

Anthology of architectural texts**Antología de textos de arquitectura**

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Abstract

This article presents a meticulously curated anthology of a categorization of influential books in the field of architecture, providing a comprehensive exploration of works that have shaped architectural thought and practice from the late twentieth century to the present day. Through critical and comparative analysis, it examines how each book has contributed to the theoretical and practical development of architecture, highlighting its influence on architectural styles, design principles, and teaching methodologies. The selection encompasses a wide range of perspectives, categories ranging from theoretical to methodological books, emphasizing both classic texts and new interpretations and disruptive approaches. This study not only offers a panoramic view of the architectural literary landscape, but also analyzes how these generate a sociocultural and environmental impact of reflecting and conceiving works, underlining their relevance in modern architectural discourse. This work serves as an essential guide for students, professionals, and architectural enthusiasts, providing an in-depth understanding of the evolution of architectural thought and its practical applications.

Resumen

Este artículo presenta una antología meticulosamente curada de una categorización de libros influyentes en el campo de la arquitectura, proporcionando una exploración integral de las obras que han moldeado el pensamiento y la práctica arquitectónica desde finales del siglo XX hasta la actualidad. A través de un análisis crítico y comparativo, se examina cómo cada libro ha contribuido al desarrollo teórico y práctico de la arquitectura, destacando su influencia en los estilos arquitectónicos, los principios de diseño y las metodologías de enseñanza. La selección abarca una amplia gama de perspectivas, categorías que van desde los libros teóricos hasta los metodológicos, enfatizando tanto los textos clásicos como las nuevas interpretaciones y enfoques disruptivos. Este estudio no sólo ofrece una visión panorámica del paisaje literario arquitectónico, sino que también analiza la manera en que estos generan un impacto sociocultural y ambiental de reflexionar y concebir obras, subrayando su relevancia en el discurso arquitectónico moderno. Este trabajo sirve como una guía esencial para estudiantes, profesionales y entusiastas de la arquitectura, proporcionando una comprensión profunda de la evolución del pensamiento arquitectónico y sus aplicaciones prácticas.

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1. Introduction

The selection of books and texts collected in this Anthology of architectural texts is intended to serve as complementary/additional material in the training process of the students of the Faculty of Architecture. It is intended to provide support not only in the subjects of the branch of design, but in all the subjects that require it during the degree, in order to generate an integral knowledge.

It is not intended as a guide to be used as a salvation in case it is required in class; that is not the aim of this anthology. Each book or text documented here has been carefully selected and included because of the contribution it makes to architecture itself. The ideas, intentions and concerns of great architects, critics and people related to the discipline are brought together in the collected writings, which have been summarised in brief paragraphs to facilitate understanding and comprehension for students who are confronted with a text on architecture for the first time.

These summaries are not intended to be mere academic summaries that only describe the content of the book, but rather to raise questions and reflections in the students. Thus, it is hoped that with the help of the words written here, the desire to learn, explore and experiment will awaken in students so that they themselves will seek their own answers and be able to generate a proactive working method in their careers.

In order to make the readings as comprehensible as possible, a classification of the different types of bibliographies existing in the discipline has been included, which may be useful to the student in subsequent courses for an effective search for architectural literature.

2. Bibliographical classification

The following bibliographical classification has been made with the aim of showing the student the different categories that exist in the literary collection within the discipline. It is also intended to give an understanding of what each type of book has to offer, so a "guide" has been created to make it easier to find the answers. The classification is presented below:

2.1. Catalogues

They can be defined as books that narrow down or reduce a topic such as hotels, bars, schools or summer houses, among many others. This type of text is characterised by its focus on showing images of architectural objects already built (materialised), accompanied by brief texts (often descriptive and not analytical) with few plans or sketches that help to better understand the work shown. These books focus on what is being studied, in this case, the finished work.

For this category, rather than authors, we can mention primarily publishers that are known for producing books, such as Catálogos, AE editores and Loft Publicaciones, which are some of the largest producers in the field.

With a huge variety of images, this type of resource is presented as a quick solution for the learner. However, there is a risk that the student will misinterpret and do no more than copy forms and style because of being able to see only the end result and not the process of the project.

2.3. Biographies

These books are based on bringing together the life and work of an architect, are important to be able to study the evolution he may have had throughout his life, as well as to understand the context in which his works were projected. Therefore, we can affirm that these books focus on who develops the projects: his life and his intentions.

