

A GUIDE TO PLEASING ARCHITECTURE

Ornamentation in Architecture

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DELFT LECTURES ON ARCHITECTURAL
HISTORY AND THEORY

Section 1. Introduction

This thesis will focus on how elements of traditional architecture, mainly ornamentation, benefit buildings aesthetically and how they are sought after by society nowadays. The architecture that will be highlighted throughout this paper is common architecture, with which I mean buildings that are not monumental, as these buildings in the past and present are often detached buildings where most of society lives their day-to-day lives. The focus on these kinds of buildings was chosen because of the belief that they really need to be researched so that they can be improved, creating as a result the knowledge to elevate the environments in which people can live joyfully, enjoy their neighborhoods, and be proud of living in them.

The objective of this thesis is to explore the concept of New Traditional Architecture and compare it with the definition of style by post-modern architects (and the other variations of the name). The thesis will be divided into five sections: (1) Introduction, (2) human psychology and traditional concepts, (3) ornamentation, (4) the relationship between psychology and ornamentation in architecture, and (5) the conclusion and first statements of New Traditional Architecture.

It is important to mention and clarify that in order to create a new architectural style, there are several elements that have to be thought of and designed. Examples of these elements are proportions, ornaments, façade openings, extrusions, materials, or lighting. This thesis will focus mainly on ornamentation in Dutch architecture, its evolution through time, and its possible use in the future. The aim of this thesis is to write a full guide for pleasing architecture during a possible PhD research thesis, which will use this text as a chapter.

Architecture often returns to traditional ideas due to psychological and cultural preferences embedded in human nature. Although several essays have been written about general psychology, explaining the reason for this phenomenon, there are some that focus on the architectural aspects of it. Siegel (n.d.) argues in his essay “Architecture and Evolutionary Psychology” that evolutionary psychology explains why humans favor vernacular architecture¹, as it aligns with innate spatial and aesthetic preferences. In “The Psychology of Architecture” Pallasmaa (2021) highlights how traditional architectural elements create emotional comfort and a sense of belonging in users, addressing fundamental psychological needs of the public. Lastly, Framp-ton (1983) introduces in his work “Critical Regionalism” the concept of critical regionalism, emphasizing how integrating traditional and modern design counters the alienation caused by globalized architecture seen in the twentieth century. When we take a close look at all these essays, they suggest that architecture’s return to tradition comes from human instincts, emotional connections, and the need for cultural identity in an increasingly globalized world. One of the elements that defines traditional architecture is the use of ornamentation, which would indicate the need for it in a New Traditional style. In order for ornamentation to be properly used in contemporary architecture, we have to understand its evolution through time as well as the relationship it has with architects in the past and in present times.

Ornamentation in architecture has evolved dramatically over time. One of the biggest shifts in ornamentation has been the change from decorative heavy designs, seen for example in baroque or gothic architecture, to an ornament-free design seen in De Stijl or in the International Style. Several essays explain how this change really started and why it did. One of these was written by Adolf Loos (1908). In his essay “Ornament and Crime”, Loos argues that ornaments in architecture and the idea of ornamentation are a sign of cultural regression. Therefore, his final idea is a proposal for functional designs with simplicity in mind, which would be a sign of progression. Later, Antoine Picon (2003) explored the transition from traditional to modern architecture in his work “From Ornament to Object: Genealogies of Architectural Modernism”, explaining how modernism’s embrace of unadorned shapes and masses was propelled by technological advancements of the time and a desire for purity and simplicity in architecture. However, in Venturi’s (1966) “Complexity and Contradiction in Architecture” the author challenges both of these minimalist approaches, suggesting that

¹ Vernacular architecture can be defined as a type of local or regional construction, using traditional materials and resources from the area where the building is located.

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ornamentation and complexity should be reintroduced to reflect the diversity of the human experience. His critique of modernism emphasizes a more inclusive approach that acknowledges historical styles while embracing innovation. All three of these works illustrate the changing role of ornamentation, from decorative elements in traditional architecture to its eventual rejection and, in some cases, re-integration into modern architectural practice, which became more common with the post-modern movement.

Since the modernist era architecture has become bureaucratic and bland. As a result, architecture has been frowned upon by society nowadays than at any point in history. The idea for this thesis came from a desire to improve architecture, for which deep and meaningful research has to be done on traditional, modern and contemporary architecture. This thesis is intended to research the gap between the history of architecture, human psychology, and real human preferences about architecture. It is imperative that architects take pride again in their work (some could their art) so that, with time, architecture can become iconic again.

With all of this said, the main research question that should be answered at the end of this thesis is:

How could ornamentation be used in contemporary architecture to improve the aesthetic value of buildings?

Secondary questions for this research thesis are:

Does the general public tend to prefer traditional architecture and its ornaments?

How does human psychology affect architecture design?

How has ornamentation in Dutch architecture evolved throughout time?

In order to be able to analyze human psychology, I will conduct an online questionnaire in order to survey people of all ages who don't necessarily have a background in architecture. This questionnaire was designed to gather information about subconscious architectural preferences, which means that the questions do not specifically mention the objective of this thesis and they do not reveal or mention that the focus of the questions is ornamentation. I applied this methodological tool, as I consider that architecture is a working field done by professionals for a general public and therefore architecture should be designed for them. Thus, it is important to determine what their needs and wishes are.

Another key aspect of this thesis will be the analysis of case studies from the different eras mentioned above as well as the results of the questionnaire. This will result in a comprehensive idea of what people believe inspirational architecture is and will, therefore, provide an indication of how and what architects should be designing in the future. This analysis will be complemented by literature and online lectures (see bibliography).

