

Condia + Ornelas Traveling Prize

Jacob Shreve

2023

Statement of Purpose

Purpose is transcendental in nature, it is something found in our knowledge of ourselves in our environment, understanding our place in it and our relationship to it.

The sense of purpose is one that can be elusive in experience and comprehension, an ever-changing sense that, at times may drive us mad. Although, in my experience, the key to understanding purpose is in authenticity. This is one of the foundations of my design philosophy. An authentic engagement with our environment is the most pure way in which we can engage the atmosphere. This can be seen most clearly in our sense of home. The experience of being simply authentic in our environment, where the self can be presented in its simplest and purest form. Entering into a space in which you are a part of the symphony of the atmosphere. This is characterized best, in my experience when coming home to sleep after a long day of work in the early hours of the morning.

Walking through a door into a familiar but dark room you remove your shoes and shed the heavy coat from your shoulders. Stepping through the darkness, knowing how and when the floor will creak, careful not to make a sound. Floating your arm through the air, ready to flip the light switch, flooding the room with a soft light. When the light is finally on, your muscles relax, mind softens, and your body is allowed to drift into the composed silence.

And in this moment you have become part of the atmosphere.

The environments we inhabit are simultaneously the *generator for* and the *result of* the authentic purpose. Researching our environment in this way is crucial to our practice of creating the built environment. The research of environments must be a cultural, ecological, and behavioral assessment of the places that we inhabit. The cultural sensibilities of an atmosphere are found in the evolution of values that are shared among inhabitants. This is a crucial element in understanding purpose in a societal context. Similarly, the ecologies of people are found in the relationships formed between living organisms and their connection to their habitat. A behavioral relationship is the bond formed through the elements that make up our environments. In an authentic application of these elements I utilize my knowledge (or lack of knowledge), intuition, and curiosity to interact with the world, becoming more in-tune with the elements of a question. Through interaction we derive creativity, a result of the intersection of what we know and what we do not know. This becomes the most powerful when pushing our comfort zone. Embedding ourselves in unfamiliar experiences and engaging with cultures, behaviors, and ecologies challenges our familiar understanding of purpose.

Project Proposal

“What makes the concept of World Heritage exceptional is its universal application. World Heritage sites belong to all the peoples of the world, irrespective of the territory on which they are located.”

UNESCO World Heritage Program

UNESCO has, on a global scale become a machine for international relations, masked by its claims of preservation. As a faction of the United Nations, from its conception UNESCO has been a political organization.

In September of 2023 the UNESCO World Heritage Committee met for the 45th time since its inauguration in 1977. Here, the committee inscribed 42 new sites, these sites elevated the number of UNSECO World Heritage Sites (UWHS) to 1199. Of the 195 countries recognized by the United Nations, 168 of them contain UWHS.

The value UNESCO places on humanity can be witnessed through its “identification, protection, and preservation of cultural and natural heritage on a global scale”. Aspiring to sustain the “universal” value of humanity of and for future generations.¹

To achieve the prestigious rank of “UNESCO World Heritage Site” is a highly sought after title, and while they claim to derive value from heritage, it is judged by a set of 10 criteria.² The first 6 of this list become architecturally pertinent in their application to the built environment. The second of which will be used as a basis for

this critique of cultural relevance. The subjective nature of this criterion, establishes a controversial flexibility in the selection process.

(ii) to exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design;

A Plague of Controversy

Not immune to the controversy, this inherently political organization has been scrutinized throughout its history. Anointing a UWHS brings with it increased levels of publicity, tourism, and revenue.

The influx of activity into a culturally vulnerable place can become potentially invasive, leading to a deterioration of the heritage it is claiming to protect. Anthropologist David Berliner found that in Luang Prabang, in Lao PDR, the UNESCO-ization, capitalist, and national political interventions have been detrimental to the authenticity of heritage.⁴ This insertion of new peoples, influences, and developments puts Luang Prabang at risk of losing its identity and in turn its UWHS status.⁵

Stanford anthropologist, Lynn Meskell, states that UNESCO’s “utopian” ambitions have gotten lost over time. Meskell critiques that “today, its entirely about political and economic gain. UNESCO is now just another arena for international tensions

1 “World Heritage.” UNESCO World Heritage Centre. <https://whc.unesco.org/pg.cfm?cid=160>.

2 “The Criteria for Selection.” UNESCO World Heritage Centre. <https://whc.unesco.org/en/criteria/>.

3 “‘UNESCO-Cide’: Does World Heritage Status Do Cities More Harm than Good?” The Guardian, August 30, 2017. <https://www.theguardian.com/cities/2017/aug/30/unesco-cide-world-heritage-status-hurt-help-tourism>.