Regarding the type of text, it gives a much more detailed or even analytical description; the work is usually presented chronologically, which allows us to observe and analyse how the architect acquires his own formal language and how he shapes his spatial vision. Some publishers such as Tashen, Arquine or Loft publications publish Complete Works books on important architects.

2.3. Theoretical

Books about architectural theory are based on the why of projects or works. They are often presented by a senior architect, a theoretician or a critic of the discipline, who explains his or her position on certain architectural discourses.

They are usually very profound readings, which require a high level of abstraction and experience in order to understand and analyse them. Many writings of this type do not even include images, as the aim is to convey one or more conceptual ideas. They are very useful to create an architectural cultural background for the student's education, although they can also be used as theoretical support for projects or academic research.

These books help students or readers to have a better conception of architecture, however, they leave aside the form of the discourse. Consequently, if one does not accompany the reading with additional bibliography where the formal-spatial language is developed, one runs the risk of remaining only in theory, in other words, one risks not being a desk architect any more. On the contrary, if one does not delve into the "content of form", one will create superfluous architecture, devoid of proposal.

Publishers such as Actar and Gustavo Gili have a wide repertoire of theoretical books on various subjects related to the discipline of architecture. It is worth mentioning the GG Minimal collection of the Gustavo Gili publishing house, which presents short essays written by great figures in architecture, its content is rich in knowledge and invites reflection and questioning of architectural works.

2.4. Dictionaries

These are alphabetically organised reference books that show concepts or formal elements and define their meaning. However, by limiting itself to a definition, the meaning can be reductionist and the why, when, how and where to use the concept is not understood, reducing it to a formal consultation tool. Generally, they help the student to form a visual lexicon that helps to understand and write the architectural space explaining where one or another element is located or placed.

Actar publishers have some valuable books in this category such as the *Metapolis Dictionary of Advanced Architecture* (Metapolis Group, 2008), *Phylogenesis: Foa's Ark* (Foreign Office Architects, 2003) and *Total Housing* (Ferre, 2010).

2.5. Analytical

This category of books tends to be the one that contributes most to the student's education, as it presents reflective analyses of works, projects and even architects. Analytical texts are written by leading architects or critics.

They tend to focus on the how, as they identify the components of a whole, separate them and examine them critically and methodologically in order to access the most fundamental principles of the project. The analysis is not quantitative, but qualitative, allowing a diagnosis of the gestation of a building and the architect's intention in terms of the themes of the decisions taken. Here the work is understood in its parts: plans, façades, elevations, sections, structures and lighting, or any variable that brings greater understanding to the study.

Books such as *Ten Canonical Buildings* by Peter Eisenman (2011) and *Theoretical Concern and Design Strategy in the Work of Eight Contemporary Architects* by Rafael Moneo (2004) are examples of analytical works. Both books present a critical and analytical look at the project-works collected and are based on the experience of both writers.

2.6. Consultation

These are the type of books most commonly used by students because of their easy communication through pictures and explanatory text. They are books that do not present an analysis of works, projects or architects; their main function is to explain or transmit techniques related to the degree, such as drawing, anthropometric measurements, costing or construction details.

This category will not be explored in depth because they do not make a notable contribution to architectural design and understanding, although it is true that they are necessary books in the student's training. The risks of using this type of text is to think of them as encyclopaedias from which information is only emptied into the students' projects, and so we speak of an architecture without a proposal.

In this category, books such as Neufert (Ernst Neufert, 1973), Enciclopedia arquitectónica Plazola (Alfredo Plazola, 1995) and the wide variety of books presented by F.D.K. Ching such as *Forma, espacio y arquitectura* (2010) stand out. These bring together a variety of recurrent data in a project, such as: architectural programmes, relationship diagrams, minimum measurements, technical plans and some regulations. The drawback of all this is that it corresponds to a model of design method that seems to be outdated for the present time.

2.7. Conversations with students

These books are short accounts of interviews, lectures or messages that great masters of architecture have addressed to university students. In them, the aim is to break down the barrier between teacher-student and to be able to engage in a "chat between colleagues".

They are of great support to the student because the stories of the masters lose the formality that is found in the lectures of congresses. In these texts the architects talk about and show their works, describing their design and work processes, and they do not limit themselves to using exclusively formal-spatial language, but also transform the explanations into architectural experiences.

The student reader empathises with these experiences as the teacher expresses the doubts, fears, inconveniences and even the casual successes he had during the development of his projects. These experiences are communicated in simple and colloquial language, which enhances the student's attention and facilitates the absorption of knowledge.