Section 2. Architectural Psychology

It is often seen in society that humans tend to prefer traditional or vernacular architecture over modernist alternatives. This trend is deeply rooted in psychological, evolutionary, and cultural factors, since architecture has always shaped human experiences with the design of homes, buildings, and cities. These ideas are explored in the works of Charles Siegel, Juhani Pallasmaa, and Kenneth Frampton. In *Architecture and Evolutionary Psychology*, Siegel explores how evolutionary psychology has and remains influencing human responses to architecture, noting that humans usually favor familiar and historically tested structures. Even though it is not stated in his work, this concept of trusting traditional structures can be seen in the origins of the Eiffel Tower's design as its massive arches are not necessary (see figure 1.1), but were placed so that people would believe that the structure would hold the tower. Pallasmaa highlights in his work *The Psychology of Architecture* that people create emotional connections with traditional buildings. The reasoning he gives for this connection is the ability of traditional architecture to evoke comfort, warmth, and security. Frampton, in his work *Critical Regionalism*, focuses on the importance of regional and cultural identity in architecture and its effects on societies that live their daily lives around this architecture

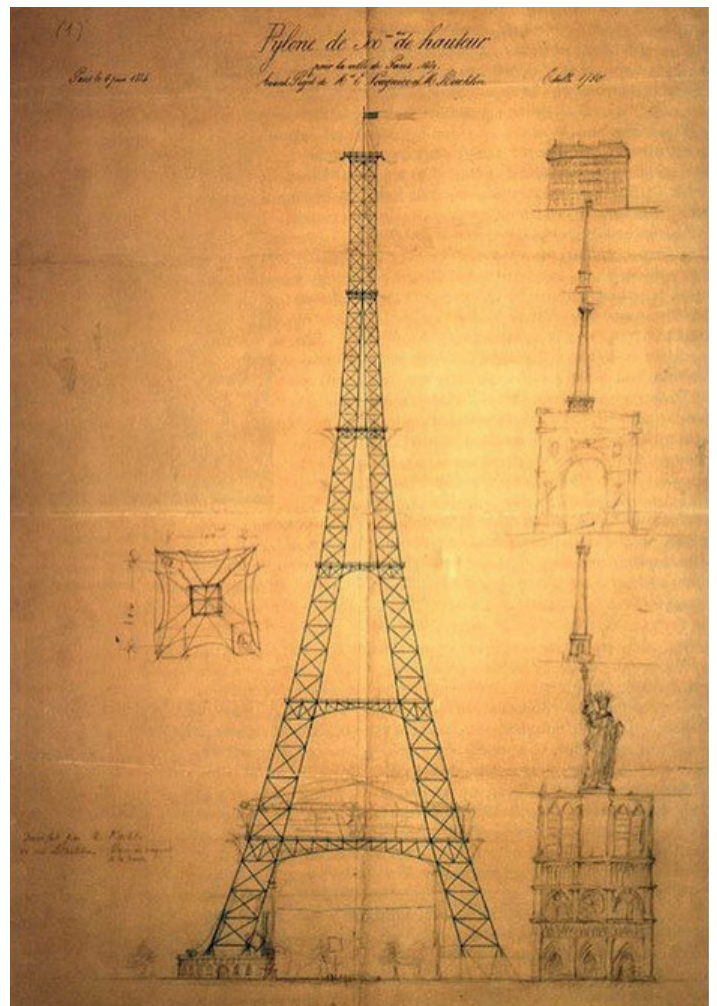


Figure 1.1 Eiffel Tower's first design drawings

One of the basic responses of evolution is the search for environments that provide security, warmth and a sense of belonging. Materiality, human-scale designs, and thoughtful proportions are some of the reasons why it is thought that traditional architecture fulfills these human needs. These reasons are also supported by Siegel (n.d.), who argues that the search for these environments can be found in traditional architecture since these elements are integrated into the design. Pallasmaa (2021) reinforces this concept by emphasizing the multi-sensory experience that traditional buildings provide with the use of textures, handcrafted details, and use of natural materials. The concept of biophilia¹ also plays a role in the likeness for traditional architecture, as it often incorporates natural elements and, as previously mentioned, natural materials.

Evolutionary psychology states that one way to create comfort is familiarity. With this in mind, traditional architecture has been designed and has developed over the centuries to meet human needs. In contrast with modernist ideas, traditional architecture not only focused on the human need for functionality but also focused on the need for beautiful and meaningful designs. Pallasmaa (2021) agrees with these ideas and supports it by explaining that the physical qualities of wood, stone, and brick provide warmth and connection, while modernist materials such as concrete, glass, and steel often feel cold and impersonal. Frampton (1983) expands on these ideas by highlighting vernacular architecture and its benefits in design and therefore society. He explains that vernacular styles develop in response to local climates, materials, and cultural practices, making them more psychologically resonant with their inhabitants. This is a great contrast with modernist architecture that often sets a universal aesthetic that disregards local identity and culture. This

¹ Love of living things and nature, which some people believe humans are born with. – Cambridge dictionary

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can be seen very clearly with international architecture, which can be understood by its name alone: designs that are meant for international uses. The rejection of ornamentation, cultural background, and historical references in modern architecture create empty, anonymous, and soulless environments. As a result, these environments create a feeling of alienation and coldness, which may explain why people tend to reject neighborhoods designed following modernist principles such as de Bijlmer in Amsterdam, Bagneux in Paris or Nonoalco-Tlatelolco² in Mexico City.

Lastly, memories and nostalgia also play a role in human preference for traditional architecture instead of modern architecture. Many people relate traditional architecture and its elements to childhood memories of their homes, cities, or landmarks, contributing to a subconscious acceptance and search for what we remember as safe environments. As mentioned above, modernist locations and spaces can feel impersonal and alienated due to their abstraction, materiality, and proportions. These ideas are supported by both Siegel and Pallasmaa which mention that these characteristics strip away individuality from architecture .

² Nonoalco-Tlatelolco is considered a “nice” neighborhood in Mexico when compared with others in the city such as Chimalhuacán or Ecatepec. This is not the case when comparing it with neighborhoods such as Polanco or Condesa.

Section 3. Ornamentation in Dutch Architecture

Dutch architecture has had an enormous evolution throughout the years, ornamentation being one of the elements that has seen the most change. This evolution reflects the Dutch socio-economic conditions, artistic movements, and technological advancements. The last two were seen in Europe and the Netherlands alike. This section will explore and discuss how ornamentation has changed in the Netherlands by explaining briefly the history of the Dutch architecture and with examples that will illustrate the ideas mentioned in the text.

