Some Remarks on Daily Life as a Concept, Context, and Content for New Quality Standard in Architectural Design and Urbanism

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Abstract

In this article, we point out the need to base the process of designing buildings and architectural and urban spaces on criteria that take into account the gender perspective. As a conceptual framework for developing such standards serves the methodology proposed by Bernard Tschumi,[1] referring to "theory" as a "practice" and the concept of care and corresponding values derived from feminist ethics of care. In his text "Event-Cities 3" (Tschumi, 2005), Tschumi claims that "theory is a practice of concepts." In the present text, this is particularly understood as a need and way to redefine/re-construct the content of the design theory, especially the concept of space, based on real practice and everyday life. The authors argue that "practice with concepts," when including daily life notions, could help redefine quality standards in architectural design and realise spaces more inclusive and just. As a case studies authors review a selection of projects that the authors have developed from 1998 to 2020. They are examples of how to implement the gender perspective and redefined theory into the design process.

Keywords

Daily life, theory, practice, quality standards, architecture, Bernard Tschumi

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[1] Bernard Tschumi is a well know architect, writer and educator whose work is internationally renowned. One of his main theoretical works is "The Manhattan transcripts" (Tschumi & Walker, 2020), while another, less known, is "Event-Cities" (Tschumi, 2005), where he develops the notions of Concept vs Context vs Content in Architecture. Further information on him: http://www.tschumi.com/bernard-tschumi/.

> The investigations [...] suggest that conflicts, confrontations and contaminations between concept, context and content are part of the definition of contemporary urban culture, and therefore of architecture. The theory is a practice, a practice of concepts. Practice is a theory, a theory of contexts.
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> (Tschumi, 2005, p. 15)

Introduction
Architecture as Medium, Concept of Space, Gender Perspective

According to Vienna's experience (Hunt, 2014), looking for gender equality in architecture and urbanism means putting people's daily lives at the centre of the particular project discussion (Damyanovic, Irscik, & Kail, 2013, p. 12). This goal requires to obtain *autonomy of being and acting in space* for all people, in particular, for women (Montaño, Benavente, Gherardi, Nations, & Caribbean, 2014, p. 11), even though it is a *dependent autonomy* because, as people, interaction among each other is needed during all life. Every person needs caring at some moment (Herrero, 2015, p. 5).

On the other hand, *architectural quality* is often defined in terms of formal, "objective," or "neutral," which means "abstract" features for buildings or spaces (Frampton, 1983, p. 132). Furthermore, this "abstract" value usually relates to the expectations concerning the market or prestige rates. It is the kind of connotation used as a basis to compare or measure architectural design quality criteria. This circumstance frequently excludes women architects' contributions (Laurino & Muxí Martínez, 2018, p. 132), whose values underlying design do not fit in these supposed general ones (Torre, 1977, p. 12).

In this scope, architects usually treat space as *an object to be designed*. Consequently, in the process of design, architects, in general, frequently ignore life-important variables, such as climate change mitigation, clean water consumption (Brundtland & World Commission on Environment and Development, 1987, p. 6), health problems or wellbeing of children and the elderly (Damyanovic et al., 2013, p. 19). Noting the consequences of such a definition of space, Roselee Golberg (Crippa & Vandeputte, 2011, p. 34) proposes to treat space as a *medium*[2] for peoples' everyday activities

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[2] *Medium* is understood here as the physical space in which a specific phenomenon takes place, e.g.: "the speed of light depends on the refractive index of the medium" (see: https://dle.rae.es/medio, acessed on 30.10.2021). Instead of thinking in space as limited by walls, some authors and practitioners think in terms of space as the *medium* where they perform activities. This idea is clearly stated by Roselee Goldberg and

Bernard Tschumi, a practitioner and architectural theorist, emphasises that "there is no space without content" (Tschumi, 2005, p. 11). What it means is that it might be a mistake to design spaces or places without thinking about the programme or users' requirements list.[3]

Following the ideas described above, the authors argue to design gender-inclusive spaces or places after considering a requirements list that embraces everyday life situations, activities, and specific expectations. Knowing that a particular everyday requirements list ought to be the first step in thinking about gender-inclusive spaces or even gender-inclusive places.