4 Berliner, David. “Multiple Nostalgias: The Fabric of Heritage in Luang Prabang (Lao PDR).” The Journal of the Royal Anthropological Institute 18, no. 4 (2012): 769–86.

5 Goodwin, Edward J. “The Consequences of Deleting World Heritage Sites,” King’s Law Journal Volume 21, Issue 2 (2010): 283–309.

and solidarities. And unfortunately, the World Heritage program became just a tool in a much larger arsenal of nation-state politics”.⁶ UNESCO utopian goals have given way to the political landscape in which we find ourselves. This issue becomes pertinent to the architectural agenda through the designation (or lack thereof) of UWHS.

In recent years architectural figures such as Frank Lloyd Wright and Le Corbusier have been highlighted on the UWHS list. While these architects have undoubtedly had a profound cultural presence and influence on the built environment we exist in today, some of the works’ cultural relevance could be challenged. Cabanon de la Corbusier, one of his later works, is simply captioned as a “shed” on the UNESCO website.⁷

While these projects may be skillful works of architecture there are many other significant works I would argue are more culturally relevant and therefore more deserving of world heritage status. Additionally, each country listed has a list of tentative sites to be considered for nomination. Sites such as the Megaliths at Carnac or the Guérande Salt Marshes have been marooned on this list for over 20 years.⁸

The French Proposal

France is the third most populous country in the world, when looking at UWHS. By traveling to a series of sites that share at least one criteria (Criteria ii), I will form an analysis and comparison of the qualities of the criteria mentioned as it pertains to each site. Two of France’s tentative sites will be included, as I will form a critique of the applicability of the criteria in reference to the series of architectural works. An additional critique of the cultural relevance

of each work will follow, in relation to each other and their global impact.

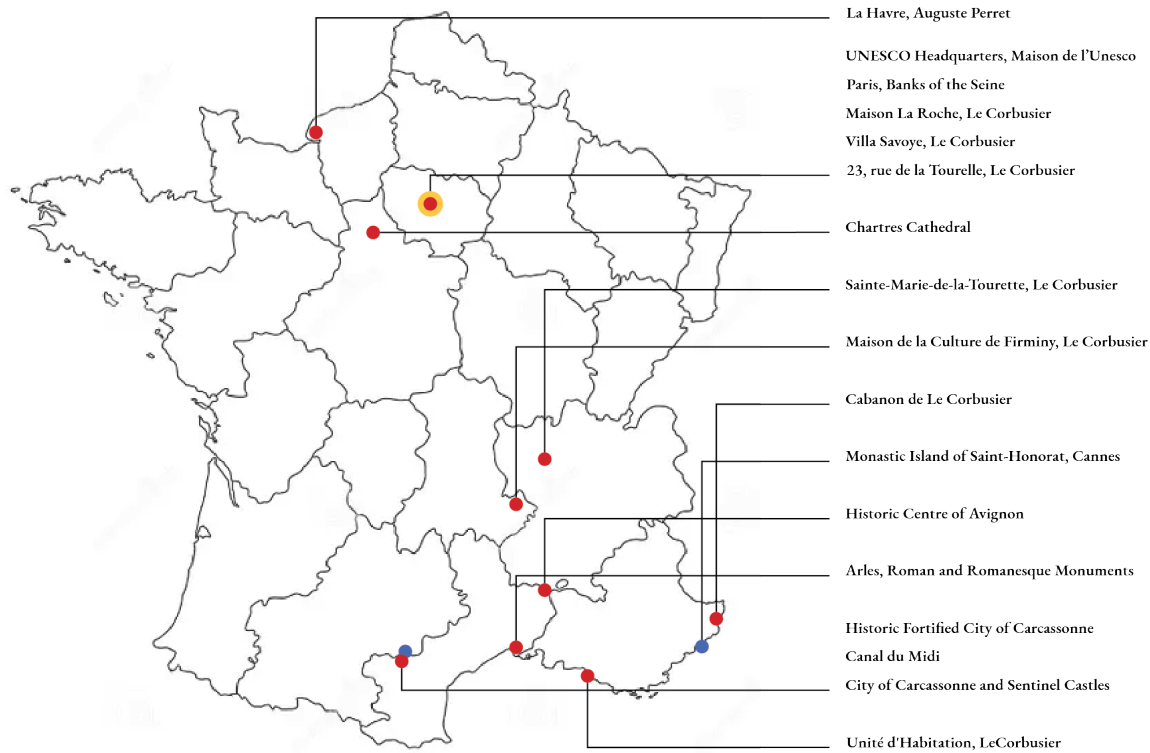
The chosen sites provide a diversity of forms, programs, time periods, and geographies that will help to deliver a more comprehensive understanding of relevance of these criteria. While diverse, each site will have a counterpart(s) that form a deeper cultural understanding of the qualities mentioned above. For example, while the La Tourette Monastery is one of the most recent works on the list it is countered in multiple ways. This will be compared to the other works by Le Corbusier, as well as the work of his predecessor Auguste Perret. In addition the monastery will be compared to a tentative site, the 10th century Saint-Honorat Monastery in Cannes. Through this comparison I will gain a deeper understanding of the cultural and architectural significance of each work, and its relationship as a UWHS.