During the early 16th century, Dutch architecture implemented the ideas of the Italian movement: the Renaissance. The implementations of this architectural style marked the change from the Gothic style to being able to introduce the classical elements that represent the Renaissance such as pilasters¹, pediments², and decorative friezes³. The Dutch interpretation of the Renaissance is referred as Dutch Mannerism. One of the best know design choices of this interpretation is the stepped gables⁴ seen in façades of townhouses, churches, and other civil buildings. The materiality of this architecture style and period became a defining characteristic of Dutch architecture. The use of brick with elements in sand- and limestone is what is mostly referred with traditional Dutch construction and design materials. Other ornaments often seen in Dutch architecture of the time were sculpted coats of arms (to show pride of the Dutch bourgeoisie) or graphic shop tiles for people who could not read. (See figure 1.2 and 1.3).

In the mid-17th century, the Netherlands lived a time of immense economic prosperity and wealth called the Dutch Golden Age. During this period Dutch architecture saw an emergence of the Baroque and Rococo style which led to the construction of grand townhalls and very elaborated and ornamented façades. This architectural movement is called the Dutch Classicism, a style based on symmetrical and monumental designs as well as favoring decorative pediments, carved stone reliefs⁵, and ornamental window surrounds⁶. A great example of architecture of this time period is the Mauritshuis in The Hague by architect Jacob van Campen.



Figure 1.2 Wine producer sign in Amsterdam



Figure 1.3 Weaver sign in Amsterdam

1 A column that is flat at the back and sticks out from the wall of a building or other structure

2 A triangular part at the top of the front of a building that supports the roof and is often decorated

3 A narrow piece of decoration along a wall, either inside a room or on the outside of a building just under the roof

4 The top end of the wall of a building, in the shape of a triangle, where it meets the sloping parts of a roof

5 A method of raising shapes above a flat surface so that they appear to stand out slightly from it

6 Casing is the decorative molding or framing around a window that is used to cover the space between the window frame or jamb and the wall

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Later, during the 19th century, Dutch architecture embraced the Neoclassicism, Neo-gothic, and Neo-Renaissance styles which lead to an eclectic approach to ornamentation. In general terms, buildings tended to have a rich and decorated façade based on the traditional concepts and ideas of the movements just mentioned, though it also included decorative ceramics and ironworks which became prevalent because of the new industrial technologies. The most famous building designed and built during this period is the Rijksmuseum by Pierre Cuypers. In it, we can observe the combination of mainly the Neo-Gothic and Neo-Renaissance elements. Seeing that the Rijksmuseum is the most visited building in Amsterdam and also being the most photographed, we can assume that the building evokes the feelings of nostalgia, warmth and humanity which are from a psychological perspective, the main appeal of traditional architecture.

During the 20th century, Dutch architecture was heavily influenced by the modernist movements seen throughout Europe and later the world. Although there are several modernist movements, the main ones seen in the Netherlands were De Stijl, Bauhaus, and the International Style. These movements incited architects to reject traditional ornamentation so that simplicity and structural honesty could take priority in architecture design. Architects like Gerrit Rietveld and Willem Dudok were the most famous architects in De Stijl and International architecture respectively. In their works we see the approach to minimalist design by emphasizing rectilinear designs, using primary colors, using clean and simple lines, using materials such as glass, steel, and concrete, and advocating for functionality. This rejection of traditional architecture (and mainly ornamentation) came to its maximum expression with the influence of CIAM (Congrès Internationaux d'Architecture Moderne), which rejected the idea of any redundant decoration. One of the most famous projects built in the Netherlands is the Schröder House by Rietveld. In it we can see all the ideas of De Stijl in its fullest expression, which translated to psychological theory, that it was designed not for people, but for the ego of an architect that wanted to redefine architecture. With this said, it is important to mention two very important styles of architecture that also defined the architecture movement of the time. Those two movements were Delft's school and Amsterdam's school. These architectural schools were defined as a traditional seeking movement and an expressionist movement respectively. It could be thought of resistance to the modernist way, which was dominating Europe at the time.

In the late 20th century, architects challenged the rigidity of modernist ideas. As a result, the postmodernist movement began to emerge. This movement is described as a style with a renewed appreciation for traditional ideas and historical references. During this period, ornamentation became fragmented, dynamic, and sculptural. The three most famous post-modern architects in the Netherlands are Aldo van Eyck, Herman Hertzberger, and Rem Koolhaas. Although the theory states that postmodernism had an appreciation for traditional ideas, when looking at post-modern buildings, these ideas are nowhere to be seen. As an example, the Centraal Beheer building by Hertzberger is a congregation of blocks creating a city-like building. When looking at its outer façade we see the same linear design, an excessive use of glass panels with steel frames, a lack of ornamentation, and no apparent joint to any historical reference. When looking at the interior we find that these building blocks are connected visually by openings in them (trying to give the city-like experience). Neither can we see ornamentation, but rather exposed concrete blocks, an exposed steel roof structure, exposed installations pipes, and no natural colors (giving a very cold, inhumane feeling). For these briefly mentioned reasons, I believe that post-modern architecture was just an extension of the modernist movement that predated it. In my opinion, it is a mistake that New Traditional architecture has to avoid when respecting and admiring traditional concepts and elements. Rather, they should really come back into the design.

Finally, in the 21st century, Dutch architecture evolved once again, this time with the use of digital technology and the newly focus on sustainability and material innovation. Contemporary Dutch ornamentation in architecture is based on materiality and façade treatments rather than any applied ornaments. This can clearly be seen in buildings such as the Hotel Jakarta in Amsterdam by SeARCH architects and the Naturalis Museum in Leiden by Neutelings Riedijk Architects. In these two buildings we see the idea that material texture and digital artwork can function as ornamentation.

Section 3. Theory vs Practice

The third and last section of this thesis will explore if the psychological theory about traditional architecture translates itself with the real world. To make this analysis possible a research questionnaire was made to a small research group. In it, several topics were touched upon such as: comfortable or uncomfortable buildings, psychological connections from people with architecture, and preferences in architectural style. The form was answered by 20 people of different ages (mainly in the ages between 18 and 25), and cultural and architectural backgrounds. Although 20 people are considered a small sample size, the size of this thesis demands smaller research groups. It would be recommended to expand on these questionnaires for follow-up research papers. For all the results of the questionnaire see the attached files.

