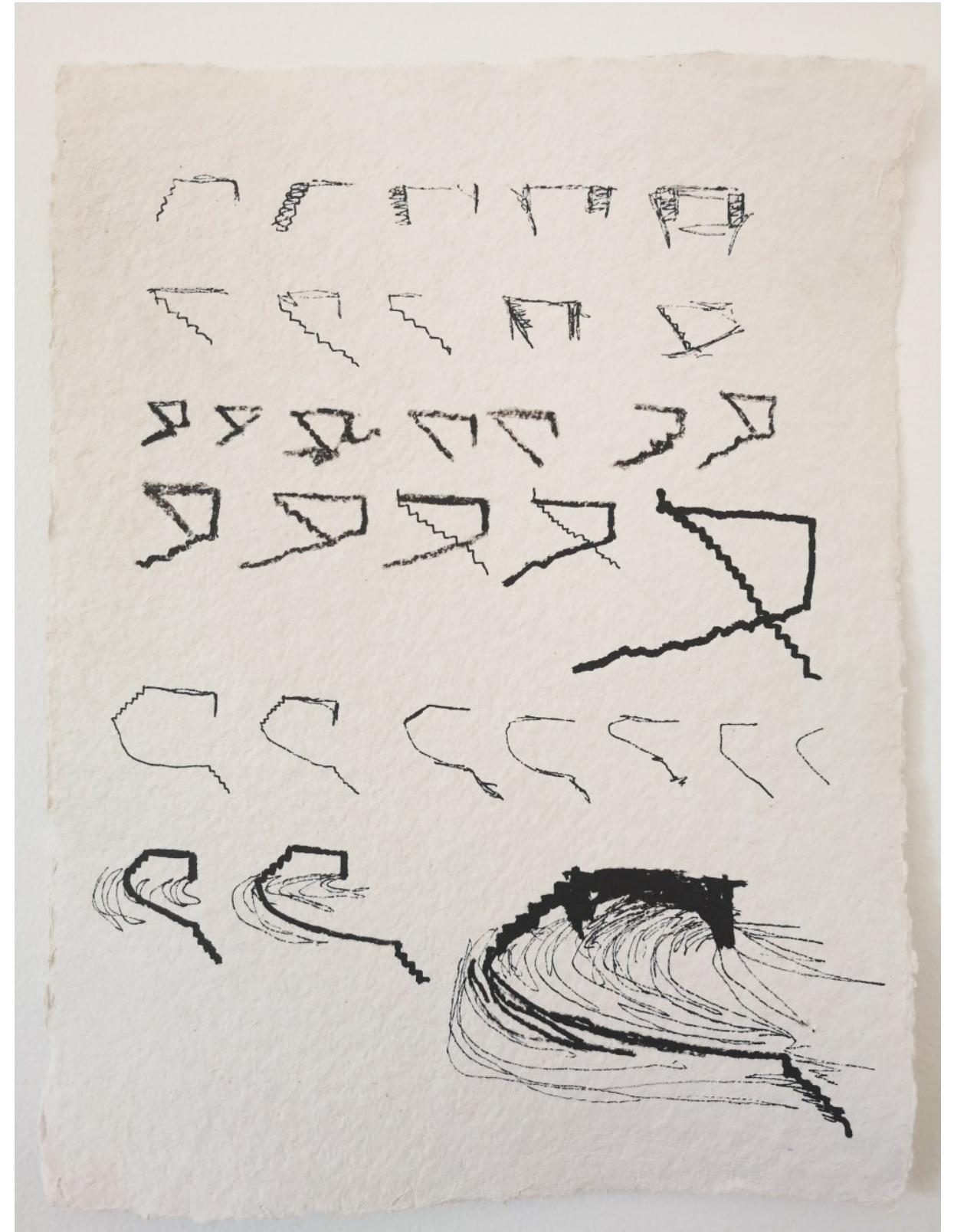


fig 22.

Part II. Sketches.

fig 23. Free sketching, where the experimenting with lines and volume continues.

The elements from the site that will be used in the development of the design has already been established, now focus is on meetings within the design. How will the stairs meet the volume? Is the stairs part of the volume or does it stand alone, if it stands alone how should the two design elements connect? How will the design meet the ground and the water?