This experience will be broken up into three geographic sections based in Paris, Lyon, and Marseille. While in Paris I will include a visit to UNESCO’s Headquarters. Where, as an independent researcher I will access the UNESCO Archives Library and tentatively meet with UNESCO representatives. Understanding the organization will further my knowledge of the criteria, selection process, and of the specific sites. This research could be developed further, leading to a more comprehensive analysis and critique of each of the UNESCO selection criteria and their relevance to the global heritage and our built environment. Through this opportunity I will form a graphic mapping and analysis of the qualities found in these places. Comprised of (on-site) sketches, artworks, maps, and essays describing each site’s relationship to the criteria, the place, and its context.

6 Shashkevich, Alex, and Lynn Meskell. “UNESCO’s World Heritage Program Has Lost Its Way.” Stanford University, November 19, 2018.

7 “The Architectural Work of Le Corbusier, an Outstanding Contribution to the Modern Movement.” UNESCO World Heritage Centre, n.d. <https://whc.unesco.org/en/list/1321>.

8 “France.” UNESCO World Heritage Convention, n.d. <https://whc.unesco.org/en/statesparties/fr>.



The Sites

La Havre
 Paris, Banks of the Seine
 Maison La Roche, Le Corbusier
 Villa Savoye, Le Corbusier
 23, rue de la Tourelle, Le Corbusier
 Chartres Cathedral
 Sainte-Marie-de-la-Tourette, Le Corbusier
 Maison de la Culture de Firminy, Le Corbusier
 Cabanon de Le Corbusier
 Monastic Island of Saint-Honorat
 Historic Centre of Avignon
 Arles, Roman and Romanesque Monuments
 Historic Fortified City of Carcassonne
 Canal du Midi
 Carcassonne and Sentinel Castles
 Unité d'Habitation, LeCorbusier

Additional Sites

Other Sites of Relevance:
 From the Great Saltworks of Salins-les-Bains to the Royal Saltworks of Arc-et-Senans
 Amiens Cathedral
 Palace and Park of Versailles
 The Great Spa Towns of Europe
 Nice, Winter Resort Town of the Riviera
 Palace and Park of Fontainebleau
 Routes of Santiago de Compostela in France
 Cathedral of Notre-Dame, Former Abbey of Saint-Rémi and Palace of Tau, Reims
 Historic Site of Lyon
 Nord-Pas de Calais Mining Basin

Tentative Sites of Relevance:
 Domaine de Fontainebleau: castle, gardens, park and forest
 Marseille harbor
 Sainte-Victoire mountain and Cézanian sites
 Hangar Y
 National Office of Aerospace Studies and Research

Other Sites of Intrest:
 The Maison Carrée of Nîmes
 Decorated Cave of Grotte Chauvet-Pont d'Arc, Ardèche
 Episcopal City of Albi
 Pont du Gard (Roman Aqueduct)
 Mont-Saint-Michel and its Bay

Travel Budget

International Transportation (*Round-trip from New York to Paris*)

800

Accommodations (*through AirBnB, 36-46 days, average 60 a night*)

2160 - 2760

Domestic Transportation (*public and regional transportation*)

650

Food (*36-46 days, average 20 a day*)

720 - 920

Miscellaneous Materials (*drawing materials, digital subscriptions, etc.*)

500

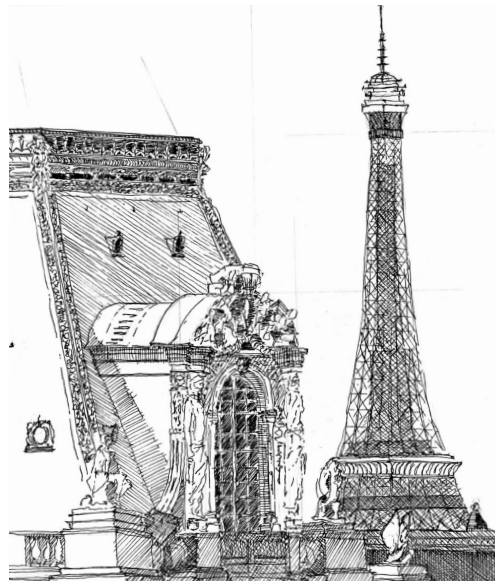
(if cost exceeds funding provided this will be a personal expense)