In the further part of the article, to more fully show the meaning of the gender approach to design, let us briefly outline the current situation of architects in the world of practice. Next, it will describe examples from the authors' practice that illustrate activities to incorporate values from feminist ethics of caring into the design process. In the next part, it will be briefly described the cooperation with the Valencian authorities to implement the gender perspective in the design process. The last part contains conclusions from the analyses carried out in this article and the determinants of new criteria for designing gender-inclusive and fair spaces.

Women and Their Perspective in Architectural Design

In 2011, the exhibition entitled *On the Stage. Women and men in landscape architecture and planning in Lower Saxony and around the world*[4] was presented at the Chamber of Architects in Hannover (Germany). It showed the works of seven architects from Lower Saxony (Germany)[5] and seven

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Tschumi as indicated in *Space as Praxis*: "The architects and artists in the exhibition shared the ambition to move beyond *a practice of defining space that merely delineated its limits*" (Crippa & Vandeputte, 2011, p. 35).

[3] A *programme* for architects means the list of uses or activities that are expected to be developed inside or outside some particular building or open-air space, according to its main expected function/functions. In general, some part of these uses are clearly defined but some others not, and a kind of ambiguity in regards to space uses always emerges in discussions, e.g.: one expects to find spaces for reading or spaces for bookshelves in a library; some other kind of spaces for random meetings might be expected but not necessarily. Defining all of this, for a specific building or public space, in a particular location and in particular circumstances, normally ends up in a list of user's requirements or a programme.

[4] Further information: https://www.gender-archland.uni-hannover.de/1061.html.

[5] German women architects who took part in this exhibiotn were: Katja Ahad (AHAD Architekten); Barbara Maria Kirsch (kirsch architekten); Karin Kellner (KSW Architekten und Stadtplaner); Brigitte Nieße (plan zwei, Stadtplanung und Architek-

architects from different parts of the world.[6] The exhibition aimed to look at (women's) professional work from another point of view, reviewing not only that aspect of their lives but also their expectations and interests (Zibell, Damyanovic, & Álvarez, 2016, p. 9).

A group of students and teachers[7] reflected on the motives and criteria for selecting concrete works created by women architects for the exhibition. Was there anything in particular inherent in the works that set them apart? At one point, the issue of *time management* and the subjective feeling on the *importance of time* arose as a differentiating factor between women's work and men's work. To convey this idea of time, students and teachers decided to show each architect's professional work in a single panel,[8] incorporating into it the problem of personal interests and expectations. This set of individual panels was completed with a collective timeline where individual professional achievements were interspersed with personal milestones of each woman architect since the main idea to have been shown was *time as a limited "resource"* and sometimes, a scarce resource. Therefore, this exhibition illustrated that *lifespan* includes more than time dedicated to professional issues and that the whole time set has to be reviewed together, individually and collectively.

This exhibition was followed by three more. Each new show included the previous ones, but the number of presented women's works was systematically increased. In 2012, it was held at Valencia School of Architecture (Spain), featuring seven more architects – from Spain, Brazil, Argentina, and Poland.[9] At the time when the exhibition was on display

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tur); Johanna Spalink-Sievers (SPALINK-SIEVERS Landschaftsarchitekten); Karen Bukies (Stadtlandschaft); Sabine Rebe (wohnplan, architektur und berating).

[6] Eva M. Alvarez (gómez+alvarez arquitectes, Valencia, Spain); Lidewij Tummers (Tussen Ruimte, Rotterdam, Netherlands); Alison Brooks (Alison Brooks Architects, London, UK); Martina Voser and Maria Vine (vi.vo, Zurich, Switzerland); Jannina Cabal (Jannina Cabal Arquitectos, Guayaquil, Ecuador); Niloufar M. Aliha (Part Ham-Goruh Andish, Tehran, Iran); Sheila Sri Prakash (Shilpa Rchitects+Planner+Designers, Cheani, India).

[7] Eva Alvarez from UPV Universitat Politècnica de València and Barbara Zibell and Katja Stock from LUH Leibnitz Universität Hannover.

[8] Each panel was composed by three independent pieces of recycled timber that showed the information of each woman architect.