In these sketches the design is central. How will the separate elements that is the design meet each other? How will a whole be created? Where is the spatiality?

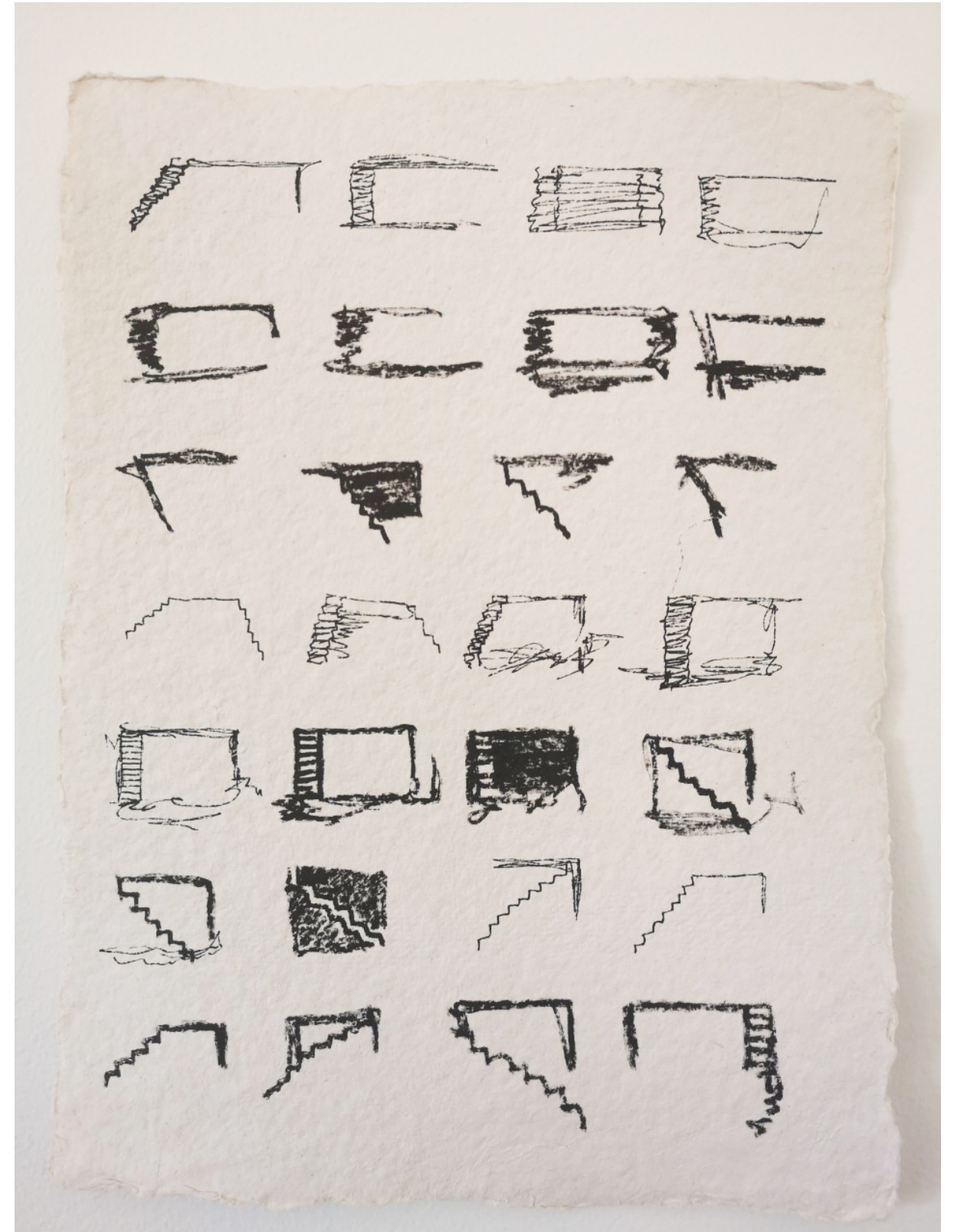


fig 23.



fig 24.



fig 25.