The results of the questionnaire can be assimilated with the psychological theory which was discussed in section one of this paper. First, during the word-association we see that people do follow the expected behavior. For example, when asked to make associations with the word “house”, contestants’ respondents regularly answer with the word family, home, or comfort. These are all words that are related to a sense of warmth and human connection, which are the emotions embedded in traditional architecture. A second example of this are the associations to the word “monument”, which were related to history, importance, design, and even ornamentation and stones in the case of two participants. Here again we see that people tend to associate monuments with beauty, the past and the detailed design of buildings. This is even more evident with the examples of ornamentation and stones since they really focused on the design of a monument and its materiality, which both are connected to traditional architecture.

Second, when asked to remember buildings with positive and negatives memories in people, we can see two trends. The first trend is that buildings that are remembered fondly can be traditional, modern, or contemporary. Though there tends to be a greater affection towards buildings that were built before or after the modernist era, such as Palacio de Bellas Artes in Mexico City, Royal Plaza Aruba, and IFC2 in Hong Kong. The ratio of likeness of buildings is of about 50% premodern era and 35-40% of contemporary architecture. This rejection of modern and postmodern architecture is supported when looking at buildings that leave negative memories on people. In this question we see a great majority of answers being of buildings built throughout the modern and post-modern movements such as LIPPO Center in Hong Kong, Centre Pompidou in Paris, and Torre Latinoamericana in Mexico City.

Third, contestants were asked to think of a building that created a specific feeling. The four feelings that were asked about were relaxed, uncomfortable, emotional, and annoying. The results of buildings that made people relaxed are aligned with what was expected from the psychology perspective. Most people answered either for a building with which they had a personal connection, a building with connections with nature, or a traditional building. Examples of these buildings are Ryoan Ji in Kyoto, the Andaz Hyatt in Costa Rica, private homes or houses in nature or beach. When asked for uncomfortable buildings people mostly answered with examples of offices, cold and grey buildings such as hospitals and fast food restaurants (which are always built in a simplistic and inhumane manner to avoid costs, an idea popularized greatly during modernism) or with buildings that made people uncomfortable for other reasons such as La Maestranza in Seville (killing of animals) or the Tower of Piza (TOC). Then, when thinking of buildings that made one emotional, we see that traditional architecture appears once again in most answers with buildings such as the Cathedral of Köln, Notre Dame in Paris¹, and Versailles in Paris. While traditional architecture is dominant in this category, modern buildings were also mentioned such as San Sebastián in Río de Janeiro, the Eiffel Tower in Paris, or Porsche Building in Miami. An interesting fact from this category is the overwhelming domination by religious buildings, which may be an interesting factor to study in future investigations about architectural preferences. Finally, buildings that were seen as annoying in most people’s eyes were modern buildings. Some examples were the Public Library of Buenos Aires, the Nationale-Nederlanden in Prague, and the Post Bouw in Rotterdam. As a conclusion of this section of the questionnaire we can argue that buildings that emote positive fee-

1 The location was not specified, although the most famous Notre Dame church is the one in Paris.

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lings on people are often mixed between traditional and contemporary buildings, sometimes having personal connections, and sometimes being connected with nature. On the other hand, almost all buildings that create negative emotions in people are buildings designed and built during the modernist and pre-modern era.

Last but not least was a visual comparison between two buildings which respondents needed to answer, selecting their favorite one. The main topics to discuss from this section are: (1) Housing block by Haussmann vs Unité d'Habitation de Nantes-Rezé by Le Cobusier, (2) Inntel hotel by Wilfred van Winden vs Mirador by MVRDV, (3) Guggenheim by Frank Lloyd Wright vs Altes Museum by Karl Friedrich Schinkel, (4) Provence house vs Villa Savoye by Le Cobusier, and (5) old vs new cities.

1. Housing block by Haussmann vs Unité d'Habitation de Nantes-Rezé by Le Cobusier. In this question the housing block by Haussmann had a total preference by participants with an 85% preferable vote. This gives an indication that housing blocks should be designed with more detail, better construction materials, and a better humane scale.
2. Inntel hotel by Wilfred van Winden vs Mirador by MVRDV. This question got a 50-50% preference between the buildings. What we can conclude from this is that copying ideas from the past and, quite literally, stacking them up is not what makes a building preferable.
3. Guggenheim by Frank Lloyd Wright vs Altes Museum by Karl Friedrich Schinkel. In this question, the results turned out to be very disputed as the Guggenheim was designed with biophilia in mind and the Altes Museum with classicalism as a base of inspiration. The 55-45% ratio was to be expected for this reason, which supports the idea that traditional concepts and biophilia are both liked in the public eye.
4. Provence house vs Villa Savoye by Le Cobusier. This comparison was one of the most interesting results of this research since an unknown house in la Provence got the edge of a renowned architect's masterpiece with a ratio of 73.7-26.3%. We can conclude that the ego of architects often remains between the architectural community, while beautiful architecture reaches the general population.
5. Old vs new cities. This category is divided into three questions, but the results were all the same. Traditional, vernacular cities were preferred by the participants over the new, modern cities. This result again depicts an image that should be studied by architects in order for us to create with the people that live and visit in the cities we design in mind.

Section 4. Conclusion

The creation of a new architectural style is an inherently complex and multi-layered process, which requires several ideas, an historical and cultural understating, and innovative concepts before getting into a final design principle. In this case, we will attempt to define how ornamentation should be implemented in the New Traditional Architecture, the movement that will seek to bridge the created gap between past and the present, while truly understanding and respecting traditional values and at the same time embrace contemporary technologies and ideas.

The combination of traditional and contemporary ornamentation ideas is and will always be the best way to create the perfect, harmonious building. This fusion of ideas will allow architects to design buildings that are aesthetically appealing while remaining contextually grounded. The use of pilasters, pediments, and decorative friezes should be brought back in order to create dynamic façades that differentiate buildings from each other. By being unique, buildings can be recognizable in the urban fabric, whether that be in a street, in a city or in the countryside.

The use of local materials is a pre-requisite of any building that respects a country's culture, history, and climate conditions. The decision to use local materials will not only reinforce the building's connection to its location but will also support the sustainable practices that are necessary in the current times.