[9] Inés Moisset (CONICET, Buenos Aires, Argentina), Lizete Rubano (FAU Mackenzie, Sao Paulo, Brazil), Agata Dzianach (Pracownia ARD, Gdańsk, Poland) and Marilda Azulay (UPV, Valencia), Inés Novella (Cátedra UNESCO de género, UPM, Madrid), Cristina Alonso (Ajuntament de Meliana, Valencia) and Lola Domènech (Lola Domènech Architect, Barcelona) from Spain.

in Valencia, a seminar was held to reflect on time and daily life.[10] In 2014, during Vienna's third and fourth editions, an additional fourteen female profiles[11] from Austria were presented at the Universität für Bodenkultur Wien (BOKU)[12] and Technische Universität Wien (TU).[13]

Another example, examined by the authors of the article, regarding the women' perspective in architecture was established in 2014 by architect and researcher Inés Moisset[14] who organised a network of architects from different countries,[15] conducting and publishing research on a collaborative blog called *Un día | Una arquitecta* [One day | One female architect][16] (Moisset & Kesman, 2015). This project aimed to publish a profile of a female architect every day to make evident that women architects had been designing architectural and urban spaces since long ago, but their work has been overlooked (Muxí, 2021, p. 17). It was also important to stress that their interests had usually been ahead of their time (or, to use more adequate French phrase – *avant la lettre*) as it may be observed through, for instance, innovations in housing or memorial designs (Torre, 1977, p. 12).

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[10] On May 17–18, 2012 at ETS Arquitectura in UPV. It included lectures and debates by Doris Damyanovic (BOKU Universität für Bodenkultur Wien), Barbara Zibell (LUH Leibniz Universiẗ Hannover), Inés Novella (Cátedra UNESCO de género, UPM, Madrid), and a group of women architects from Valencia.

[11] Not only architects but also other different women profiles as politicians and administration public servants who were involved in city construction in Austria. Ulrike Böcker (politician, Green party, Linz), Christine Itzlinger (public servant, Salzburg), Martina Jauschneg (landscape architect, Vienna), Eva Kail (Vienna City Hall public administration, Vienna), Jutta Kleedorfer (public administration, Vienna), Bente Knoll (b-nk office, TU Wien, Vienna), Theresia Oedl-Wieser (researcher at BOKU, Vienna), Hanna Posch (landscape architect at PlanSinn office, Vienna), Gerda Schneider (landscape architect and professor at BOKU, Vienna), Susanne Staller (landscape architect at tilia büro, Vienna), Heide Studer (landscape architect at tilia büro, Vienna), Sibylla Zech (professor at Tu Wien, Vienna), Helga Lassy (lassy architecture+spatial planning, Linz/Vienna), Margarete Schütte-Lihotzky (from Vienna, first woman architect in Austria; she died in 2000).

[12] BOKU University of Naturla Resources and Life Sciences, Vienna. Further information: https://boku.ac.at/.

[13] TU Wien Technical University of Vienna. Further information: https://www.tu-wien.at/.

[14] Inés Moisset is an Argentinian Architect and researcher at CONICET (Consejo Nacional de Investigaciones Científicas y Técnicas, Argentina). She is the coordinator of international collective Un día|Una arquitecta among many other activities. Further information: https://en.wikipedia.org/wiki/In%C3%A9s_Moisset.

[15] Coordinator: Inés Moisset (CONICET, Buenos Aires, Argentina). More information in https://undiaunaarquitecta.wordpress.com/quienes-somos/.

[16] *Un día | Una arquitecta* blog: https://undiaunaarquitecta.wordpress.com/.

In the first season, from March 2015 to March 2016, the blog published 366 profiles (2016 being a leap year) and over a thousand profiles in the following years. It goes without saying that each women architect had a particular contribution. To cite only two of the most renowned women architects, Zaha Hadid, Iranian-British architect (Alvarez Isidro & Gómez Alfonso, 2015); and Denise Scott Brown, Rhodesian-American architect (Alvarez Isidro & Gomez Alfonso, 2015; Alvarez Isidro & Gómez Alfonso, 2020).