(intended departure date: August 18)

Travel Itinerary

Days Location

3-4	Paris	2	Nimes
3	Le Havre	3-5	Carcassonne
1	Chartres	1-3	Paris
3-4	Paris		
3-4	Lyon		
1	Firminy		
2	Eveux		
2-3	Nice		
2	Monaco		
3	Cannes		
3-4	Marseille		
2	Arles		
2-3	Avignon		



Sketch of Paris, France (from photograph), 2021.

Travel Experience

During my time at Kansas State University the APDesign program has privileged me with the opportunity to travel. The first opportunity occurring in my third-year brought me to *New York City, New York*. In my fourth-year I traveled to *Denmark*, spending a semester studying and traveling throughout *Europe (Denmark, Finland, Sweden, Germany, Czechia, Italy, and Greece)*. And finally in March of this year I will be traveling with my studio to *Stavanger, Bergen, and Oslo, Norway*.

My architectural education has taken me to many new places, continuing in my internship opportunities over the summers of 2021 (*San Diego, California*) and 2022 (*New York City, New York*).

Growing up I had been fortunate enough to vacation with my family. This has allowed me to travel around the United States, visiting *36 of the 50 states*. Extending my knowledge of North America I have also had the pleasure of visiting *Vancouver and Victoria, British Columbia, Canada*. And lastly, I have experienced those trans-oceanic flights that leave one dazed and confused, previously visiting *England, Spain, and Italy*.

Curriculum Vitae

Oz 43, 44, 45

Staff Member (2020 - 2023)

Dean's Student Advisory Council

Representative (2020 - 2023)

Research Assistant

Condia + Canepa (2022)

Denmark International Study Program

DIS/University of Copenhagen (2023)

KSU Achievement Award

(2019 - present)

Regnier Family 5th Year Fellowship

(2023)

Syler Scholarship

(2023)

Throughout my education at Kansas State I have maintained a GPA of 3.9 while participating in activities that push the boundaries of my previous experiences. Joining the staff of the *Oz Journal* expanded my interdisciplinary understanding of collaboration within the realm of architecture. I learned to work with students of different classes and disciplines, teachers, and professionals of various practices and mediums. Stemming from my involvement with the Oz Journal, I was presented with the opportunity to participate in the *Dean's Student Advisory Council*. Placed in an unfamiliar setting I was able to engage with students, faculty, and the dean in a setting of proactive communication and exchange.

In my experience as a *Research Assistant* to Robert Condia and Elisabetta Canepa through 2022, I was again pushed to develop new skills and relationships that were previously unfamiliar to me. The area of

research focused on a neuroscientific approach to studying atmosphere in architecture. I was involved with the development and conduction of an experiment where I served as a biotechnician measuring the physiological and psychological response to different lighting conditions in virtual reality.

Following this I studied abroad in *Copenhagen, Denmark*. This experience was one of the most influential cultural, social, and educational moments thus far. Here it becomes clearer that architecture is creating the potential for interdisciplinary relationships. And those relationships in turn are a generator of creativity.

Design Work

series of gauche paintings, fall 2021



Year 5, fall 2023
an archeology of healing



Year 4, fall 2022
MMOE



Artworks, spring 2023
works from time in europe

Condia + Ornelas Traveling Prize Proposal 2023

Atmospheres: a sacred archeology of healing

south courtyard elevation (top left)

view of courtyard (center)

ground floor plan (middle left)