Within this category, the publications of the Gustavo Gili publishing house stand out with their collection *Conversations with students* in which great architects such as Souto de Moura (2008), Siza Viera (2005), Calatrava (2008) and Van der Rohe (2010) express their processes, experiences and occurrences to young architects. Special mention should be made of the book *Message to Architecture Students* by the great master Le Corbusier (1957), which has remained an icon for several generations.

2.8. Journals

These are periodicals that are often multidisciplinary, i.e. they present works of architecture, art, fashion and design. They are good sources of cultural background for the student, and the following is a subdivision of the types of magazines that can be consulted during the course of the degree:

2.8.1. Global

These are magazines that bring together contemporary architectural works, which are accompanied by plans, construction details and some sketches. The texts are usually descriptive or analytical. They usually contain sections called "Dossiers", which bring together the opinions of specialists on a current issue; they also include opinion articles by different columnists related to architecture.

These types of magazines tend to be commercial and there are publishing houses with a long tradition in the field, such as *Domus* (Italy), which has expanded worldwide, and *Arquitectura Viva* (Spain), which has three types of publications: *Arquitectura viva*, *AV*, monographs and *AV*, projects. Other magazines with good content are *Arquine* (Mexico), *Plot* and *Summa+* (Argentina).

2.8.2. Monographs

These can be similar to biographical books, since they analyse all or part of an architect's work, and usually present an in-depth analysis. The images of the works are accompanied by interviews to better understand the context in which they were designed; this category represents a combination of architectural theory and practice.

There are specialised magazines such as *AV Monografías*, *En blanco*, *2G* and *Croquis*, all Spanish. Among them, *2G* and *Croquis* stand out for the quality of their content and their way of publishing, which consists of commissioning each issue to a different editor, in this case, renowned architects. In this way, the study and critique is carried out by a specialist in the discipline.

2.8.3. Competitions

These are magazines that showcase architectural competitions worldwide. They compile the proposals of the different architectural firms and show them in a descriptive way. These help the student to keep informed about the type of architecture that is now being designed in the world. The magazines *Future and AV*, projects produce editions and compilations where these types of projects are shown.

3. Readings

3.1. Atmospheres by Peter Zumthor

3.1.1. Summary

"Atmospheres, architectural environments. Things around me" is the title of the lecture that the Swiss architect Peter Zumthor gave to about 400 people in the Renaissance palace in the town of Wendlinghausen, Germany, on 1 June 2003 during the celebration of the Festival of Literature and Music: *Wege durch das land* (Paths through the country).

In this lecture, Zumthor shows and explains his vision of architecture: What does architecture mean to him, what is its primary function, and what do buildings convey, were questions that guided the casual and natural conversation offered by the architect. In addition to showing his way of seeing and perceiving architecture, he shared nine points and two annexes that he observes and that, from his perspective, are fundamental for good architecture. Among these points, concepts and elements of the discipline are the materials with which it is built, sound, temperature, people and their objects, time, scale and light. These are explained through experiences, showing the importance they have to form a whole, an atmospheric space; where each element is necessary and the absence of any of these concepts would not produce the same effect in the space.

This text is a great contribution for students and, although a certain degree of abstraction is required to fully understand it, it represents a great first approach to architecture. It allows students to reflect on and make a retrospective analysis of the spaces they have lived in before studying architecture, which will give them a first insight into architecture and what it does to people.

3.1.2. About the author

Peter Zumthor was born in 1943 in Basel, Switzerland. He trained as a cabinetmaker and architect at the Kunstgewerbeschule in Basel and at the Pratt Institute in New York. In 1979 he decided to open his own studio in Haldenstein, Switzerland. He also teaches at the *Accademia di Architettura* of the *Università della Svizzera Italiana* in Mendrisio, Italy.

He is considered one of the best contemporary architects, with a unique and original style, which produces great contributions to his environment. His work has been recognised with numerous awards, including the Pritzker Prize in 2009.

3.1.3. Contributions to methodology

The content of this book makes an important contribution to three phases of the proposed design methodology: *Atmospheres* (Zumthor, 2009), integration (modelled context) and spatial conception. What the author sets out in the text is what the student is intended to achieve: to be able to understand the concept of atmosphere and generate this phenomenon in their projects in an integrated manner.