The blog raises the issues of visibility and recognition of the achievements of women architects (Laurino & Muxí Martínez, 2018, p. 141). Many of these women architects have developed innovative solutions ahead of their time, such as a sustainable urban design for Canberra by Marion Mahony Griffin[17] and her partner Walter Griffin. After winning the competition in 1911, they created together the plans for Australia's new capital. Having been both "cataloguing horticulturists and botanicals and they each eventually specialised in native flora and fauna of Australia" (Torre, 1977, p. 79), their proposal envisioned that each person could live closer to nature

Figure 1

The start page of the website Women in Architecture (1975). This blog shows part of Women in Architecture research led by gomez+alvarez since 2010. © Image by gomez+alvarez arquitectes

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[17] The authorship of Marion Mahony Griffin together with her husband and partner has been recently acknowledged (Muxí, 2021, p. 161). Marion Mahony was the second woman who graduated as architect from MIT in 1894. Further information: https://undiaunaarquitecta.wordpress.com/2015/03/25/marion-mahony-1871-1961/.

as they designed "the romantic, self-contained community of Castlecrag on the banks of Sydney Harbor. Both Griffins shared the ideal of civilisation in which everyone lived at home with nature and each other" (Torre, 1977, p. 79). On the other hand, Helena Syrkusowa, a Polish architect who was a deputy president of international CIAM congresses[18] from 1945 to 1954 and a designer, together with her partner and husband Szymon Syrkus, designed several social housing units in Warsaw. One of them was the Rakowiec housing complex built in 1931–1935 with communal laundry and kindergarten (Milvaques, Alvarez, & Gómez, 2019, p. 58) following Modern Movement ideals and gender perspective.

Massanassa Case Study: Health and Hospitality as Implemented Factors of Care Perspective

Since 1998, the Massanassa[19] City Hall has been dealing with the adaptation of the former public school building dating from 1931 to the needs of the New Town Hall. The school, especially its courtyard, evoked fond memories of childhood for many residents of the town. A group of impressive, almost 70-year-old pines grew there. The office's commissioners intended to have the trees felled (!). The designers (the text's authors) advocated strongly against this decision. The designers considered making these pines the centrepiece of the new square. This proposal sparked a heated debate. Finally, the pines remain intact, and the town's inhabitants could enjoy their shade and benefits for health. The old pine trees also retained the image of the schoolyard.

The square was opened to the public in 2000, and the refurbished building was inaugurated in 2003 as New Town Hall, entirely harmonised with the surrounding public space. Additionally, in 2009, the Massanassa administration commissioned the renovation and conversion of a small old farmhouse in the municipality's limits, very near the cropping lands, to host a Lifelong Learning School. The building required a necessary renovation to adapt it to new uses, and it needed to improve its sanitary conditions. The Lifelong Learning School served diverse users: young people outside the regular curriculum, elderly people learning new technologies, immigrants learning Spanish etc.

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[18] CIAM (Congrès internationaux d'architecture modern) was an organisation founded in 1928 and dissolved in 1959. Its objectives were spreading Modern Movement principles and it is considered the motor of architectural changes during this time.

[19] Massanassa is a small town of 9,667 inhabitants, located south of Valencia (7 minutes by train). Its economic richness comes mainly from the traditional rice crops near L'Albufera lake and from third sector services.

The small farm was utterly refurbished and organised around a small court. The main elements were the entrance and the small court. Intermediate spaces became essential for this small building to allow people to mix and improve communication between them.[20]

In 2009, in order to avoid an economic crash, the Spanish government funded public building construction throughout Spain. Within this socioeconomic framework, Massanassa political administration decided to build a new (small) auditorium in the town. The designers (the text's authors) thought it had to be a building with good conditions for regular concerts or theatre plays. Still, it had also to be suitable enough for any other kind of collective performance like schoolchildren's final year plays etc.[21] The task here was to open the building for even more diverse public and activities, not only the envisioned ones. In addition, easy and generalised access for people with disabilities was also addressed in this project; therefore, it granted different options of access (even to stage by a lateral corridor or aisle), stay, and use, which met the project's primary objective.[22]

The above-described contexts are the basis for making *hospitality* a constitutive element of architecture and an element of theory since this situation encourages theorising about how architecture and urban spaces welcome and open up to different and diverse people, times, nature, and cultures. The programmes introduced into the buildings and places described above were subordinated to the need to preserve both already existing and establishing the new "power of place" (Hayden, 1995, p. 9) as emotions and memories bring people closer to their space, attracting more attention for the places, users, and resources for their maintenance. The best way to such "theorising on the context" in Massanassa was to participate and collaborate with the people involved, having been close to daily life problems. "Small doses" of it, as proposed in the Oregon experiment[23] (Alexander, 1978, p. 12), made it possible to undo bad decisions and helped to conceptualise contexts, as well as making them practical for various purposes and values.