Part II. Result of sketching.

fig 26. The top of the building does not exceed the line that is the horizon. This line is a significant and beautiful element in the view and should not be disturbed.

The line that is the upper part of the design lays the foundation for how the volume develops. The line is pulled down, creating a block and that is the volume.

Underneath the volume, the water is led in, making the design accessible from all angles. Waves can now claim the design.

The stairs element is pushed into the volume instead of being detached. One of the stairs lead visitors to the top of the design and to the land. The other and smaller stairs connects the volume to the water.

The shape of the design has been made from the shape of the site. But the design can easily be distinguished from the land, because the shape of the land is very organic, soft and irregular. Whilst the design has a very sharp shape and manmade expression.

I wanted the design to resemble the land but I did not want it to copy it. I wanted the design to contribute to the place, with its own form and expressions. Because if the design had not been possible to distinguish from the original site, there would be no meaning to it.

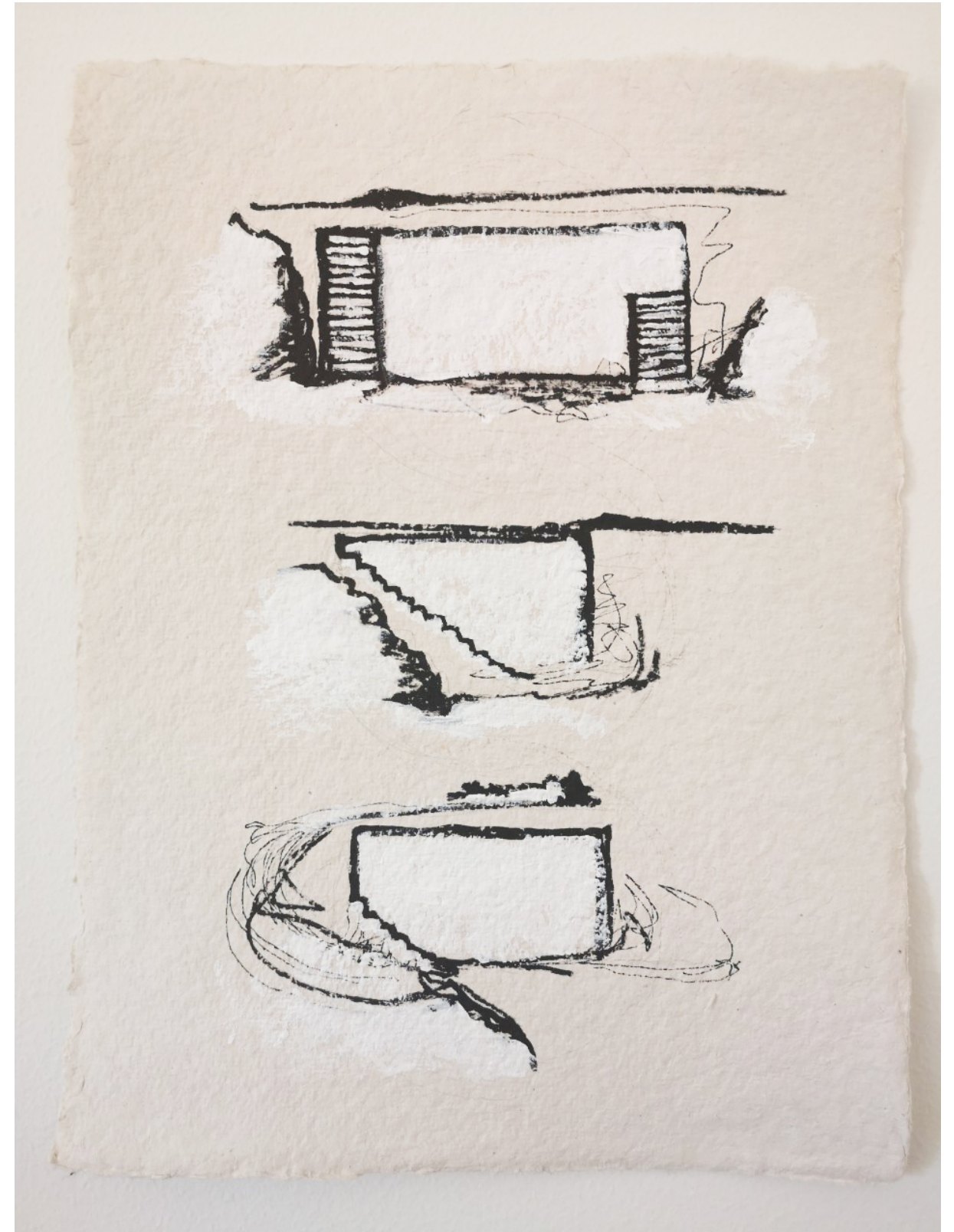
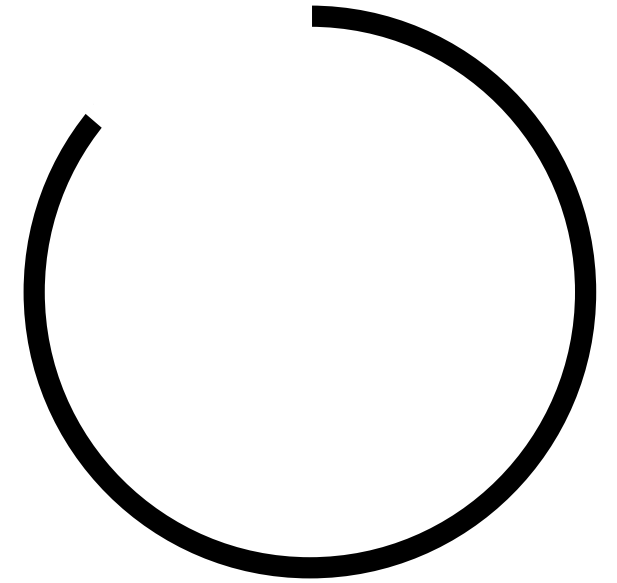