As for the spatial conception part, the book gives the student a sample of how to break down the different components of atmospheres, with which he manages to identify the elements that make up the physical space (materiality) and the phenomenological space (sensations). Zumthor's architecture provides the student with a reference on how to treat the environment of the works, respecting it and taking it into account to such a degree that it becomes the guiding axis of the work.

The student is recommended to complement this reading with others of similar characteristics, such as *Thinking architecture* (2014) by Peter Zumthor himself offers a collection of essays that the architect has produced during his career, each essay explaining a part of what he considers to make up architecture, such as materials, form, light. The second reading is *Questions of perception, phenomenology of architecture* (2014) in which the author, Steven Holl, explains in detail the elements of what Zumthor calls the *Atmospheres*.

In relation to the integration phase, reading books by the Portuguese architect Eduardo Souto de Moura will be of great support to the student, since both the Swiss and the Portuguese architect respect the place so that this does not affect the quality of their projects. In contrast, one can read texts by Rem Koolhaas, the architect of the famous phrase "Fuck the context".

3.2. The eyes of the skin by Juhani Pallasmaa

As if a house should be designed for the pleasure of the eye rather than for the well-being of the inhabitants. A piece of architecture should not become transparent in its utilitarian and rational intentions; it has to keep its secret in order to engage our imagination and our emotions. [...] Tadao Ando expresses "I believe that we must move architecture away from function after ensuring the observation of functional bases" (Pallasmaa, J. 2022, 63).

3.2.1. Synthesis

Touch, taste, smell, hearing and sight are the five senses that human beings possess, but does architecture contemplate all the senses? Juhani Pallasmaa presents an analytical critique of the way in which architects have designed architecture in recent times, making it a purely visual discipline, it remains to be asked, why do we design for the eyes?

Thus, *The Eyes of the Skin* immerses the reader in a rethinking of the Western paradigm in which sight is "the noblest of the senses", to such a degree that thought itself is considered only in visual terms. While it is true that most people think in images, sight has taken on a high level of importance compared to the other senses to the extent of exercising hegemonic control over them. This phenomenon is explained by the author and posited as *ocularcentrism* and it is this that has led to a spatial crisis. This crisis is that vision largely dominates the fields of cultural production. It is because of vision that there is art and architecture; however, due to commercial onslaughts, images and visuals have also become commodities. Architects and clients are relegated to being mere observers, unable to show empathy through the other senses and this has resulted in superfluous architecture, devoid of tectonic logic, absent of a sense of materiality and with forms that represent nothing. Architecture has become routine.

This is where Pallasmaa shows his stance towards the way architecture is designed. His proposal is to conceive an architecture with hapticity, in which the senses are linked to create spaces for all touch, but why touch? The skin is the largest organ of the human being, it helps us to feel and represents an extension of the other senses, including sight.

The book invites to a reflection, not only on the way to project, but also to think: to stop thinking only about images and to include the other senses, thus generating unique spaces that move the user.

3.2.2. About the author

Born in 1936 in Hämeenlinna, Finland. He has his studio in the city of Helsinki, has been a professor at the Helsinki University of Technology, director of the Finnish Museum of Architecture, as well as a guest lecturer at architecture schools all over the world. His books *The Eyes of the Skin*, *The Corporeal Hand* and *The Hand that Thinks* have become compulsory reading for architecture students.

3.2.3. Contributions to the methodology

Pallasmaa's text is a good complement to the methodology, specifically in the phases of Atmospheres and spatial qualities, as his contributions regarding the way in which architecture should be designed provoke in the student the ability to transmit sensations to the five senses of the human being, using the body as an extension of space.

The generation of atmospheres is something casual in Pallasmaa's architecture, as the architect's primary intention is not to generate them; it can be said that he makes an analysis similar to the atmospheric one because he detects which tangible or intangible elements alter his sensations.

The reading can be complemented by the other two books by the same author: *The Thinking Hand* and *The Corporeal Hand*, both of which follow the same line of research and work that the Finn has shown throughout his career.

3.3. Ten canonical buildings by Peter Eisenman

3.3.1. Synthesis

Peter Eisenman is considered to be one of the contemporary architects who best combines theory and practice, in the book *Ten canonical buildings are proof of this*. Here, Eisenman selects ten buildings from the recent history of architecture (1950-2000) which, despite not being the most iconic or commercial, are those that have marked a turning point in their time, rethinking the way of designing in their era and, thus, creating a change of paradigms.