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[20] Further information: https://vitruvius.com.br/revistas/read/projetos/13.156/4996.

[21] The *pattern of activities* is a notion introduced by Denise Scott Brown in *Learning from Las Vegas* research (Venturi, Brown, & Izenour, 1972, p. 15) and in *Architecture as signs and systems: For a Mannerist time* (Venturi & Brown, 2004, p. 120).

[22] More information on the small auditorium: https://www.metalocus.es/en/news/massanassa-auditorium-g%C3%B3mez%C3%A1lvarez-arquitectes.

[23] The Oregon experiment was a theoretical proposal made by Christopher Alexander in order to explain the way a participatory process could be enabled using patterns and promoting an organic development. This development was expected to be more accurate and adequate to a given situation (Alexander, 1978, p. 10).

Figure 2

Massanassa Town Hall square built in 2003 by the text's authors. This project revitalises an old school courtyard and its pine trees as a public square in this small town © Photo by Carlos Gómez

Figure 3

Massanassa Auditorium completed in 2015 by the text's authors. This project operated looking for possibly most diverse spectrum of uses, from school plays to professional concerts. © Photography by Carlos Gómez

Care Perspective in Castello Case Study

Tschumi's idea that "there is no space without content" (Tschumi, 2005, p. 11) means for this text's authors that there may be no space without understanding the actions that occur within the area or the purpose of a building. That means that the space needs to be thought of not as *an object* but *as a medium* for those actions and purposes. Therefore, *caring for* specific content (in the sense of activities or goals in mediating them within the space) enables the development of methods for making the concept of *care* (based on feministic ethics of care)[24] (Gilligan et al., 1988; Larrabee, 1993; Levin, 2000; Noddings, 1984; Sevenhuijsen & Savage, 2003) materialised in the project. This text's authors argue that introducing *the care perspective* into design means to treat *space (and time) as a continuum*[25] and carefully study spatial transitions from entirely private areas to purely public ones. It is needed to go through all kinds of intermediate spaces such as shared spaces inside the building (public stairs, public corridors, and its connection with the public areas as it might be spaces between the building and the sidewalks). It is also essential to include the urban spaces of proximity, considering the uses and the city around us and, of course, the ecosystem in which we live. Interrelation is the main goal here.

The authors supervised the incorporation of a *care perspective* into Castelló's urban planning from 2016 to 2017 (Alvarez Isidro & Gómez Alfonso, 2017, p. 29); this perspective considers caring activities from a complex point of view (Durán, 2018, p. 186). During this time-lapse, cooperation has been developed between all stakeholders (planners, politicians, and supervisors) to introduce specific content-oriented towards a more inclusive and egalitarian city like the Vienna model. By approaching work and research through participation and collaboration, supervisors (the text's authors) supported planners to take into consideration activities of care, the proximity of the space, green infrastructure, and they made sure that the

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[24] The ethics of care focuses on the quality of interpersonal relationships and people's mutual care for each other, based on the different levels of dependence of people on each other. This concern for relationships with others should be the source of moral duty: I treat the motivations of a person and actions as the supreme value, putting the practice of caring, in all its manifestations and areas of activity before the theory and acting to disseminate it. The ethics of care also considers and promotes values such as empathy, trust, autonomy and responsibility.

[25] Again, this text proposes the notion of *medium* (like air or water filling a glass) and its continuity against the natural discontinuity of architecture. Talking about the space as a *continuum* in architecture implies imagining and designing spaces of transition between generic spaces, with no specific use.

issues concerning autonomy and safety were treated as the main factors to be taken into consideration. This process ended in drawing up a new Structural General Plan[26] based on treating the problems of inclusion and equality among the inhabitants as the two fundamental principles for decision-making or project execution. The most important achievement was the involvement of the administration, in particular the area of urbanism, in the whole process.

Administrators and city planners frequently remain distant, and in this situation, it is not easy to understand a context that is not experimented with or shared by those who research it. To change such cases, participation and collaboration among designers, politicians and final users are essential tools. Multilateral and often multistage, participatory processes are necessary, as during these activities, critical but often ignored, data can be recovered (D'Ignazio & Klein, 2020, p. 97). Breaking out of traditionally separated roles and opening new spaces for collaboration and collective thinking improves the design process. Collaborative thinking has proven to be very effective in expanding design possibilities to incorporate varieties of views when defining quality standards in architecture and town planning. The authors' experience proves that allowing people to talk and walk places together is an excellent way to open spaces for knowledge-sharing. In addition, collaboration among sections within large entities, such as the town hall, universities, and public administration, seems needed.

