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Architecture, Emotion, and Conflict Resolution: The Power of Space in Developing or Obstructing Human Identity

Peren Sabuncu

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Architecture, Emotion, and Conflict Resolution: The Power of Space in Developing or Obstructing Human Identity

by

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A Dissertation Presented to the
College of Arts, Humanities, and Social Sciences of Nova Southeastern University
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This dissertation was submitted by Peren Sabuncu, under the direction of the chair of the dissertation committee listed below. It was submitted to the College of Arts, Humanities, and Social Sciences and approved in partial fulfillment for the degree of Doctor of Philosophy in Conflict Analysis and Resolution at Nova Southeastern University.

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Dedication

In dedication to my parents for their vision, support, and love.

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Abstract

A grounded meta-analysis study was conducted to explore underlying hidden agendas in the design and proposed use of architectural spaces. The introduction of architecture as a discipline into the field of conflict resolution adds a new definition of conflict. It comprises the concepts of architecture in emotion, emotion in conflict, and follows through to show that architecture is tied to conflict, not only through the classical assumption of built environments, but more through the underlying emotions felt by individuals experiencing the spaces. How does architecture influence conflict? How do spaces affect emotions? How do these emotions trigger conflict? Data was analyzed through in-depth content analysis and the design and distribution of a survey and analyzed to uncover the following themes: 1) the implications of space reflect the parameters of society on individuals, communities, and nations; 2) space embodies conscious and subconscious human needs and rights; 3) space is an entity of power; and 4) the neurological and cognitive factors of the relationship between nature and the built environment affect all who are involved in both the creation and the use of spaces. This grounded meta-analysis introduces the Spatial and Intra-Intelligence Theory to address the connection of space to human identity throughout various types of conflict. This study was undertaken for multiple reasons, but one of the biggest factors for moving forward with a perspective of conflict through a spatial lens, was the potential for setting a precedence for further research merging unlikely fields with the field of conflict resolution.

Chapter 1: Introduction

The Researcher

"Your intellect may be confused, but your emotions will never lie to you" (Roger Ebert, 1978). "Architecture is an expression of values" (Norman Foster, 2014). "Writing is the geometry of the soul" (Plato, 370 B.C.). "Don't become a mere recorder of facts but try to penetrate the mystery of their origin" (Ivan Pavlov, 1919).

I am an amalgamation of everything that I have learned and experienced, but now, I want to translate that into a journey for others. The research has become a part of me, and I have given it my voice. The most integral part of what you will discover through this work is the transparency as the content finds a new life. I experienced conflict throughout my whole life, but dissecting, the emotions that arose, has been where true transformation lies. I was born in Turkey, a country that still struggles in choosing allegiance between two continents, and therefore, two identities. I lived in Kuwait and was there through the Gulf War, when natural resources caused an attempt to thwart regional power. I lived in the United Arab Emirates, where power and identity meant turning natural resources into currency, and then turning national and geographical identity into the real natural resource. I lived in New Zealand, where English was the umbrella in which dialects chose true meanings, but Maori was the language of souls that spoke through the rivers, mountains, and pastures throughout the North and South Islands.

For the last seventeen years I have lived in Miami, and it all started with acceptance to the School of Architecture at the University of Miami. Little did I know that being away from family and in a new country with authority figures who looked at

me as a number, was only the beginning of a conflict that turned me inwards to understand myself, so I could understand others. Architecture gave me creativity and a tough skin. It also gave me a new way to think and speak and taught me how to listen to silence and build on a blank canvas. It allowed me to re-invent solutions for problems and understand the age-old relational struggle between a human being and his or her own habitat and space. Then came conflict resolution and those beautiful glass ceiling, walls, and floor I constructed shattered. It has transformed me beyond any quantifiable amount. I am still learning as a result of the massive door it has opened in my mind. The first gap in literature that I addressed was the one in myself. Then, I played around with the interchanging lenses of the architect and the conflict resolution practitioner. Emotion is the language that we do not like to speak in, but that is the only one that bridges most unrelated things; things that struggle at synchronicity. So, here is the beginning to architecture, emotion, conflict, and a brand-new North on your compass.

After entering the field of Conflict Resolution, I realized that studying and analyzing conflicts caused stress and anxiety in my personal life. Having learned from previous life experiences, I knew that visiting the beach would have calming effects. It caused me to question why we are so engrossed in studying these conflicts through theories instead of tapping into human needs and emotions first. Discovering human reactions to the presence of the ocean highlights the fact that there is a direct correlation between the two, and that this relationship is important in furthering theories of conflict resolution.

Studying nature and built environments (the connection between what exists in nature versus what has been built by man), as they pertain to people and their needs, has

been instilled in me from my years of education and experience in the field of

architecture. There is an innate curiosity in me in understanding how people are affected

by their surroundings. In fact, this is the area that I would like to keep researching to

illustrate methods of conflict transformation that can be attempted at the most basic

intrapersonal level. Literature pertaining to the relationship between well-being, nature,

and conflict is almost impossible to find. Instead, I have had to look for studies in areas

of neuroscience and environmental psychology.

