



Building Thoughts

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From a single-cell organism to the human being's brain. Understanding the World surrounding us is a two-way trip, regardless the complexity or scale: a journey from General to Specific, from Overall to Detail, or vice versa. Our capacity to handle is anchored in our need to understand. Science & Feelings; Objective & Subjective: All need to be filtered and arranged under certain schemes in order for us to move forward. This is the main skill PhD taught him: how to deconstruct complex realities to more simple entities able to be understood and managed, and how to form from there the brainteaser of reality. This segmental approach to Architecture allows us to read large practices as an addition of SMEs.

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Professional intrusion in architecture

ymath, represented in the figure of Michelangelo's as the ideal of that individual who knows, understands and masters most fields of knowledge is not possible anymore. The complexity of knowledge developed in all fields during the last century, particularly the last decades, is unabated, immeasurable. Much research and experimentation, many books and much knowledge: only discerning what is useful to us from what is not would take us a lifetime.

Also the construction and design technologies have enormously changed from the time of Le Corbusier, Mies van der Rohe or Frank Lloyd Wright. Tools where Modern Architecture found its basis, settled on the reutilisation of the World Wars industries, have been largely overcome and now, even from a certainly romantic optic, seem rudimentary and obsolete to us.

Hence, the more new software and design tools intervene on the different stages of the architectural process, construction technology develops and materials diversify, the more we architects need to realize, assume and master our role as orchestra directors. Particularly when comes to large scale projects, we are necessarily to sectorize, break up the tasks in the various fields of expertise involved, what usually is wrongly used as an excuse to limit our knowledge.

Following the metaphor of the orchestra director, as team leader, architect needs to be an excellent -or perhaps virtuous- performer of some instrument as a soloist. In addition, must know the technique of orchestration and therefore know exactly how to perform all the instruments of the orchestra, without necessarily being able to execute them. Architect must have a deep

knowledge of Harmony and Composition, since they are also crucial for the proper interpretation of the work and consequent impact on the listener -user, viewer-. Last, they are also duties of the architect as conductor to take the "tempo", indicate the input of individual instrumental groups, mark accents and fix any other relevant instructions left on his/her scope.

Hence, assumed the impossibility of mastering all the fields related to Architecture -playing all instruments in the orchestra-, we shall not use it as an excuse to give up on the need of mastering Architecture itself, or to neglect the importance of an overall understanding, awareness and control on all the micro-disciplines -instruments- involved in the architectural melody.

Being practice the most effective way to train those skills, education should still be the stage were students -future architects- gain awareness on the importance of the above: an educative model that insists on the awareness and control on our designs, rather than a model that install in students' mind the wrong idea that they only need to care about how the architectural object looks because somebody else -an engineer- will join later to light us on how to build what we envisaged.

No harming on that: architects need engineers to calculate the structure systems in concordance to the design intentions, but it shall happen on a collaborative manner, as a team working together in order to achieve a common goal: the architecture piece. One of my core values as an architect is to not design anything that I do not know how to build, involving that either I limit myself to my already acquired knowledge, or I rather improve it in order to be able to achieve a more

elevated complexity. This is just an example.

Towards a new architecture: a warning sign

Architecture schools increasingly have an extensive program of subjects dedicated to foster students' creativity, but often it is forgotten to insist adequately on the more technical -boring for some- aspects of Architecture, which are as important -or even more- as the design itself, because without them we might not be able to reach our lucid dreams and our creativity itself would be restricted.

The picture in Asia is still hopeful. The oversaturation of the professional market has not yet reached the European or North-American levels, unable to host many well prepared professionals, who are pushed to migrate to new lands of opportunity. The increasingly undefined boundaries of our discipline, in addition to the numerous subfields of expertise popping-up in recent years, make every day harder for architects to find our specific role in societies: Architecture is under a deep worldwide crisis, and many have not even realized yet.

Architecture is a genuine and inclusive mixture of technology, economy and politics, people and society, emotions and discipline, filtered by tradition and dressed as Art. Only well trained minds can master and beautify the complexity of what the architectural project involves, such that, architects in their forties are still called "young architects". But Architecture must live in every line: only then we will be allowed to claim our exclusivity and expertise, and to get back society's trust and profession's worth.

This reasoning can be extrapolated to other professions under risk of disappearing. **MSME**

Unless you are a medical doctor, none of us would dare to take a bistoury and open somebody to operate the heart. However, before than later, we architects will see how society doesn't need us anymore.

Taken as fashion designers or mere trend followers, other professionals start increasingly thinking that they can not only design but do it better than us, even from a minimum talent and a much poorer and less comprehensive education: during last decades, Architecture has been relegated to its purely design trend component. Our discipline's boundaries are increasingly undefined, leaving gaps and grey areas that other agents in the construction industry and trend market, not always from a suitable background, use to eat our "cake". How to prevent this from happening? How to protect the authorship of what only we can do?

German philosopher Schelling1 said that "Architecture is the representation of construction". Among all definitions of

Architecture that I know, this is probably the most suitable one: Architecture as the representation of construction on its two broad and elevated meanings.

Firstly, representation as the artistic discipline of drawing the different parts composing the architectural object, and the way in which those parts are related to each other: hence, the representation of construction to make it present in the consciousness of the architect and then restore it in the built work through the architectural drawings.

Secondly, representation as the dramatic and characterized dramatization, as a character on a theatre piece, where what is considered interesting is shown, and the way it is seen and percept is meticulously scrutinized and defined: therefore, the representation is not an immediate translation, is not an expression, not an emphasis, but a filter.

The contemporary man of the renaissance: the architect as an orchestra director

The Man of the Renaissance or pol-