The author carries out a critical-analytical study in which he breaks down the parts of the projects and buildings in order to understand them; he makes a vision from two perspectives: a joint one and an individual one, which allow us to grasp and understand the essence of these. In this way, a spatial-contextual understanding of the process, the factors that influenced the development of the project and the architect himself is achieved. Eisenman does not use the same mode of analysis for each work, he first separates these three buildings by temporal context and, from there, understands the characteristics of the building, of the period and of the reading to be made in particular.

It is worth noting two important contributions that the book can offer students: the first is the use of diagrams. These simple diagrams seek to express a lot in a few images and are a good exercise for students to synthesise their ideas in an ideal way.

The author uses the diagram as a descriptive piece, which also allows for a better understanding of the space; likewise, it is used as an analytical tool, in which an emphasis on elements that the critic wants to highlight or exhibit can be observed.

The second contribution is the implementation of basic concepts of semiotics, with the use of 'sign' and 'meaning' with which the student will be able to see how to make his architecture transmit something.

3.3.2. About the author

Peter Eisenman is an architect from Yale University School of Architecture, where he is also a professor. He was a member of the Five Architects and in 1967 was a founding member of the Institute for Architecture and Urban Studies (IAUS) in New York, an institution dedicated to architectural research and teaching, of which he was director until 1982. In 1980 he founded Eisenman Architects, a New York firm of which he is a principal. He has received numerous prizes and awards, including the Golden Lion for his entire career at the 2004 Venice Architecture Biennale.

3.3.3. Contributions to methodology

Eisenman's critical analytical work in this book provides the student with a description of the spatial qualities of the buildings presented. He does this in a comprehensive way by considering every element that contributes to the understanding of the description he gives. The content of the text accompanies the student in the phases of spatial qualities and reflection.

The analyses made take into account both the process and the final result, making the student observe how he/she can make a retroactive reflection of his/her projects, generating feedback on how the work was developed (process) and making a comparison with the final result: Was it what was expected? What could have been done better? In this way, growth is encouraged for future projects.

As a complement to this text, *Theoretical concerns and design strategy* (2004) by the Spaniard and Pritzker Prize winner Rafael Moneo is a comprehensive book that analyses the careers of eight contemporary architects.

3.4. Metapolis Dictionary of Advanced Architecture by Manuel Gausa, et al.

Action

Action-Architecture:

To activate, to generate, to produce, to express, to move, to exchange and to relate. To "shake up" events, spaces, concepts and inertias.

Action-Criticism (counter-chronic explorations):

Alternative possibilities-risk of every random adventure. Qualitative anticipation of emerging potentials. Counter-chronic explorations

Action or Contemplation:

Today-media or interactive world (Gausa, M., et al., 2001).

3.4.1. Synthesis

More than a dictionary, the work gathered in this book represents a space where different points of view and opinions are presented and explained, which seek to offer the student the most complete definitions and references on the different concepts of architecture.

The way in which the dictionary combines text and images in an explanatory and equally analytical way makes it easier for students to seek references on the concepts found and, as a result, to begin to produce and develop their own definitions, in a discipline in which it is increasingly difficult to be clear about things.

In this book, the authors do not empty academic information that could be found in any specialised library encyclopaedia, but show the work they have collected jointly or individually over the years and explain through the only way their experience allows them to do: in a simple and concise way, complemented by the rigid definition of a common dictionary, together with the definition that architecture has given them throughout their careers.

3.4.2. About the authors

Manuel Gausa, Vicent Guallart, Willy Müller, Federico Soriano, Fernando Porrás and José Morales are all architects who have dedicated a large part of their careers to the study and research of architecture; at some point in their lives each has participated in the IAAC (Institute of Advanced Architecture of Catalonia) where they have edited numerous publications.

All except Willy Müller (U. de la Plata, Arg.) are architects from the most prestigious faculties in Spain: ETSAM (Madrid), ETSAB (Barcelona) and ETSAV (Valencia).

3.4.3. Contributions to methodology

The Metapolis Dictionary influences the generation of cultural baggage for the student, which functions as an input in the "Association of space" phase, this being the most basic phase for which the student will need reliable references. This will provide them with the knowledge to be able to understand concepts that at the beginning of the course seem complex. It also gives a taste of the architectural vision that is gained over the years.

Phylogenesis by FOA (Foreign Office Architects) is an option for the student to discover new variants in the discipline, as the book can be considered an experimental dictionary, in which an office shows 20 years of its work in a singular way by classifying its projects based on scientific theories.