  After studying different possible methods of approach to the research, I found that

phenomenological study, as well as, the case study design would be the two most

appropriate methods for this area of research. I wanted to observe the "lived experiences

of the phenomenon" (Saldaña, 2016) of the ocean's effects on human behavior, and then,

conduct my research through the "bounded system of discovering the how and why"

(Saldaña, 2016) of the human-ocean relationship.   My research appears to have an

underlying post-positivism framework, taking on a scientific approach to the research

(Saldaña, 2016), but only due to literature found specifically in environmental

psychology and neuroscience. Social aspects of my findings, in relation to conflict

resolution, are not extensively present.

  I chose to conduct my observation at Sunny Isles Beach, Florida on Tuesday,

October 25th at 3:45pm. My boundaries were of time and space. I could only observe,

for a maximum of, an hour, and chose a location that was close to where I live. The

location was one that I was familiar with, so that I could focus on the observation and not

fear for safety. Even though, it would be interesting to discover whether my findings

would change if it had been nighttime, I was also bound by the time of day. I needed natural light to observe the natural environment I had chosen as my setting.

In coding the observation, I mostly chose to use descriptive codes, I found that it would be easier to reach the underlying themes. According to Johnny Saldaña (2016), descriptive coding is used in summarizing a word or short phrase into a basic topic. My observation was not an obvious setting for conflict analysis; therefore, highlighting the topics I was observing was more important in providing a preliminary foundation for further research on the effects of the ocean on human behavior and subsequent conflicts that may be affected by the interplay of the two. The codes that I found led to three categories and ultimately to two themes. Many of the codes were repeated throughout the observation, grounding my analysis of categorization and themes. There were nine codes: Salt in air, blue, sound of waves, watching the ocean, contentment, relaxation, escaping reality, interacting with water, and feel of the sand. I categorized salt in the air, interacting with water, and feel of the sand under the category of direct interaction. I categorized blue, the sound of waves, and watching the ocean under cognitive interaction. Contentment, relaxation, and escaping reality were categorized under mental retreat. The two themes that emerged from these two categories were that the beach provides for well-being and the beach positively impacts the sensory system.
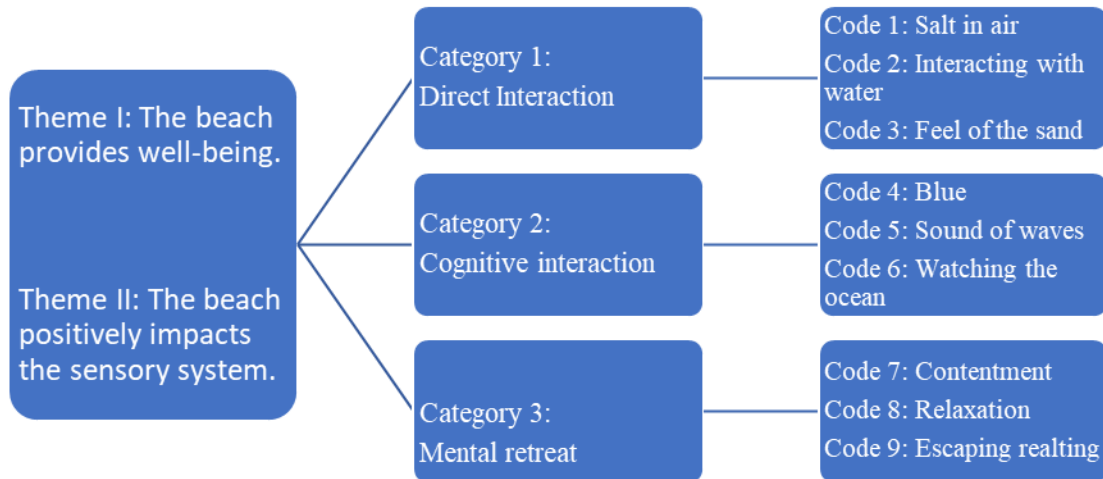
Figure 1. Emergent Themes.

The beach provides well-being. Behavior displayed at the beach circled around positivity. It was obvious to see from body language and facial expressions that the beachgoers were all happy to be there. This illustrated the need for further study and could be done by solidifying this analysis through interviews of people who choose to go to the beach to alleviate stress or improve their moods. According to Dr. Matthew White's research at the University of Exeter, "this is important because visits to the coast … are associated with particularly strong feelings of 'restoration' which, over time, can help attenuate stress" says White, et al., 2013b as cited in(White, Alcock, Wheeler, & Depledge, 2013, p. 98). Even though my observations centered on others' behaviors and reactions to their surroundings, it was difficult not to the feel the effects of the ocean on myself.

