Introduction
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The Architect's Quest for Knowledge

Research, as generally understood, involves a scientific method for solving problems and generating new bodies of knowledge. There are accepted research frameworks and strategies that serve as bases for validating the results of the research undertakings. It is in these rigid forms that most research outputs are packaged.

The UP College of Architecture (UPCA) believes that architects in academe need to keep their stock of knowledge updated and that they themselves must be generators of new knowledge. However, the College also believes that this knowledge-seeking endeavor can take many forms. While new knowledge is the goal that lies at the end of the quest, the roads leading to the said goal, are numerous and varied. The labyrinth of possible paths to new information is reflected by the variety of discourses included in this second issue of MUHON.

The UPCA acknowledges that the architectural profession has its own special way of making meaningful interventions in the physical and social environments. The architect, in the course of designing, uses creative faculties to make a difference in the present state of things. New knowledge evolves out of the process that entails logic as well as free-spiritedness, objective analysis as well as instinctive decisions, pragmatism as well as boldness. The designer's room for maneuver is controlled by realities that need to be factored in. What eventually comes out of the process is designed environments that impact significantly on people's lives. With every project undertaken, the architect contributes something new that makes life a little better.

Both the process and the product come in packages that differ in form with the knowledge packages that the physical sciences come out with. Both fields of endeavor follow different tracks aimed at the same destination. These are parallel tracks;, therefore, one is not superior or inferior to the other. This is what we, teaching architects, want the rest of the academic world to acknowledge. Our constant search for organization of and dissemination of new knowledge is embodied in our creative endeavors. The impacts of our outputs eventually transcend us because they are felt, judged and get imbibed by society at large.

Knowledge-Based Practice

While there is a need for the architectural curricula to be industry-based, there is also a need for practice to be grounded on some rational or academic method of deriving new knowledge. This is what the UPCA is offering to the practitioners – a knowledge base borne out of the inquisitive and ever-questioning minds of architects in academe.

The Professional Courses

Nature of Professional Courses

Professional courses such as Law, Medicine and Engineering are courses that benefit from very strong academe and industry links. Students and society at large stand to benefit from an almost seamless connection between what is taught and what is practiced. This connection entails the flowing in of knowledge that is tested in the real world to flow into the classrooms. Corollary to this flowing in is the simultaneous flowing out of knowledge from the academe to the industry through the teaching professional.

Systems arising out of academe-industry links

The acknowledgment of this need for forging strong ties between academe and industry has resulted in the institution of innovative educational systems and organizations. Practicum requirements, university-based techno-parks and business and technology incubation centers are attempts at narrowing the gap between theory and practice.

The Architectural Profession

Creative Process

Architecture came from two Greek words, ARKI meaning "first or original" and TEKTON meaning "the ability to put things together". [Webster]

While the Architecture curriculum is heavy on the science-oriented courses, the word Architecture can also be traced to the word ARTS meaning "everything in its right place".

These etymological bases imply that the practice of Architecture (a) involves a process of creation and (b) requires analytical procedures that minimize room for error.

Outputs for public consumption

Architectural products are spaces and environments designed to accommodate varied behavior settings. Whether it is a building viewed from afar or a space people actually go into, architectural products always

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have very public consequences. As such, they are subjects of public scrutiny.

Impacts on society

Products are design interventions that impact on the physical and social environments. Impacts are often long-term and irreversible. They manifest in the state of health and well-being, level of economic productivity, type of socio-cultural interrelationships, among others.

Avenues of Practice

Architectural practice covers a wide spectrum of activities. Recent times opened new avenues for new forms of applying architectural theories. The image of the architect has evolved from the traditional space and building designer to one that can do work in the following fields : scientific research, education, information technology, visual communication, construction, public governance, building administration, property development, planning, among many others.

Mainstream practice, however, is in the design range, where most architects are in. It is in this range where a different form of knowledge generation takes place.

Research and Design

Research and Design are two streams that both involve processes of discovery leading to new knowledge. The architect can take either or both simultaneously in the pursuit of new information. Hereunder are some of the theoretical bases for this view.

Research

Research is a "systematic inquiry directed towards the creation of knowledge." [Snyder and Catanese, 1979]

Research is a fact-based activity; is rooted in rule-based framework; defined by propositional components. [Groat and Wang, 2002]

Design

Research and Design in the field of Architecture are processes that are geared to making a difference that manifests in the physical world.

Design, in the context of Architecture, can be defined as the activity of generating proposals that change something that already exists into something better. Design can be viewed as a three-part process consisting of an initial state, a method or process of transformation, and an imagined future state. These components also define the functions of the architectural designer- to identify problems, identify methods for achieving solutions, and implement those solutions. In more practical terms, these functions are

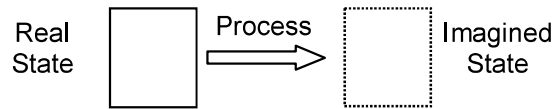programming, generating alternative building designs, and implementing plans. [McGinty, 1979]

Figure 1 - Design is a process that involves the generative production of figural schemas that lead to built forms. [Groat and Wang, 2002]

Creativity

Creative endeavors involve divergent and convergent reasoning. Both abilities are essential to coming out with novel and valid ideas.