Valencia Case Study: Implementing Gender Perspective in the Recommendation for Design

In 2020, the Valencian government commissioned a guide for integrating *care and gender perspective*[27] into urban action and planning in the Valencian community (Alvarez Isidro & Gómez Alfonso, 2021). Along with the overview of others' theories, practices, concepts, contexts, contents, and own experience and thought, this guide encompasses a list of non-mandatory recommendations to help achieve the said goal. Among others, they are:

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[26] Valencian Land Law (LOTUP in Spanish) defines a Structural General Plan as a planning instrument to order the whole municipality. This instrument defines main uses, mobility structure, green infrastructure and where I tis possible building or not. Further information in Spanish: LOTUP (Ley 5/2014, de 25 de julio, de Ordenación del Territorio, Urbanismo y Paisaje, de la Comunitat Valenciana, 2014).

[27] Gender mainstreaming into planning has been studied in Europe since long ago. For more information, see the latest book by Gender, Diversity and Urban Sustainability work group (Zibell, Damyanovic, & Sturm, 2019). Further information: https://boku.ac.at/rali/ilap/netzwerke-und-arbeitskreise/gdus-network.

- Organising decision sequence as a global process to be delivered over time.
- Promoting equitable gender parity in designers' work teams.
- Proposing compact urban nucleus organised as a poly-nuclear structure or nucleus network.
- Observing the needed interconnection among different infrastructures.
- Providing spaces of adequate scale from home to services or work.
- Providing green infrastructure near home and connecting it as a global infrastructure.
- Providing an efficient mobility infrastructure for pedestrians and bikers.
- Considering domestic labour needs as a design condition.
- Promoting legible texts and using feminine names when possible.

The guide's authors explain the purposefulness and usefulness of equal access to space in every framework to make it graspable. In this context, the main problem was to make this knowledge accessible to administration staff or small planning teams in their day-to-day activities. Intending to accomplish this objective, the guide contains a series of tables and checklists (Alvarez Isidro & Gómez Alfonso, 2021, p. 16) that systematise the recommended steps to be performed or the suggested items to be reviewed or conceived, to provide a common framework between different people or institutions working on the same topic.
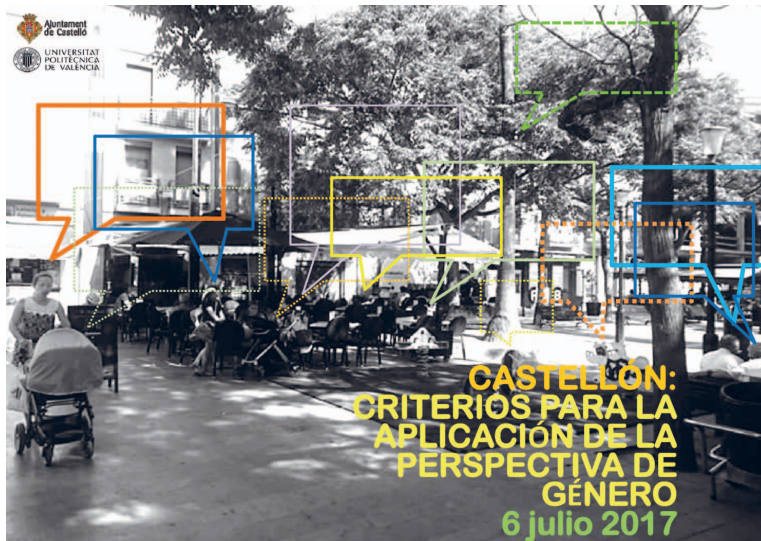

Figure 4

Poster advertising Castelló formative sessions addressed to administrative and technical personnel and elected politicians at Castelló City Hall © Image and design by gomez+alvarez arquitectes

Conclusions
Gender Perspective in Theory and New Quality Standard –
Some Remarks

Designers, architects, or urban planners must organise decision processes for a long time as a fundamental part of their work. The designer makes various choices during the design process while looking for the best possible solution for a given problem in specific circumstances. This solution is neither universal nor neutral as it depends on possible yet differing solutions.