In studying the beachgoers, I was also aware that many of the observations in my jottings were also prevalent in me. When the allotted time of an hour passed by, I finished my observation; however, I continued to sit there for my own well-being. For some, this may seem like a bias, but I would say that personally understanding the

observations is an asset to further the research. Dr. J. Aaron Hipp (2011), environmental health expert and assistant professor at the Brown School, highlighted that "studies have shown that natural environments like beaches and waterfront parks offer more restorative benefits to people than gyms, entertainment venues and the built urban environment" (p. 425). This would provide more information in accessing more research that extends to comparing different spaces and choices people make when they need a mental escape from reality.

The beach positively impacts the sensory system. When categorizing the codes from the observation, there was a clear theme of sensory impact. All five senses were stimulated by being near the ocean, and each sense sent a separate message of happiness to the brain. Those who interacted with the sand by either digging their feet in it or by placing their entire body on it, felt the transfer of energy that research claims as grounding. According to Martin Zucker, author of *Earthing: The Most Important Health Discovery Ever?* (2010), "you may be better connected to the earth when you ditch your shoes, reaping vital mood-boosting benefits" (p. 54). As mood improves through grounding, the sound of the waves further increases the positive energy felt in the body. Shelley Batts, a neuroscientist, who was present along with other leaders in neuroscience and ocean exploration at the California Academy of Sciences for the first-ever BLUEMiND Summit in 2011, commented that:

> the[ir] enthusiastic group spent the day brainstorming how emerging knowledge
>
> in   neuroscience could give credence to the role of the ocean in promoting health
>
> through stress relief, and to develop ocean conservation messages that resonate
>
> with audiences better than disaster- and fact-based pitches…The sound of the sea

is one of the most evocative to people, because of its regular wave patterns.

Noxious noise is random. The 'whoosh' sound at the ocean brings up feelings of

relaxation and tranquility.

Although, the sound of the waves crashing on the shore is one of the most popular

joys listed by people who love going to the ocean, the almost magnetic pull of the

saltwater is present as well. This was also discussed at the summit and highlighted as an

area that is still largely undiscovered. "All life arose from the ocean," said Philippe

Goldin, a neuroscientist and clinical psychologist from Stanford University who spoke at

the event. "There's no lack of clarity that we came from the ocean," he said. "Seventy

percent of my body is saltwater. My brain is bathed in saltwater"(Bohan, 2011). This

explains the calming effect of smelling and tasting salt in the ocean air as well as the

invisible invitation that is felt throughout the body.

Lastly, the different shades of blue that can be seen from the sky to varying depths

of the ocean correlates with a sense of calm. The founder of the BlueMind summit,

Wallace J. Nichols, advocates, the benefits of water and its color in his book *Blue Mind:*

The Surprising Science That Shows How Being Near, In, On, or Under Water Can Make

You Happier, Healthier, More Connected, and Better at What You Do. He believes that

we all have a "blue mind" — as he puts it, "a mildly meditative state characterized by

calm, peacefulness, unity, and a sense of general happiness and satisfaction with life in

the moment" (2014, p. 12) — that's triggered when we're in or near water. Further

reading of his writings show that blue has a strong impact on people, compelling them to

choose shades of the ocean in built spaces to invoke positive feelings.

In the field of Conflict Resolution, there is a constant search for preventative measures of conflict, and when these measures do not suffice, then more effort and energy is placed in the stages of resolution and transformation. There is comprehensive agreement in the field that conflict begins at an intrapersonal level and grows into interpersonal, intergroup, national and international stages. However, the field is relatively new and there is more research and subsequent theories on conflicts that have already formed at the larger scales instead of research centered around pinpointing the root of these issues at the human level. Examining human behavior and psychological effects of things that bring forth peace and well-being introduces an area of study that could be crucial to conflict prevention at the intrapersonal level and necessary at peacebuilding efforts at larger levels.

It is important to note that this case study was constructed by observing one site and that the lack of literature in the field of conflict resolution as it pertains to the effects of the ocean on human behavior, grossly underestimates psychological aspects in resolving and transforming conflicts. The research questions that emerge from this case study are extensive. They need to begin by understanding the relationship between the ocean and intrapersonal conflict. How does human behavior differ amidst a conflict in comparison to being close to the ocean? Would separating parties in conflict and introducing elements of the ocean to them, separately, have the same effects as introducing them together? If parties in conflict were given audiovisual representations of the ocean, would there be a notable difference in their behavior? If parties were taken to the beach for conversations that had the possibility of high emotions, would there be a difference in comparison to having the same conversation in other places?

This case study opened a door to a hidden land of untapped knowledge. There is much information on the ocean, human behavior, human cognition, and conflict resolution, but they are all separate from each other. It is difficult to understand why a collaboration still does not exist to formulate findings into theories that could enable concepts of peacebuilding through well-being, but most importantly, generate preventative measures by understanding and re-formulating cognition before conflicts arise. Both epistemological and ontological issues are prevalent in this case study, because it remains grossly undiscovered. The question of knowledge in this case can only be answered by participants. The number of participants will have direct impact on validating the data, because observation alone can lead to greater subjectivity. Also, the knowledge of the researcher versus the researched can differ, leading to the main ethical issue of inserting personal bias. A person who does not have positive experiences of the beach may observe differently, seeing more negative behavior, and vice versa. Behavior is also susceptible to subjective interpretation in accordance to gender, culture, and age. The researcher and the researched could differ in one or more of these areas, posing different lenses of observation for the researcher that could also lead to bias. The fact remains that more research should be conducted on the phenomenon of human behavior as it relates to the ocean and how that can be beneficial to conflict resolution. Without more knowledge on the subject, researcher versus researched roles, bias, and ethical issues cannot truly be determined.