fig 26.

Part 3.

The end and the eternal, the process of a design being born, ageing and disappearing.

Once the design is in place it will age, it will be worn down by waves, wind and rain. Eventually it will disappear, without a trace. When the design is gone the site will stand as it did before.



Part III. Sketches.

fig 27. I investigate and illustrate the destruction of the design. The destruction is done by existing elements on the site, the waves, wind, rain, animals and visitors. When the elements collide with the new design the design is worn down. During the period of destruction, the design will affect the elements, just as the elements affect the design. But in the end the elements will conquer.

I have chosen to illustrate the destruction by showing the slow withering of the design. And by letting wild life, in the form of mussels conquer the design.

In the beginning the design is only affected a little, at the bottom of the design the perfect surface is worn down and the mussels has claimed a home. Then the destruction continuous until larger pieces of the design breaks off and fall down. These smaller pieces are washed out with the waves. In the end only small fragments will remain, but then these fragments will also vanish.



fig 27.

Part III. Sketches.

fig 28. These sketches show how the design is conquered by mussels.

I have chosen to illustrate the destruction of the design by showing the slow withering, but I have also chosen to show it by letting wild life claim it, the wild life is illustrated by mussels. I wanted to illustrate the destruction with wild life because I think that this shows a positive aspect of the destruction. Destruction is often perceived as something negative, but here it is not. Here the destruction provides a home to the already existing wild life and it gives something back to the land.

I wanted the concept of the design to be the same as the land, it should just be. The design has no consistent form but it changes through time. The design has no primary purpose or intention of usage, it just is and anyone or anything can use it whenever.