According to George L. S. Shackle,[28] when a designer makes choices, a compromise must be made.[29] This compromise obliges the designer to participate in all imaginable activities to make possible the expected result for the previous selection. However, these actions would change the original (and future) state or situation for which the choices were made, rendering previous options useless. Shackle claims, alternatives in the design process are, in fact, only possible in the domain of imagination (Shackle, 1977, p. 232).

Therefore, designers must always imagine themselves in the future.[30] If designers adopt this approach, an essential thing during the decision-making stage is to imagine a specific group of people and imagine a particular future for which they design. It does not seem easy to imagine what one does not know or experience, so participatory processes are needed. On the other hand, not considering as many people as possible during the design stage and not imagining their shared future may lead to injustice and exclusion. In this context, ignoring the ideas of women architects (Laurino & Muxí Martínez, 2018, p. 109) in a shared future is neglect because it is a way to reduce the field of expectative and imagination precisely the place where choices occur.

This situation produces a theory "as a practice of concepts" in which many women's concepts are missing. Furthermore, these concepts are especially relevant to women and women architects as they might be concepts of care, activity patterns, diversity, inclusiveness, and empathy or climate

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[28] As cited in Tomas Maldonado (1990, p. 187). Shackle was a British economist working in UK after the Second World War and he challenged Keynes' economic theory (Earl, 2018, p. 19).

[29] Reflections taken from "Imagination, Formalism and Choice" lecture delivered in Torrente, Valencia in 1976 and published in Spanish one year later (Shackle, 1977).

[30] "The choice that the action engenders cannot be induced on the basis of the informed results of that action, but only by imagining its possible results" (Shackle, 1977, p. 233). Text published in Spanish, translation into English by the authors.

change mitigation (Chinchilla, 2020, p. 19). Another question for future research is why, generally, these topics are not so relevant to male architects.

The primary demand of female architects is that of professional (not only personal) respect for different interests and ways of understanding the profession with its context, content, and values, especially those derived from everyday life (Alvarez Isidro & Gómez Alfonso, 2018, p. 215; Perry Berkeley, 1972, p. 46). One of the most important in everyday life is *time* or *time management* for different activity patterns. It is crucial to consider the impact of time management of a particular person for fulfilling obligations resulting from their tripartite relationship "home situation – job – the situation of care services." This applies to all people, but it limits the autonomy of those caring for children, the elderly, or the disabled in the first place (Hayden, 1980, p. 176). Even more, the need of considering the continuity of time is like the continuity of space.

Architects' work is displayed in a territory, in a site or space, building a *place*.[31] A place that can resonate with people's diverse histories, making past *time* present and broader than it is usually stated. Dolores Hayden calls it *Power of Place* (Hayden, 1995, p. 10). Listening to and watching users' reality can open a place with diverse histories and diverse expectative to allow complexity, diversity, inclusion, and continuity.

There is a significant gap between scientific research and the needs and work of administration. Closing this gap or breach is possible by making both stakeholders and academics focus on the problems of everyday life needs since they are experientially attainable for everyone and, as seen, relevant for decision processes. Developing new exchange alternatives would be helpful altogether: planners could get more practical resources, and academics could experiment with collective experience and thinking. This situation could help redefine quality standards that addressed designing a more inclusive and equal architecture and urban planning.

Everyday life should become the central part of the architectural content, concept, and context to create a more inclusive design theory and result in new (kaleidoscopic) approaches (Shackle, 1977, p. 240). The authors of this text argue that it is necessary to redefine quality standards in architecture and urban planning, linking these new standards closely to the architectural

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[31] In Spanish, the word *lugar* means 'place' but it is generally understood as a place with a particular meaning for someone or some group. It is not only a 'site' or a 'space': a place has some kind of meaning for someone. It is the contrary of "non-place" notion coined by Marc Augé (Augé, 2009, p. 34). Some architects do work with sites and spaces but aiming to produce a kind of place by recognising what is there before they arrive or whom they are addressing. And that idea is what Dolores Hayden mentions when she promotes acknowledging all previous histories in one place, so also women and other ethnicities histories (Hayden, 1995, p. 15).

programme or content in a broader and diverse sense than the one it has been regularly taught or assumed until now.

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