Conflict Resolution is a multi-disciplinary field that is open to research and theoretical conceptualization of other professions and disciplines. There is a call for growth, diversity, and inclusivity in the field, and that is the purpose of delving into

research that will highlight the inter-relation of psychology, architecture, and conflict resolution. The researcher begins with an introduction of architecture and conflict resolution and connect them with a multi-disciplinary content review that focuses on the psychological concept of emotion. The content is intricately woven through various nuances that will begin to emerge when content analysis is conducted under the larger umbrella of grounded theory in later chapters. However, it is imperative to understand the foundation of the research before methodology can be undertaken. The purpose of this chapter is to provide contextual information and background to the conceptualization of the ideas that formulated this research.

Architectural history begins with the history of human beings. The need for shelter initiates the built environment. Architecture is parallel with environment. In times when technology was not present and transportation comprised of walking or using animals, the presence of water was the foremost requirements of historical civilizations. Architecture enhanced the environment: humans used what nature already provided and used their skills to maintain the necessities, such as light, rainwater, leaves and soil. Architecture emerged from the environment. Therefore, understanding how the environment affects human beings is, essentially, the beginning of how architecture affects human beings.

Architecture can be experienced from a different angle which is slightly inconsistent from the way it was intended to be. The architect has the power to shape that experience just like a parent has the power to shape a child's knowledge of life. However, there is also a need for the realization that a person's experiences are unique to him/herself. Even though architects aim to guide others in the direction of their intent,

they may find that people can wander in other directions, showing appreciation for spaces and concepts that were unintentional on the part of the architect. This is the "state of distraction" Walter Benjamin (1998) speaks of in his quote, "Architecture functions as a paradigm, not as something whose reception has been affected by new media technologies, but as 'the prototype of a work of art the reception of which is consummated by a collectivity in a state of distraction" (p. 1237).

Things like architectural materials, ornament, hierarchies, sequence of spaces, structure, light, form and space are elements that architects have been taught to convey in their work. However, the rest of the population (those who have no relation to the architectural world) may and will establish a unique intimacy with buildings and spaces. It is also crucial to understand that each person will be distracted and drawn to things that appeal to his or her own person. It's impossible for people to form a pure understanding of an architectural work because they have already been socialized to have certain preconceptions. At the same time, architects do not design in a pure state either. They have their own "state of distraction" that stems from their education and how they have been strongly encouraged to exercise certain elements (functional and aesthetic) in their work.

Architecture students, their mentoring architecture professionals, and their private and public population, that use the spaces designed, experience spaces as trigger point to various factors such as cognition and emotion, culture, and educational training. These can be categorized as a "state of distraction" (Benjamin, 1998) for those who use the spaces, because they are usually unaware of the relation between their experience of a space and their feelings. For architects, the "state of distraction" includes the mental

space while designing. They, in turn, are unaware of the amount of power and control they exercise over those who use the spaces they design.

Every student of architecture has a vibrant memory of architecture history exercised in the theoretical conceptualization, design, and political statement of the Pantheon in Rome. A masterpiece of its time and still a masterpiece today, this work of architecture can inspire budding creativity in many, especially a student thriving to become an architect. Students are directed by professors to examine the architectural work by deconstructing its elements. Since most students of architecture are visual learners, they translate their learning experience into the spaces they occupy while they are absorbing information. There is a simplicity and a complexity in understanding spaces from presentations. The transition between learning about space and designing a space is intricately nuanced through the intangibles of being in multiple mental, physical, and emotional spaces at the same time. The initial learning experience of the Pantheon is introduced in the paramount example of the use of classical elements. It captures attention through the columns that form unexpected cylindrical form. The round shape calls for the eyes no other distinct choice but to look towards the center and onto the destination, the oculus. The light that pours in illuminates the space all around. The journey spaces from pictures to reality shape the mind of architecture students and architects. They transform their visualization by alternating between 2D and 3D spaces, inferring that there is an abstract element of architecture. Architecture training captures this abstraction, but unfortunately, the use of space does not. Abstraction, in common language, is still used by the fine arts, rather than physical elements such as architectural landmarks and everyday spaces.