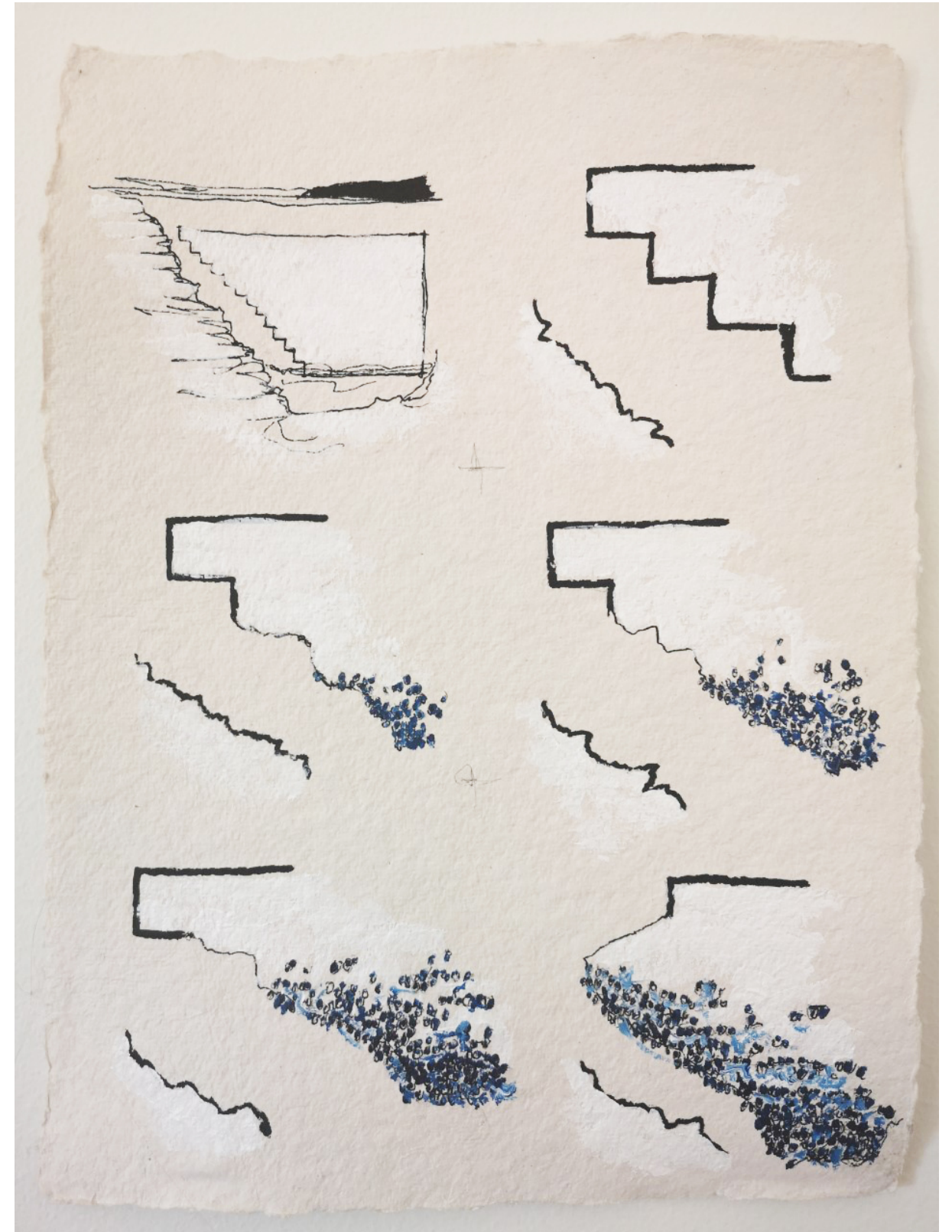


fig 28.



fig 29.