At the same time, it has to be acknowledged that the current era is defined by rapid technological advancements with innovations in materiality and sustainable practices. Therefore, new technologies and materials will be beneficial to any building designed in current and future times. A perfect example of these contemporary additions can be seen in the ceiling of the meeting hall of the Hotel Jakarta, which is a great way of creating interior ornaments. This roof shows a map of Indonesia, and every lighting fixture represents a city or town in the country. This is a perfect solution to create decorative spaces while also being functional by not only functioning as lighting but also telling a story which is embedded within the hotel. Though these concepts and ideas are not related to tradition as a style, they do try to create some of the feelings that architects-before-modernism tried to evoke on people. In this way, we can implement new concepts that show care, humanity, warmth, and style with any specific function with what came before, which also create the same sensations.

Finally, New Traditional Architecture should avoid the imitation of the past and instead focus on creating a human connection through design, scale, and materiality. By combining traditional ornamentation with contemporary technologies and ideologies, we can design architecture made for everyone to enjoy by being elegant, expressive, and everlasting.

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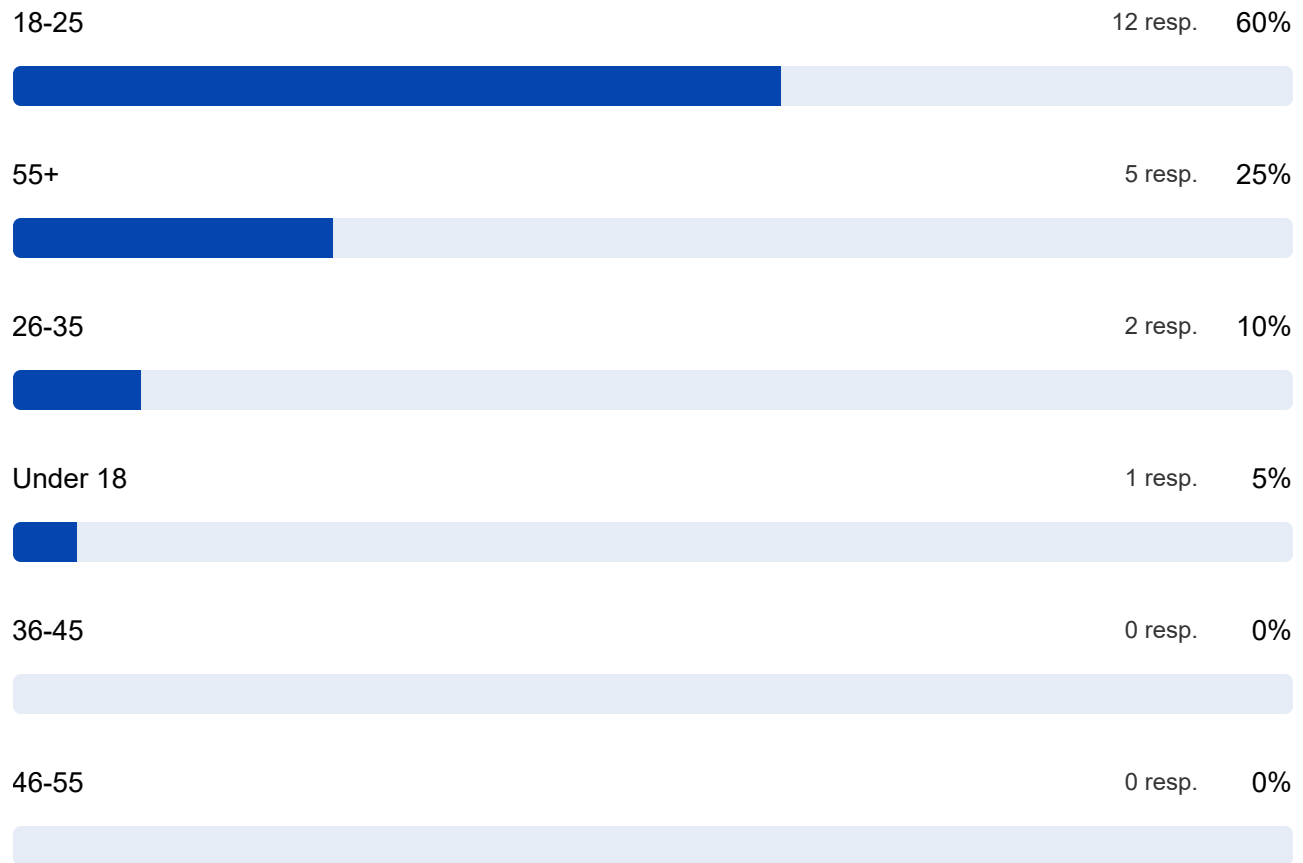
APPENDIX

Architecture and design Thesis form

20 responses

What is your age?

20 out of 20 answered



Do you have any background in architecture or design?

20 out of 20 answered

Yes 10 resp. 50%



No 10 resp. 50%



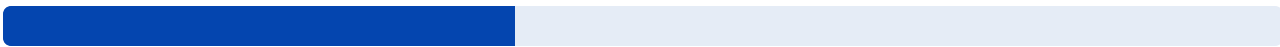
Where have you lived most of your life?