The creation of a space, however inventive and intricate, is still easier than trying to perfect the perfection of nature. When the pleasing aspects of symmetry are applied to a vast expanse of gardens, there's a newfound sense of perfection. The gardens in Versailles are a result of man and nature working together to create this harmonious experience. When a day has been set to uncover the beauty of Versailles, outside of Paris, one does not generally think the gardens will take as long if not longer to admire and appreciate as the palace itself. Lost in mazes constructed of trees twice if not three times as tall as the average person, people experience the spaces like children playing hide and seek. Intersections of narrow pathways opened to reveal secret fountains offset with simple wooden benches. The marriage of mazes with clear cut axes provided directional ease amongst slight distractions. Color is rare amongst the green but so thoughtfully placed that flowers became the labored gift of the countless trees. Endless steps in and out of these manicured spaces conquer senses into submission. Submission into understanding that nature is so powerful that when coupled with the creativity of an architect, its elements are captured and framed to create an unimagined picture. Of course, this picture is widely detached from experiencing the space in real life. Nature cannot be experienced through pictures. It is to be felt through all senses and when only appreciated through the sense of photographically substituted vision, it only floods the person with the substitution of one and the lack of four. Studying the architect's reasoning in shaping the form of the gardens should only be an introduction. Attention to the gardens is sought out by the presence of light as well as the creation of shadow; the placement of certain elements is intentional and provoked by the human's predictable pleasure.

It is interesting to see the evolution of architectural elements that are in sync with the evolution of the human perception of beauty. With the addition of technology, architects can venture into areas of invention and structure previously thought impossible. Contemporary architecture describes it best if you analyze closely. "Con-to learn; study; peruse or examine carefully. To commit to memory. Temporary-lasting, existing, serving or effective for a time only," (Dictionary.com). Contemporary architecture is architecture that is learned and exercised in accordance to a specific time period. This is most understandably the reason why this type of architecture is not pleasing to everyone. However, once the architect's intent and vision are authenticated through transparency, people can experience through a greater amount of comprehension, abstraction, and connection.

Centre Pompidou in Paris is one of the most innovatively controversial structures of its time. Even though variables of contemporary architecture come across as innovative, the form can be viewed as detached. However, an actual experience of the space can bring forth many different elements than how the design was intended to be experienced. A walk through the neighborhoods in Paris highlight the elements of surprise and reward when narrow streets open into large statement architectural works; some are surrounded with internal steelwork on its exterior, while others are covered in detailed ornamentation of sculptors. Various colors highlight elements such as trusses, doors, windows, green spaces, and so on. This concept of switching the interior with the exterior can be a juxtaposition of elements and intention, but it is used to draw in the inquisitive mind. There is an offer of subjective beauty; a meeting of function, aesthetics, and bold statements. The inclined plaza-like spaces tend to be occupied by those who

need the freedom to explore before they commit to walled spaces. The more time spent in spaces that confuse the mind with an array of emotions, the more revelations occur in self-discovery. Absorbing the elements of a structure can be synonymous with absorbing the elements of oneself. There can be an appreciation that stems elements such as symmetry, creativity, and a connection with the public.

It is imperative to know that architecture is a result of the ability to create a structure or site that absorbs society (past, present, or future) and caters to the needed function in a way that challenges yet comforts its intended audience. "State of distraction" becomes a tool for the architect to conceptualize a solution in a way previously not thought of and it also becomes the tool for people to evolve in their appreciation of architecture. Stepping outside of the box to engage in understanding the reasoning behind the shadowed elements opens many different angles in which an architect can exercise his or her abilities. Sometimes it is not what everyone can see and approve but that one thing that the spotlight has not been directed towards that is just as crucial to the entire form as what is currently gaining the popular consent.

Conflict Resolution emerged separate from older established field of international relations in the 1950s and 1960s during the Cold War. Scholars and researchers in North America and Europe were compiling information and applying conflict resolution models to international conflicts from Northern Ireland to the Middle East. As research progressed, so did the field of Conflict Resolution, and sub-types of conflict areas emerged: international conflict, domestic conflict, inter-group, inter-personal, and intra-personal conflict. Conflict Resolution set its own requirements for the developing models, resolution, and transformation of: "incompatible goals by different

groups"(Ramsbotham, Woodhouse, & Miall, 2016, p. 34), "perceived divergence of interest, a belief that the parties' current aspirations are incompatible" (Pruitt & Kim, 2004, p.7-8), "an expressed struggle between at least two interdependent parties who perceive incompatible goals, scarce resources and interference from others in achieving their goals" (Hocker & Wilmot, 2014, p. 13)and "opposition between individuals and groups on the basis of competing interests, different identities, and/or differing attitudes"(Schellenberg, 1996, p. 8). Therefore, conflict resolution must be:

- *Multi-level: analyzing conflict and proposing resolution and transformation techniques requires an understanding of the complex intertwined nature of conflict. Conflict can be at multiple levels: interpersonal, intrapersonal, intergroup, domestic, and international. Although conflict can be diagnosed as the aforementioned type, the causes and consequences are not bound by typology or level. The complexity of resolution, therefore, is a result of the complexity of the deep-rooted issues that form conflict.*