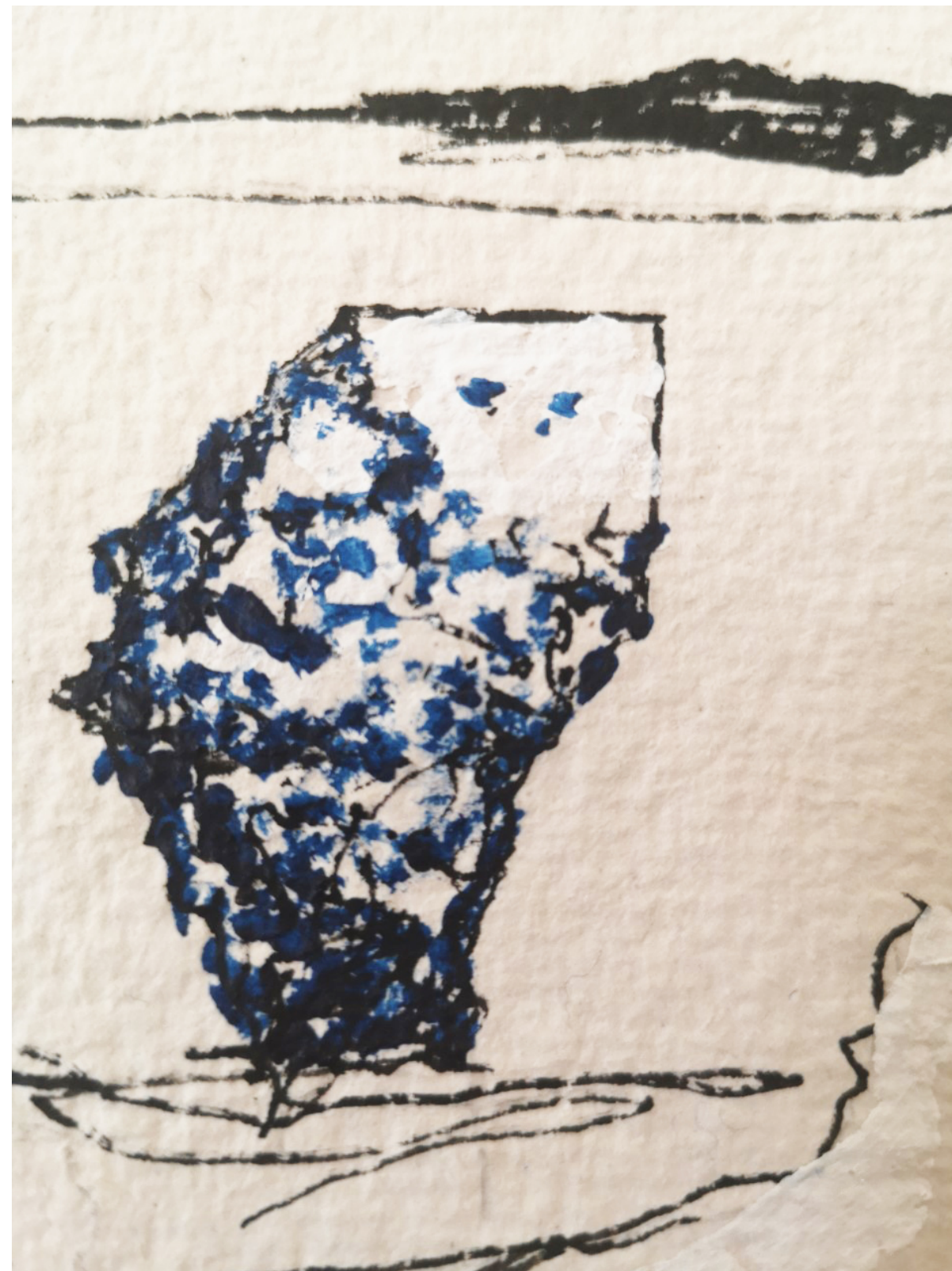


fig 30.



fig 31.



fig 32.

Part III. Sketches.

fig 33. Eventually the design will disappear. For a time to come, visitors will be able to find fragments of the design. Pieces with sharp edges and other man-made shapes will be found at or near the site for some time, either washed up on the land or in the water. The strange pieces may provide visitors with a mystery or they will relive old memories for visitors who knew the design when it stood intact on the land.

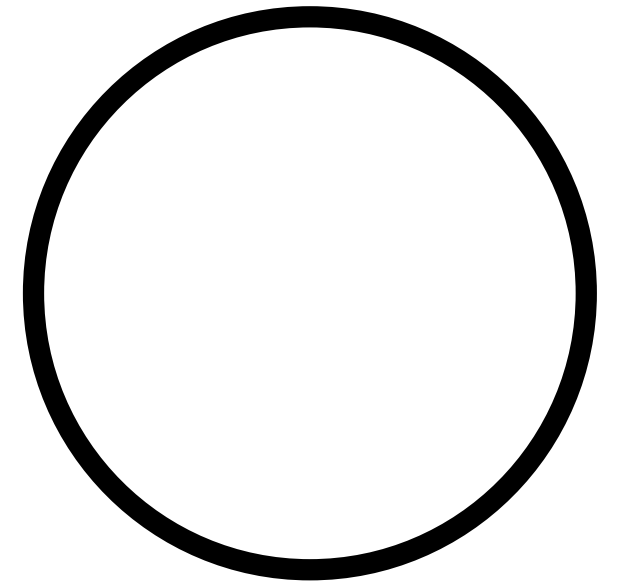
When it is gone it will for a time be remembered, by visitors and by wild life. But eventually all the remnants of the design will be gone forever and then the site will stand as it did before.



fig 33.