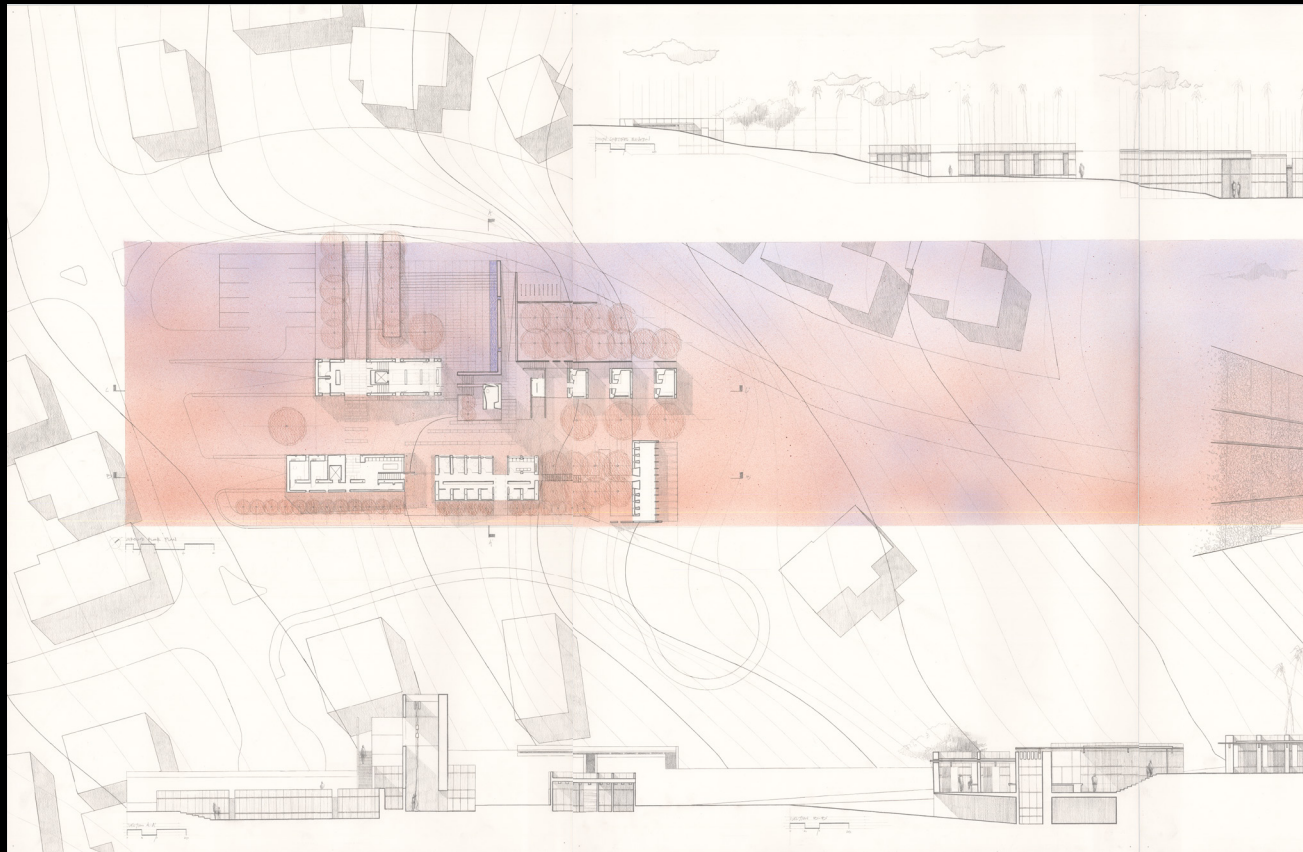
north courtyard elevation (top right)

section A-A' (bottom left)

north elevation (future) (middle right)

section B-B' (bottom center)