3.5. Introduction to semiotics in architecture by María Teresa Paláu

3.5.1. Synthesis

The book presents an introduction to the complex but interesting world of communication, a world that nowadays seems to be more exploited than ever. But what does communication have to do with architecture? A lot! Nowadays everything seeks to be more expressive, to create more communication with users, with people, but it seems that what it is to communicate has been forgotten. Reading this book provides a complete vision of communication and its relationship with architecture.

Semiotics, semiology and semiosis are concepts that the book develops extensively; although loaded with a high level of abstraction, it makes the reader reflect on the way in which he expresses and gives an understanding of his intentions in architecture, where the architect will acquire an importance unknown to most: that of encoding a message. In this way, what the works denote will be the result of the quality of the significant work, that is to say, the message with which our works are loaded.

The contribution of the book is of vital importance for the students to be initiated in the semiotic science; it helps them to develop their own architectural syntax that they will apply in future projects, so as not to fall into superfluous works lacking in sense and meaning.

3.5.2. Contributions to methodology

Architectural syntax is one of the qualities that the book projects in the students. This quality helps the student to be able to produce his own architectural discourse that is applicable to his projects, which is no more than the explanation of the coherent support of his architecture or description of the qualities that his architecture presents, as well as the influences that were had and how they are applied, which is developed in the programme phase (discourse) of the project methodology presented in this course.

3.6. Umberto Eco's General Treatise on Semiotics

3.6.1. Synthesis

Treatise on general semiotics (Umberto Eco, 2018) marks a turning point in the discipline, it is considered one of the most serious and well-founded texts in the branch of semiotics, since it seeks to define and constitute the science of semiotics, its terminology and its contents on the basis of the classical definitions of Saussure and Pierce, who are pioneers of contemporary semiotics.

Saussure saw semiotics from a social perspective, in which language represents a system of signs, and conceived it as a "science that studies the life of signs in the framework of social life"; he thus generated the concept of Semiology, in which he assigned two faces to the sign: that of the signified and that of the signifier. For his part, Pierce focused his research on the 'how', on the process of communication, which he calls Semiosis; in which three objects are involved: a sign, its object and its interpreter.

Eco uses both definitions not as opposites, but as complementary for the creation of the foundations that will lead semiotics to become a verifiable and truthful science. The reading covers content purely from the discipline of semiotics and provides the student with the opportunity to develop his or her own links to architecture.

3.6.2. About the author

Umberto Eco was born in Alessandria, Piedmont (Italy) in 1932, studied at the University of Turin and graduated in 1954.

He has taught at the universities of Florence, Turin, Milan and Bologna since 2001, where he founded the Scuola Superiore di Studi Humanistici. He has received more than 30 doctorates Honoris Causa, and was co-founder of the International Association of Semiotics in 1969.

3.6.3. Contributions to methodology

Architectural syntax is one of the qualities that *Tratado de semiótica general* (2018) generates in students; it helps students to be able to produce their own architectural discourse that is applicable to their projects. This discourse is nothing more than the explanation of the coherent underpinning of their architecture, i.e. the description of the qualities of their architecture, as well as the influences they have had and the way in which they are applied, which is developed in the programme (discourse) phase of the project methodology presented in this course.

Semiotics applied to architecture helps students to generate an architecture with a message, charged with intentions that, when experienced by the users, creates spaces of well-being for them.

4. Conclusion

Through the texts explained above, it can be concluded that *Anthology of architectural texts* focuses on several important aspects of the learning process in architecture and its social and cultural impact:

- Learning process of space: it is highlighted that learning about the phenomenon of space led students away from a two-dimensional and purely utilitarian view of architecture, bringing them closer to a richer understanding of architecture, including sensorial and spatial aspects.

- Epistemological value of the research: It is mentioned that, unlike other methodologies that promote formal experimentation, this approach offers clarity in the design process, supported by a solid theoretical basis. This means that learning does not depend solely on the interpretation and skill of the teacher or student, avoiding superficial replication of results. The proposed methodology is based on successive and systematised approaches, emphasising the teaching and learning of design as a transmissible and learnable process.

- Socio-cultural value of the research: From a social point of view, the proposed methodology allows a larger number of students to develop a deeper and multidimensional understanding of architecture. Unlike conventional teaching, where the quality of training may depend on innate skills, this methodology opens doors for a broader and deeper development in architecture. On a cultural level, the adoption of this methodology can contribute to the creation of more congruent and harmonious spaces, which in turn can generate better mental states and a higher quality of life for users.

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