"I like ruins because what remains is not the total design, but the clarity of thought, the naked structure, the spirit of the thing."

- Tadao Ando



Final reflection.

When we create architecture, we often get stuck in the process of creating our own vision, we become self-absorbed and the building gets all the attention, this is neither smart nor fair. When creating architecture, the surroundings and light is everything, architecture is in between.

My intention through this process has been to criticise an existing way of working, my criticism is directed at myself and other architects. I think that I have succeeded in raising my own awareness and interest when it comes to performing site analysis, and that I have developed a useful tool that will help me in future work. I hope that those who take part of my work will find it interesting and that they will be inspired to do similar studies on their own, either academically or when conducting actual projects.

When we create architecture, we do this primarily for the people and needs that exist now. But the architecture that we build often remains for some time after it is completed, and its purpose and appearance endure constant change. We must anticipate and validate these changes.

To predict how my design would age, be perceived and treated during aging I tried to anticipate and illustrate its life through sketching. I only manage to illustrate one potential outcome, but if I had had more time I would have wanted to illustrate more. My illustrations show a design whose decay is due to waves and wildlife, but most architecture does not meet such a natural, ruin like and beautiful fate. Most architecture is torn down as it is no longer considered beautiful or capable.

I want to explore the process of how a design can come to life on a site, I want to design from the perspective of the site.

To manage this, I found inspiration in two sketches. In the first an animal was reduced to only a few simple lines, while still maintain its individual expression. In the other, simple sketches evolved to the shell of a building, whose expression was extracted from passionate sketching.

I believe that the desire to express with architecture must be present throughout the entire design process. To achieve a design that is an individual, the method used in the early stages of the design process must be one that the architect is comfortable with, and thus can work through in an intuitive way, for me that is sketching. For me, the tool to sketch fast results in fragments of a design filled with expressions. These fragments can evolve into components that compose a building.

Once the design is done it should not cause any harm to the site, but it will live and slowly disappear without causing any permanent impact.

I chose to investigate a design that in theory does not affect the site on which it is located, and I think that this is an interesting concept. The conditions that I have chosen to apply to my project are unusual, but my hope is that those who take part in my project, for future projects apply the concept of trying to build in a way where choice of material and construction of the design does not parasitize the land on which it lies.

I want to investigate something temporary, both because I think that I can be freer in what I design and because I think that this is something that is according to our time.

Just like all architecture, the design that I have created is temporary. My experience is that all architects want to build sustainably, they want what they design to stand for a long time to come, providing for current and future needs. I have come to the conclusion that this will and ideal in the architecture world is depriving, inhibiting and boring. Recognizing that what we design does not have to exist forever, while taking into account that our designs should be destroyed or reused in a sustainable way, is liberating.

The magnitude of building something that will last forever is overwhelming, after which a mistake involves complications for an infinite number of people.

Creating and building for ourselves and for our children is fun, while at the same time challenging.

I believe that we have a responsibility to consider how the designs that we create will age and brake down, how it will affect the site on which it is located and the people that visits. I find that architecture often is done for the present and for current purposes. As a building ages it is either remembered and loved or forgotten, hated and torn. It is hard to anticipate how the future will receive today's architecture, but I think we should try to a greater extent.

I believe that there is a conflict in the world of architecture, the ideal is to build sustainably, architecture that endures time and is loved and used by many generations to come. But the reality is that most architecture is designed for the present. We are designing for current needs, while hoping that future needs will be similar to ours.

Since we cannot anticipate what the future will bring, is it perhaps enough to design for ourselves? While foreseeing and arrange for the future to remove what we have created in a sustainable way.

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