20 out of 20 answered

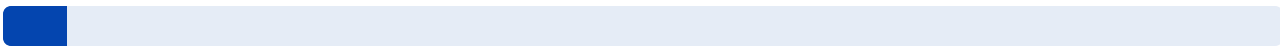
North America 10 resp. 50%



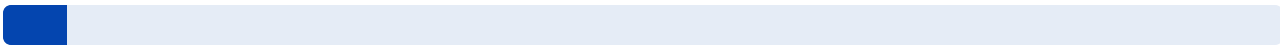
Western Europe 8 resp. 40%



Asia 1 resp. 5%



Eastern Europe 1 resp. 5%



Oceania 1 resp. 5%



South America 1 resp. 5%



Africa



House

20 out of 20 answered

Home

Home

Big

Comfort

Comfort

Privacy

Home

Warm

Placentera

Drawing

Blanca

Home

Family

Home

Living

family

Cama

Family

Home

Family



Building

20 out of 20 answered

Anything that you can be inside

Place

Office

Big

Connection

Structure

Life

Brick

Complejos

Huge

Alto

Concrete

Different

Apartment

Construction

construction

Rascacielo

Tall

City

Work

Museum

20 out of 20 answered

Art

Art

Art

Culture

History

Sculpture

History

Art

Revelador, estimulante

Greece

Metal

Art/history

History

Art

Knowledge

paintings

Cuadro

Culture

Art

Beauty

Monument

20 out of 20 answered

Prestigious

History

México

Beutifull

Remembrance

Ornament

Important

Art

Referente

Symbol

Blanco

History

Recognition

Statue

Symbol

stones

La giralda

Art

History

Politics

Street

20 out of 20 answered

Bike

Road

Freeway

Fukl

Accessible

Cars

Place

People

Andador, paseo

Blue

Arboles

Ofelia

Walk

Cars

Circulation

cars

Castilla

Traffic

Traffic

Life

City

20 out of 20 answered

Big

Arnhem

Miami

Crowded

Hectic

Buildings

Delft

Town

Aglomeración, desbordadas

New york

Grande

Mexico City

Barcelona

Life

Population

buildings

Sevilla

Manchester

People

People

Can you think of a building that you remember fondly from when you were a kid? Which one? Can you describe it?

20 out of 20 answered

Atomium belgie

Olympia stadium munich

Torre latino

My home, a three story building

Wall Of Missing - Manila American Cemetery and Memorial In the Philippines. Entering the memorial , you're struck by the simplicity and solemnity of its architecture. The wall itself is made of smooth, white granite, reflecting light in a muted way that adds to the quiet reverence of the space. The clean, vertical lines of the structure evoke a sense of permanence and solemnity.

Royal Plaza Aruba, colored tradivional facades

IFC 2 in Hong Kong. Tall and spiky

My grandparent's house Stairs were very nice, walls painted by Aníbal González, faumous spanish artist

Recuerdo una casa que me impresionó por tener habitaciones entre niveles y por poder subir por una parte y bajar por otra, era alucinante para mí, además de paredes cuya parte superior se inclinaba hacia afuera

My school

La Madeleine 😊 es una iglesia en Francia con 52 columnas a su alrededor

Edificio celanese

ESTATUA DE COLON. I had nevera seen something that big.

El Dorito MX, forma de dorito

Mexicos national auditorium, it is brutalist, concrete and has a big scale

I remember Bellas Artes, it has a very unique structure and on the inside it has a lot of details that are memorable, that's why it's so known in Mexico.

The Alcazar of Seville reminds me of my childhood, playing in the gardens and watching the funny peacocks running around.

Sagrada Familia. Barroco.

Appartments building in Bogotá. They werelike stairs spape. That's why they had sunny balconies with small trees and plants, and privacy

British Museum. The magnitud of the building with its incredible columns

Can you think of a building that you remember you disliked from when you were a kid? Which one? Can you describe it?

20 out of 20 answered

Houses with yellow bricks our old home

Centre pompidou

Soumaya museo

My grandpas office, it was brown

A building in Costa Rica. It was gray, blocky school or a government building with sharp edges and little color might feel more oppressive than inviting. The lack of warmth in the materials and the overwhelming scale can make such buildings seem distant or unfriendly, especially to a child looking for comfort or something more engaging.

I can't think of a building

LIPPO Centre just looked ugly and made no sense

It was a govern building in Poland. Brutalist style.

El edificio donde laboraba mi madre era una oficina, un sindicato, y lo recuerdo terriblemente gris, mal iluminado, opresivo y eso que tenía un cubo de luz en el centro

House

La torre latinoamericana No sé si es el edificio más alto de México

Perisur, me sentía encerrada

.

Torre latinoamericana

No

I disliked one that had been damaged in an earthquake, windows were broken, and it looked a little bit tilted.

The Mapfre Tower, an office building very close to my house, with a horrible structure and signs.

Museo Soumaya. Too much.

Buildings apartments in Gdynia. They were long horizontal, grey and repetitious, without any ornament. Very dark in his entry and stairs

A nuclear plant not far from where I grew up. Not sure if it's a building

Can you think of a building that inspires you? Which one? Why did this building leave a mark on you?

20 out of 20 answered

Rijksmuseum i thought it was so pretty that it almost looked like a painting so unreal

Pantheon Rome

BBVA building

Tower BBVA mexico

The Eiffel Tower evokes a sense of possibility. showing how something that started as a temporary structure can become a timeless icon. For many, it's a reminder that bold ideas, even if initially controversial or unappreciated, can leave a legacy that inspires generations. Its design demonstrates that engineering and art can coexist beautifully.

Fondation Louis Vuitton, structure integration

Rose Seidler House for bringing Bauhaus modernism to Sydney

Gold tower in Spain. It remind me my childhood. Old people told interesting stories about it

Muchos, conforme fui conociendo el manejo de los espacios, recuerdo me llamó mucho descubrir los contrafuertes originalmente muy pesados en la arquitectura románica y luego aligerada en la arquitectura gótica, aspecto que me llevó a entender mucho de los juegos estructurales; la arquitectura prehispánica, particularmente la maya de estilos diversos muy variada; la arquitectura colonial con sus patios internos, altas habitaciones y elementos macizos; la moderna con soluciones estructurales avanzadas y juegos eficientes con la luz natural; la arquitectura de Barragán sus amplios paños, me enseñó que no solo juega la luz sino también la penumbra; podría seguir!

Auditorio Nacional

Si, es un "museo" en Japón en Teshima, por la paz que te transmite

La casa estudio de Luis Barragán, fue el primer edificio dentro de mis estudios de arquitectura que visité y me dejó impactada y con ganas de seguir trabajando en mi carrera

Opera de Viena

Dorito, fun structure

Santa María del fiore, it is a work of art with every detail, it makes me feel small and intrigued by its construction

The building of my house, it leaved a mark on me because I grew up there, and in Mexico earthquakes happen frequently and that building makes me feel safe because it has never been damaged from any earthquake.

The giralda, because I can see it from my house and I have always loved waking up and seeing it from the window.

Empire State, it was in a lot of movies.