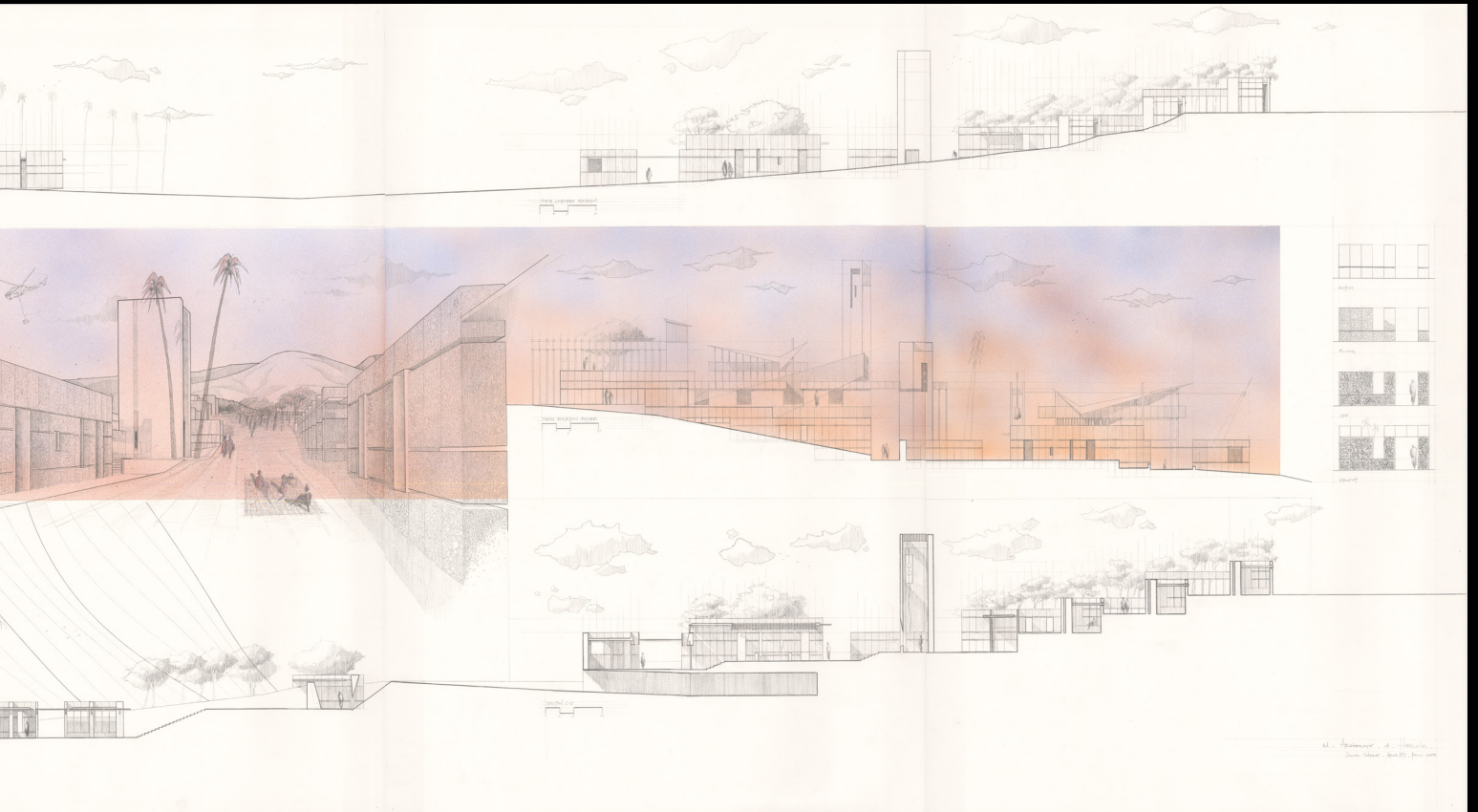
section C-C' (bottom right)



The memory of a space involuntarily affects the intrinsic embodied experience of an atmosphere. This correlates to a sense of immersion, resonance, and presence that can be heightened through the engagement with affordances of our multisensory environment.

a poem, the atmosphere of a living archeology:

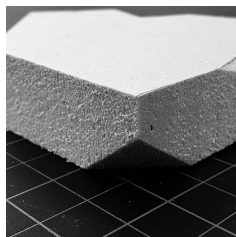
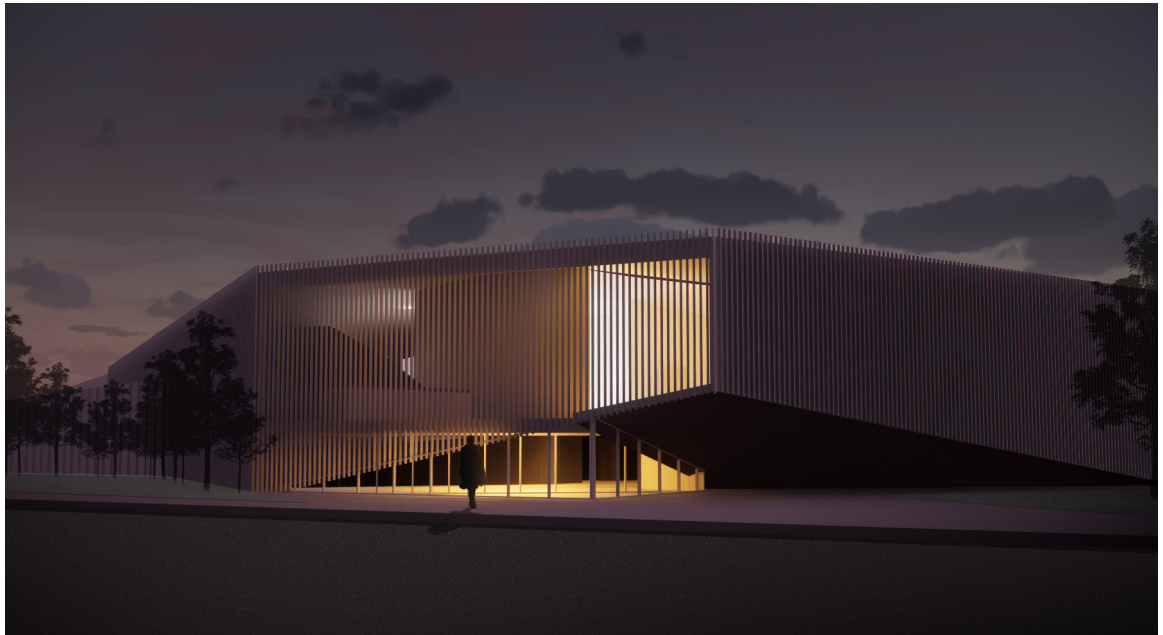
Here I am, sitting in the sun. A familiar solar warmth blankets the plaza that stirs around me. As the day slows, a breeze from the mountains beyond rustles the flowers of the blooming wiliwili trees. The pedestrian pace is now effortless and unburied. Six o'clock. The shadows of the nearby palms stretch to touch my toes. The sun continues its descent and first food stall quietly opens. A distant chatter is heard past the fountain's continuous chorus. A ball is kicked, a boy yells, short steps follow, and two cheer. The last rays, pink and orange dominate. Sitting on the warm lava stone, reminiscent of its molten past. The bells ring, another step towards healing. A gentle applause greets the air. Healing continues, motion continues, time continues. Another memory.