• Divergent thinking is the ability to think of many original, diverse, and elaborate ideas.

• Convergent thinking is the ability to logically evaluate, critique and choose the best idea from a selection of ideas.

Muhon Papers

It was against this frame of thought that the papers included herein were reviewed, selected and categorized.

A. The first set of papers that fall under the category of **Design or Project Documentation** presents an alternative track by which knowledge may be sought, documented and disseminated.

▪ *The Heritage Worship and Spiritual Formation Center* by Ruby Teresa de Leon presents the creative process that went into the design of a Transition Space in a religious building. The checklist of considerations included factors that were unique to the particular social organization for which the building was intended.

▪ *Big Dreams, Small Site Master Planning for Expansion on Small Sites* by Prosperidad Luis also brought to fore the approach used by the team that had to optimize the utility of small sites on which continually evolving buildings are constructed. The paper highlights the organic nature of buildings.

• *Non-conventional Methods for Acoustical Control: Renovation of the Intel CV1 Cafeteria* by Alex Ray Evangelista talks about the principles of sound, on which design alternatives for sound control are based. The documented project is illustrative of how a number of interior space components may be manipulated for better sound management.

• *Designing for Cohesive Project Implementation: Enhancing Corporate and Thematic Identities* by Francis L. Santaromana covers theories on language and

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communication that were incorporated in the process of designing a child-oriented educational facility. That buildings speak, is the basic premise of the design process offered by the paper.

B. The second set of papers, categorized under **Theory Development**, analyzes facts in relation to one. The analyses are geared to offering explanations for certain phenomena that occur in identified settings. The papers end with recommended guidelines on how to realistically deal with the observed phenomena.

- *Housing Design for the Urban Districts* by Grace Ramos explains how settlements develop in relation to urbanization. The unique spatial patterns that reflect the socio-cultural dimension of different urban districts were proposed as bases for formulating plans for housing in these areas.

- *Urban Development, Urban Land Use Planning and the Dilemma of Housing for the Urban Poor* by Josefino Lucas sheds light on the continued proliferation of informal settlements that are characteristic of cities in less developed countries. The paper ends with propositions on how to deal with the effects of urbanization that take place in cities such as Metro Manila.

- *A Study of Plant Species Suitable for Riverside Riparian Areas* by Jose Dan Villajuan brings to fore the unique environmental conditions of riverside riparian areas. Specific design guidelines that are intended to maximize the benefits from these sites are laid out. An objective and quantitative approach coupled with aesthetic sense is recommended.

C. The papers in the third set are **Critiques** that challenge accepted theories on the relationships between architectural practice and society. These papers begin with a collection of thoughts from various sources and end with alternative belief systems.

- *The Oecodesignator: The Ecocentric Environmental Design Professional* by Enrico Flor challenges the so-called environmental design professionals to take a second look at the roles they play within the larger scheme of things. In place of the compartmentalized approach that each profession conventionally takes, a more holistic approach that hooks up with everything existent in the universe is proposed.

- *Urban Heat Island Phenomenon* by Zenaida Galingan and Vic Dul-loog explains the temperature variance in urban and rural settings. It relates the urban areas' physical elements such as paved roads, densely built-up areas and

vehicular traffic with rising temperatures in the cities.

- *Pagbabalangkas/Paghulma ng Tanong: Usaping Nasyonalismo, Pagkakakilanlan at Post-colonial sa Paglinang ng Arktekturang Filipino* by Edson Roy Cabalfin looks at Filipino Architecture, not as a product but rather, a dynamic process that must be allowed to evolve. The paper presents parallelisms between the search for nationalism and the type of architecture that we Filipinos can call our own.

- *The Filipino Spirit in Making of Space: An Overview* by Emilio Ozaeta looks deep into the inner core of individuals to define space. The paper advances prior theories on the essence of space that lies not in its rational and material dimensions, but rather in the spirits of those inhabiting them.

- *The Roots of Our Problems with Our Physical Environment: A Modest Theory* by Nicolo del Castillo relates modern urban problems with our historical past. Our quest for identity that should translate into what we can call Filipino architecture has been aborted many times in the past by our conscious choices to embrace western influences.

D. The fourth and last set consists of reports and documentaries that record specific local settings with detail and sensitivity. The papers reveal how various sites in the Philippines are viewed from the perspectives of architects and a landscape architect

- *What Is Filipino Landscape Architecture? Dimensions of a Cultural Landscape* by Mary Ann Espina presents how Filipino's value and belief systems translate to design elements that are uniquely Filipino. The forms, colors, layout of interior and exterior spaces speak of the vibrancy of the local culture.

- *Ivatan Heritage Architecture: A Survey of Different House Types and Their Evolution* by Jose Ignacio and Roland Alejandrino documents the remaining architectural treasures of Batanes that are now recognized by UNESCO as a world heritage. The paper presents building materials, construction methods, structural details and spatial features that mirror the Ivatan culture.

- *Spatial Utilization in Informal Settlements* by Romeo Santos, Gemma Sheila Gonzaga and Godesil Lejarde delves into the use of spaces by untenured households. A survey of two contrasting locations was conducted to determine a similarity/difference in the use of space in informal settlements in relation to the geographic characteristics and demographic profile of the locality.

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