- *Multidisciplinary: Conflict exists across all platforms, disciplines, professions, and, in short, anywhere there is human interaction. Therefore, the complexity of human nature calls for knowledge from multiple disciplines, such as international relations, psychology, sociology, and political science.*

- *Multicultural: Conflict resolution must be inclusive and diverse; it should be parallel to the global population. The cultural norms, traditions, and values that are present across the world offer numerous perspectives that illuminate the nature of conflict, both internal and external.*

- *Both analytic and normative: Good conflict resolution considers the numbers and the story of the causes of conflict. Statistics should be combined with the how and why in order to truly understand, diagnose, and resolve the conflict at hand.*

- *Both theoretical and practical: Conflict resolution uses many theories to analyze the current situation or conflict but without practice, resolution will remain theoretical. The inclusion of practice allows for trial and error while leading the way towards progression of, both, theories and practice. (Ramsbotham et al., 2016, p. 10)*

Background on Topic

Architecture is not included as a major contributing discipline in the core work of conflict resolution. Instead, it is seen as a marginal influencer of social spaces that may fall into symbolic meanings during times of conflict. By changing the perspective of architecture from a tangible designed built space into a space that denotes happiness that can impact reasoning and behavior, architecture can also become an important area of exploration in the field of conflict resolution and peacebuilding. Built spaces should not only be studied as cultural symbols that may provoke spatial violence by one group in an effort to illustrate conflict towards another group (Piquard & Swenarton, 2011), but instead should allow for the use of space to improve emotional intelligence (Cherniss, 2000) and use classic models of true architecture such as Vitruvius (1960) triad of architectural theory in which function, form, and beauty can be transformed and applied to encompass conflict through function, strength, and desires. Architecture and emotion are interrelated and the concept of "spatial sensations" can have significant impact on constructing another form of conflict resolution through this collaboration.

Alain de Botton (2006) elaborates on the vehicular nature of architecture to induce emotions; specifically, both sadness and happiness can be attained from one's environment. By using the concept of 'positive psychology' there can be a new understanding of intrapersonal conflict, this includes the more widely known concept of happiness, (Seligman & Csikszentmihalyi, 1998). When highlighting positive psychology as the "ultimate interest" (Pearlstein, 2012) in an evaluation of positions and interests that, then, define interpersonal conflict (Hocker & Wilmot, 2014), and an addition to the human needs theory (Maslow, 1943; Burton, 1991) by using architecture as a transformational self-determining motivator (Deci & Ryan, 1985). An understanding of the internal process of emotions that lead to the presence or the absence of interpersonal conflict can be used to identify how the bigger umbrella of happiness can use architecture as an intervener.

Research Problem Statement

The field of Conflict Resolution does not prioritize architecture as a major influencer that is as equal in importance as the fields of sociology and political science. Jon Lang's Creating Architectural Theory: The Role of the Behavioral Sciences in Environmental Design (1987) illustrates the work of architects in designing spaces that illustrate the positive and normative effect; relating emotion to environment. In December 2016, the Psychology of Architecture Conference brought together scholars from fields such as neuroscience and psychology to architecture and engineering to discover how emotions are affected by built and non-built environment. Elizabeth Danze, David Stea, and Alexi Marmot spoke about the importance of architecture in psychoanalysis of thought and behavior. "The built environment may influence

individuals' moods, motivations, judgments, decisions, health, behavior, and interactions with others. Preferences for certain physical environments may be neutrally/hormonally underpinned, evolutionarily driven, and/or culturally modulated. Furthermore, individual differences are likely to lead to diverging experiences of the same building or room" (Psychology of architecture conference, 2016). The field of Psychology has recognized the need for analysis of the environment, in relation to architecture, and yet, the link has not been extended to include nor influence the field of Conflict Resolution in the directive towards education and training of both practicing specialists and emerging students in its field. In turn, the field of Conflict Resolution is slowly accepting terminology such as "happiness" and "well-being" as the new age wave of possible methods of peace studies. However, happiness is not cited as a valid goal for individuals facing internal and subsequent interpersonal conflict. Recognizing that this is still a new venture for the field, introducing a factor in which happiness can be attained through architecture will enable a dual conceptual footprint on both theoretical and practical frameworks of conflict resolution.

Purpose Statement

The introduction of architecture as a discipline into the field of conflict resolution adds a new definition of conflict. It comprises the concepts of architecture in emotion, emotion in conflict, and follows through to show that architecture is tied to conflict, not only through the classical assumption of built environments, but more through the underlying emotions felt by individuals experiencing the spaces. This grounded meta-analysis aims to introduce a theory specifically designed for conflict prevention, resolution, and transformation through logical deduction of existing theories in

architecture and environmental psychology and merging them with conflict resolution theories. By discovering underlying patterns in these three disciplines, the field of conflict resolution will not only include a new structural framework for prevention and transformation through the cognitive use of space and place, but also bring in architecture as another contributing discipline into the existing multidisciplinary field.

Research questions

How does architecture influence conflict? How do spaces affect emotions? How do these emotions trigger conflict?