A small house I saw in a magazine. It is in Provence, France and it marked on me because the house is not big but it has a living room with an open kitchen, and a patio as an extension of the living room. The patio has a tiny pool, small tree and some plants. I can imagine myself living there, very happy.

Guggenheim, NYC. Beautiful circular lines. It feels like anything is possible

Can you think of a building that you despise? Which one? Why is that?

20 out of 20 answered

Tu delft building for civil engineering it is sooo robust and plain

Centre pompidou, parijs. Past niet in de omgeving en de charme van parijs

Estela de luz

Plaza Santafe y load the layout

the Pruitt-Igoe housing project in St. Louis, Missouri, to be a symbol of architectural failure. The design, while modern for its time, lacked consideration for human scale and community needs, leading to a harsh and impersonal environment.

I can't

Not a specific building just lots of ugly houses that are all different and next to each other, there is no consistency or control

No one

Me desagradan muchos las arquitecturas de minúsculos espacios de viviendas de interés social en México y malas calidades, así como la proliferación de casas construidas con elementos muy baratos y todas grises en tabiques y cemento; una historia arquitectónica tan rica reducida a una arquitectura que yo llamo de escombros por su apariencia general y a la distancia

Estela de luz. It's awful

Centre Pompidou

Mítika, va en contra de muchas formas de diseño que yo considero bueno. No considero el sitio y el diseño en sí no me gusta

Mausoleu de Dimitrov

Torre latinoamericana, ugly

An office building near my house, it's just a block of dark glass

I despise a specific building where a friend lives. First because it's very old, and it has no elevator but when you go up the stairs you can feel how they move like they're going to fall in any minute.

I can't say right now

I don't.

Torre Triana in Seville, Spain. I don't like round buildings and it has tiny windows without terraces or balconies. It is like a jail. Zero creative.

The train gate of Auschwitz. Not so much the arquitectura of it, but for me buildings are often associations

If I gave you a free trip to any city in the world, which one would it be? Why? Give at least 3 reasons.

20 out of 20 answered

To paris due to its nice food, good memories and charming streets

New york, the buildings, the people, the culture

Dubai

Rome Love the culture Great monuments and history Good life

Tokyo,Japan, A blend of traditional culture and modern innovation and architectures, with attractions like the Tokyo Tower, Shibuya Crossing, and the temples of Asakusa

Singapore. architecture, nature and culture

Tokyo for the culture, history and food

San Petersburg I love russian writers I love russian culture Everybody says that is a beautiful city

Roma por sus diferentes periodos históricos, un abanico de etapas arquitectónicas, por que son siempre interesantes sus soluciones en diseño y por algunos monumentos arquitectónicos célebres así como monumentos en sí mismos

Tokyo. 1) the architecture is full of life 2) there culture is great 3) food.

Islandia, no conozco, la naturaleza, los animales

Agra, India. - está el taj mahal - el shock cultural - la religion/espiritualidad

CAPRI 1-puestas de sol 2-gastronomia 3-Hospitalidad

Rome, a lot of life, history and overall beautiful

Rome, I haven't been there and I want to see the colosseum, the aqueducts and how the city was build

Paris 1. I like that the city is divided in zones, it's more organized. 2. The architecture of the building looks very pretty because almost all of it is very similar. 3. It has a lot of monuments and building I would like to see.

At the moment I think I would go to Budapest, I am fascinated by its cathedral.

Japan. 1-Culture 2-Food 3-Difference

México City. 1) it's richness in architecture, from prehispanic period till de modern development. 2) the amaizing interior design in shops, restaurants, libraries, hotels, etc. 3) The gastronomy

New York. The vibrancy, it's the utmost modern city, incredible museum, libraries and a long etc

Could you describe in at least 3-4 sentences your dream home? Think of elements such as type of windows, entrance, façade, materials, or furniture.

20 out of 20 answered

Some kind of farm structure (schuurwoning) with een rieten dak, lots of greenery, parking below or in between the building, large apple blossom tree, grote vide in the living room or dining/kitchen area

Een jaren 30 woning met karakteristieke elementen en een moderne afwerking met een lange tuin.

Big big big home. Big door, marmol, gold, wine coolerie.

No

My dream home would feature a Brazilian contemporary style, blending modern design with natural elements to create a harmonious and inviting atmosphere. The façade would incorporate clean lines, with large floor-to-ceiling windows that let in natural light and offer sweeping views of lush greenery, blurring the boundaries between the indoors and outdoors. The entrance would be simple yet striking, with a wooden front door framed by tropical plants and natural stone pathways leading up to it. Inside, the space would be open and airy, with minimalist furniture crafted from warm woods and earthy tones, combined with bold, contemporary art pieces and textiles inspired by Brazil's vibrant culture.

Minimalistic, tall windows and doors, tall ceilings an open to nature

Large open plan living space, great for entertainment and prioritises indoor and outdoor living. Lots of greenery incorporated into the home and timber or brick used. Floor to ceiling glass and lots of covered outdoor areas.

Penthouse In the city center Three bedrooms Chimeny

Numerosos espacios bien iluminados, tanto para reunirse con otros como para disfrutar solo; algunas penumbras y algunos espacios recónditos ; orientada con respecto a las salidas el sol en las diferentes épocas del año; que no tenga un trazo lineal de acceso, me encantaría que fuera con más de una forma de entrar y salir; celosías variedad de elementos arquitectónicos aunque tampoco que sea un catalogo; madera mucha y variada, mobiliario de estilo rústico o colonial;

It'd be big and open to nature big windows. It'd have a huge backyard for my dog. The facade would be tricky. From the outside would give you an impression that's small. Sort of minimalist style

Conectado con la naturaleza, una conexión interior exterior. Cozy, que me haga sentir ese feeling de hogareño. Mucha madera y algunas técnicas vernáculas

1 floor, big garden with flowers. No pool. A lot of Windows, light. Aire acondicionado.

Greek style homes, a lot of windows and airflow

Lots of nature, open, transparency, rammed earth, red brick, green roof, water and wood

My dream home is a house with a great view, if it's in a building to the whole city. I want the windows to be very big so the lighting is better, I would like the entrance to have a lot of plants and a place to park, I want furniture that makes the house look warm, I would not like my house to be super minimalist, and I would like if it had a lot of bedrooms with bathrooms.