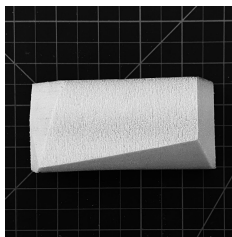
airbrush and graphite on watercolor paper (36" x 120"), fall 2023.

MMOE: manhattan museum of emotions

Creating a new experiential museum for the city of Manhattan, Kansas. This entry to the city highlights the movements of people, creating a scale that addresses the pedestrian and automobile. The positive and negative emotions are abstracted and distilled to express the power of the embodied human condition.



01



02



03

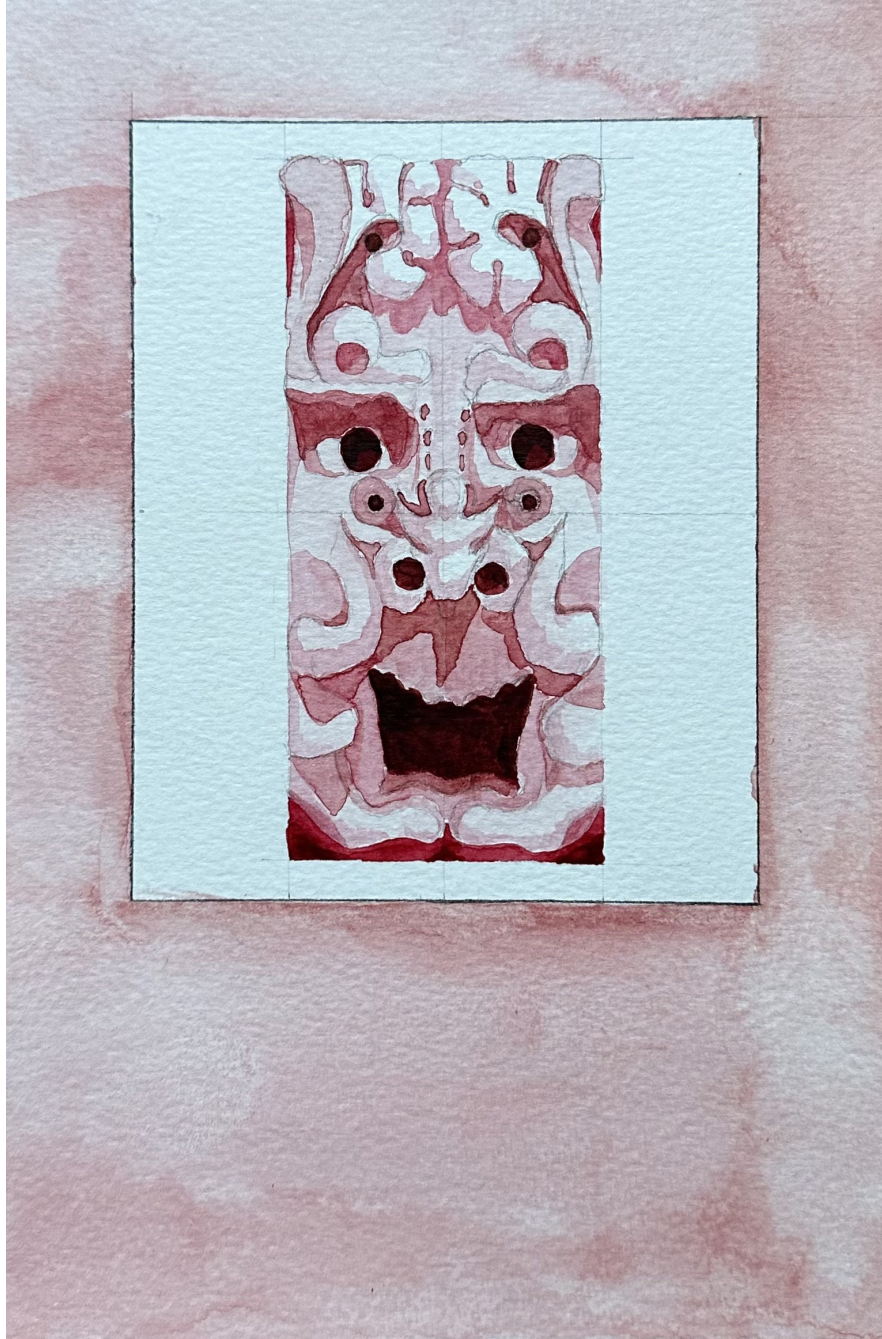


04

entrance form studies



exploration of positive and negative representations (monochromatic)