Chapter 2: Literature review

Relevant External Theories

Architectural theory is a merge of positive and normative theories, explaining the impact of the environment on a person (Lang, 1987). According to Lang (1987), positive theory in architecture addresses concepts such as spatial behavior and interaction. Architects are trained to design by using procedural theory, and do not necessarily consider the "need for good substantive theory which deals with the nature of human spatial and emotional behavior within the built environment" (Lang, 1987). The proposed model combines the behavioral sciences with the positive substantive theory to account for the connection of space and emotion in architecture. An effort has been made by Lang to address the impact of the environment on architecture, there is also an implication that the behavioral sciences must be explored to provide a more holistic understanding. A new approach, social-cognitive theory, places individuals as their own agents in decision making, and when this theory is applied in the context of environmental psychology, it "argues that individuals with favorable contextual condition and high environmental self-efficacy judgments will have more outcome expectations and will set more challenging goals, and also will engage more in pro-environmental behavior than individuals with a lower perception of their efficacy to perform such acts" (Sawitri, Hadiyanto, & Hadi).

Architecture is directly related to human subjectivity through the implementation of design. In keeping with the theme of individualism and how it sets environmental behavior, there are some parallels with the theory of constructivism-individuals act in accordance with socially constructed realities (Fierke, 2016). However, the similarity

ends there, and the marriage of architecture and environment as it relates to conflict resolution is more appropriately addressed in both the post-structuralism theory-"material objects and social formations are given meaning" and contemporary conflict resolution by "cosmopolitans" in introducing new tools and focusing on a contemporary "need for solidarity" (Ramsbotham, Woodhouse, & Miall, 2016, p. 481-503).

Definition of Terms

Emotion. "A normally felt pattern of bodily changes which is caused by a belief" (Persson, 2005).

Architecture. The three components of architecture, as defined by Vitruvius, is an equilateral triangle of *utilitas* (function)*, firmitas* (strength)*,* and *venustas* (beauty). Vitruvius intended a 'unity in the face of difference', or, alternatively, a resistant diversity in the face of imposed unity (Vitruvius, 1960).

Conflict. According to Hocker and Wilmot (2014), "conflict is an *expressed* struggle between at least two *interdependent* parties who *perceive* incompatible goals, scarce resources, and interference from others in achieving their goals" (p. 13). The italicized words above show that conflict is initially rooted in each individual before it is *perceived* and *expressed*, which is why there it is important to define intra-personal conflict in order to fully comprehend the human factors associated with the *interdependence* in interpersonal conflict. "Intrapersonal conflict is the *internal strain* that creates a state of ambivalence, conflicting internal dialogue, or lack of resolution in one's thinking and feeling"(Hocker & Wilmot, 2014, p. 14). In the field of psychology, intrapersonal conflict is collaboratively defined through a fairly recent introduction of the

"internal conflict model," in which the struggle between "negative and positive arousal" is highlighted(Sato, 2005, p. 34).

This grounded content analysis will study content in the fields of Architecture, Psychology, and Conflict Resolution to build on the concepts and definitions discussed above to answer the proposed research question: How does architecture influence conflict and why is imperative to understand its fundamentals as it pertains to transforming them? The researcher will delve into the hidden nuances behind meanings in content derived from a search conducted through the outlined platforms. The purpose is to bring together the definitions of architecture, emotion, and conflict to formulate a cohesion that fills a gap in the multidisciplinary principles of conflict resolution, but also allows for continuous dialogue between Architecture and Conflict Resolution that pertain to the transformative nature of seemingly unrelated fields. In doing so, this research aims to set a precedent for further research in fields that may not traditionally relate to conflict resolution at the surface level, but instead, relate on a deeper introspective level.

<div align="center">**Multi-Disciplinary Content Review**</div>

Research pertaining to conflict that is subconsciously impacted through psychological influences of architectural factors does exist. However, most of the content is scattered through magazines, Pinterest boards, conversations, and hidden in thin threads found in each field of architecture and psychology, respectively. This calls for an attempt to collaborate the related content and filter it through the lens of Conflict Resolution, or more so, conflict transformation, to understand the implications architecture lends to conflict-intrapersonal to interpersonal to group *perceived interdependence* and struggles.

Emotion: The Missing Link

Emotion is a multifaceted and complicated concept to study and research. Just as conflict can be discovered in every person's interaction with his or herself, with others, and in groups, emotion is fluid, mostly hidden, difficult to ascertain, constantly evolving, and completely inclusive of human interaction, psychology, and existence. It demands to be fully discovered, and the field of Conflict Resolution has recognized the need to address it through concepts such as emotional intelligence in interpersonal and intrapersonal conflicts. However, emotional intelligence is not immersed in a fully cohesive and comprehensive understanding of human factors to pertain to all emotions. It is important to acknowledge that conflicts begin at the individual level and expand to the larger levels of inter-group and international conflicts. Salovey and Mayer (1990) define emotional intelligence as a "form of social intelligence that involves the ability to monitor one's own and others' feelings and emotions, to discriminate among them, and to use this information to guide one's thinking and action" (p. 190), and includes the areas of self-awareness, social awareness, relationship management, and self-management. Scherer (2009) illustrates the component process model as a roadmap of an event's emotional repercussions; the event leads to a multilevel appraisal, causing a motivational change and the tendency for action as well as patterns in physiological response and motor expressions, allowing for a central representation of all components and ending with categorization and verbal labeling (p. 1308). The model suggests that the path from event to emotional categorization is not a static one-way journey, but one that accounts for a cyclical re-visiting of the various steps.