My dream house should have lots of light, large windows, very colourful and striking decoration, a very bright entrance and a garden with beautiful and striking trees and shrubs.

I would like a house in the beach. It doesn't matter the country, but it has to be next to the beach. 3 rooms, one for me and my couple, one for the kids, and one for guests. A lot of windows, I like light. Big kitchen and big dining room. Pool if posible.

1) light stone outdoors; 2) doors, floors, ceiling beams, pilars, windows made of wood 3) Walls with stucco 4) Patio 5) straight lines

Large and wide windows, a porch, brick and wood. It would be overlooking a beach in Mexico or a garden in southern France. So it has to be homey with white walls. More than design, it has to be comfortable with space to have friends over

Relaxed

20 out of 20 answered

The house of my grandparents

My home

Estadio azteca

Palapa

Andaz hyatt in Costa Rica

The building has connection with the beach

Churches

My house

Algunos edificios coloniales con patios centrales y amplios corredores

La capilla neogotica de polanco

El museo de Japón

Ryoan ji

Camp Nou

Idk

The museo nacional del barroco in Puebla

A building with a rooftop and a pool, the view was great and it didn't look like you could fall

Mi casa de la playa

Casa Batlló

A house in the Provance, France

A house we rent on Buenavista beach in Mexico

Uncomfortable

20 out of 20 answered

Filling pieces stores

Stadium of NEC Nijmegen

Museo soumaya

Office

Fast food chains

Without sunlight

Hospital waiting rooms

A dark flat

Edificios de oficinas

Hospital los angeles del pedregal

Bellas artes

Praxis

Catedral de Esztergom

Torre BBVA

The hospital

A building where my dentist was, it was very dark and had a lot of stairs.

La plaza de toros de Sevilla. La Maestranza

Torre Pisa, TOC

A dark and grey apartment in Denmark and Poland

My office building in Copenhagen

Emotional

20 out of 20 answered

Old primary school

The eiffeltower

Porche building in miami

Theater

Family home so much memory it was turn to be an boutique hotel

Small spaces

Museums or visiting monuments or churches

Loft

Algunos inmuebles de Barragán y un inmueble que recuerdo mucho la casa del indio Fernández

Church

Notre Dame

Parroquia María reina

Catedral de Colonia

Idk

San Sebastián in Río de Janeiro

A cathedral in Barcelona.

Cementerio

Capilla Sixtina

Versalles

Many medieval churches in France

Annoyed

20 out of 20 answered

Gemeentehuis

Parking garage

Estela de luz

Mexican government building

Waiting room

Dark colores

Post bouw Rotterdam

No one

Edificios prehispánicos y antiguos en general

Palacio nacional

Bellas artes

Centros comerciales, perisur

El corte ingles/diagonal bcn

Torre BBVA

Government buildings

A bulding that the outside of the windows reflected the light but it was too much.

House in ruins

La casa danzante, Praga.

Biblioteca pública de Buenos Aires, Argentina

Many buildings from the 1970s

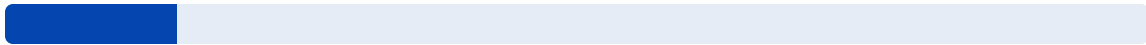
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20 out of 20 answered

Housing block by Haussmann 17 resp. 85%



Unité d'Habitation de Nantes-Rezé by Le Cobusier 3 resp. 15%



...

20 out of 20 answered

Pantheón by Jacques-Germain Soufflot 11 resp. 55%



Heydar Aliyev by Zaha Hadid

9 resp. 45%



...

20 out of 20 answered

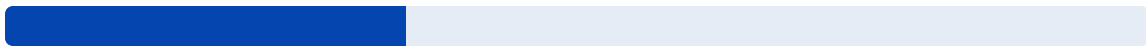
Santo Domingo by Juan Urquiaga

13 resp. 65%



Chapelle Notre-Dame du Haut by Le Cobusier

7 resp. 35%



...

20 out of 20 answered

Inntel hotel by Wilfred van Winden

10 resp. 50%



Mirador by MVRDV

10 resp. 50%



...

20 out of 20 answered

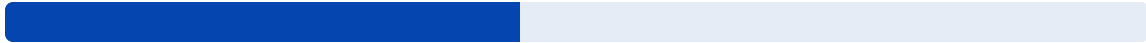
Guggenheim by Frank Lloyd Wright

11 resp. 55%



Altes Museum by Karl Friedrich Schinkel

9 resp. 45%



...

19 out of 20 answered

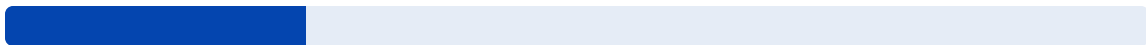
Provence house by Unknown

14 resp. 73.7%



Villa Savoye by Le Cobusier

5 resp. 26.3%



...

20 out of 20 answered

Villa Rotonda by Palladio

14 resp. 70%



Bauhaus by Walter Adolph Georg Gropius

6 resp. 30%



...

20 out of 20 answered

Amsterdam Canal House by Unknown

10 resp. 50%



Rietveld Schröder House by Gerrit Rietveld

10 resp. 50%



...

20 out of 20 answered

De Rotterdam by Rem Koolhaas

11 resp. 55%



The Valley by MVRDV

9 resp. 45%



...

20 out of 20 answered

Robie House by Frank Lloyd Wright

14 resp. 70%



Casa Zuno by Juan Segura

6 resp. 30%



...

20 out of 20 answered

Therme Vals by Peter Zumthor

14 resp. 70%



Guaranty building by Louis Sullivan

6 resp. 30%



...

20 out of 20 answered

Rome

15 resp. 75%



Dubai

5 resp. 25%



...

20 out of 20 answered

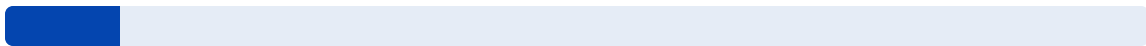
Paris

18 resp. 90%



New York

2 resp. 10%



...

20 out of 20 answered

Sevilla

15 resp. 75%



Tokyo

5 resp. 25%



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