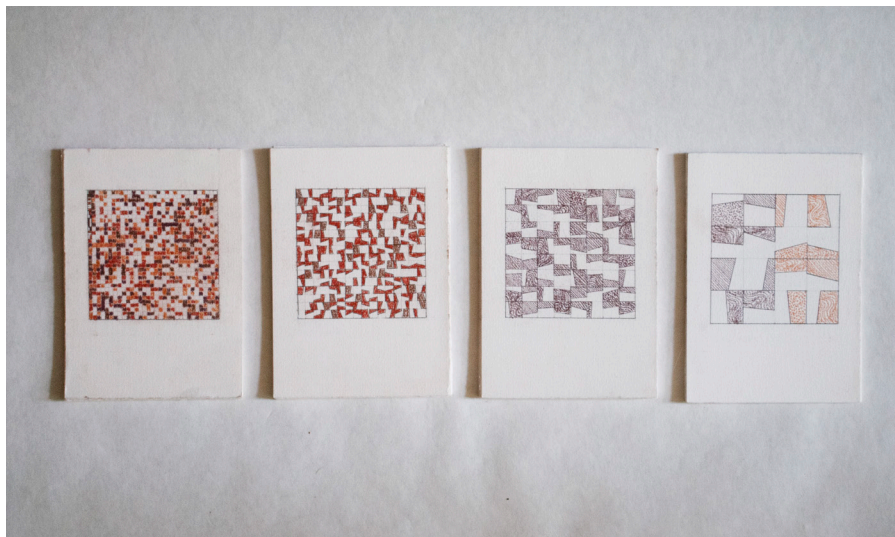
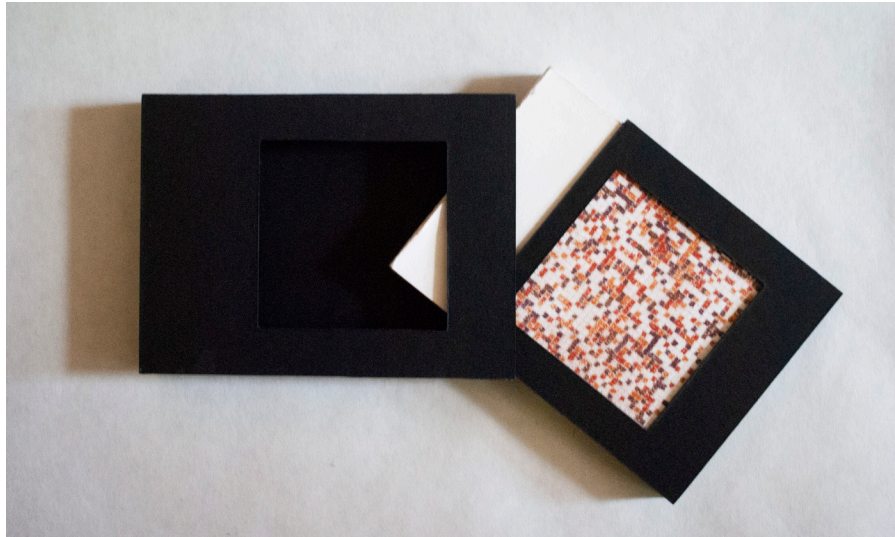
13

sketch of detail in vasamuseet, stockholm, sweden

watercolor and graphite on watercolor paper. Mar. 2023.

register of scalar mapping through europe

graphite and colored pencil on paper, inside of hand crafted box. Apr. 2023.



This register documents my experience and travel while studying in Copenhagen, Denmark. Throughout my travel I visited a myriad of cultural institutions and historic sites. In reflection of these experiences this documentation serves as a mapping of the explicit similarities and distinct differences throughout Europe.

Thank You