Izard et. al define emotion into three separate definitions: emotion knowledge, emotion utilization, and emotion regulation (2011). Emotion knowledge consists of a comprehension of "feelings, expressions, and functions of discrete emotions," while emotion utilization is the measure of "adaptive emotion arousal," and emotion regulation "the neural, cognitive, and behavioral/action processes that sustain, amplify, or attenuate emotion arousal and the associated feeling/motivational, cognitive, and action tendencies" (p. 45). The specificity and separation into sub-definitions allows for a more comprehensive understanding of the multifaceted concept of emotion. It also shows the different levels at which emotion can be influenced by external triggers, leading to a procedural recognition of the phases of emotion development, including escalation and de-escalation- "a wide range of intensities" (p. 45).

The incomplete knowledge of the vast majority of cognitive-emotion relationships allows for the presence of internal gap between knowledge, power, behavior (Izard et al., 2011, p. 45), and strong interactions with the development of language abilities (p. 47). Cognitive emotion development and conservation allows for a distinction between positive and negative emotion schema and outward behavior; it creates a space in which people can exercise emotion utilization and emotion regulation to prevent or transform conflict rather than erratic decisions that result from a deprivation of emotion schema understanding(Rubin, Coplan, Fox, & Calkins, 1995).

Architecture

Architecture, like the multifaceted concept of emotion, is also a cyclical journey of experience. Architecture and emotion are not mutually exclusive, in fact, they are interrelated concepts that hold true in impacting the presence, or lack of conflict. The

Austrian architect and engineer Frank Lowitsch claimed that architecture is experienced as "spatial sensations," and that they lead to "spatial concepts," underlying that architecture is both a structural framework that impacts the inhabitant as well as a vessel that reflects "psychological conditions" that set the groundwork for "satisfying powers, that are appreciated and understood by the majority" (cited in Poppelreuter, 2012). Architecture has the potential to become a vessel for protecting vulnerabilities as well as a symbolic statement of current state of affairs in an area that may be frequented by multiple conflicts.

Fleming and Spicer (2004) discuss the intersectionality between the spatial dimensions of work and non-work as a blur between what they call "social geographic dynamics," a concept that analyzes the difference of emotion led behavior within the male and female genders as well as their *traditionally* gendered roles (p. 77). There was a difference in emotion regulation working in "nurturing, empathetic, and supporting philanthropic" roles were, generally, women versus those working in male "professional" roles that were mostly categorized as "non-committal, detached, disciplined, and autonomous"(Lewis, 2008, p. 204). The difference in gender activated a difference in roles and therefore, an ultimate difference in the permissible level of emotion utilization and regulation. This highlights a difference in the utilization of space for each gender, also taking note of how the space feels and looks (Fleming & Spicer, 2004), in accordance with permissible gender roles; spaces, like roles, were also deemed philanthropic or professional (p. 80). The change in certain high functioning workspaces and the blurring of the private and public spaces (such as outdoor plants, comfortable

couches, or nap areas at work) versus home offices and telecommuting caused an irregularity and confusion in emotion management. (p. 75).

Confusion of space designation is not the only factor to be considered. Neutrality is just as detrimental in giving a message of indifference. It is not a matter of good or bad design, but more of the detail, effort, and attention given in designing the space.

The most neutral architecture is often the most aggressive. But in buildings that move us, there's an element of care. It's not a question of whether a building makes us feel good or bad. It's about being moved. That's what the word emotion means. What we feel is the sense of intensity, passion and involvement. It's something that goes very deep (Libeskind, 2017, para. 4).

This inexplicable feeling that Libeskind highlights the need to further understand the concept of emotion and to move beyond attempting to describe something that still has not been properly identified as tangible enough to be a contender in serious discussions, studies, and scholarly work beyond the field of Psychology. There is a critical element of emotion in design that worthy of exploration through "responsive research, field techniques, and design applications"(Hanington, 2017, p. 166). The implications of emotion in architecture and design is that there is a preference for interaction with the emergence of a building as well as nuances that highlight the presence of both thoughtful creations and mindfulness in experience(Suri, 2017).

Emotional design and neuro-architecture as new terminologies attest to the rise in the need for understanding how architecture and emotion work together (Suri, 2017; Bond, 2017). Studies show that there is a difference in the mental health, such as schizophrenia, depression, and anxiety in people who live and work in cities as opposed

to those who are in the country (Bond, 2017). Sociologist William Whyte (1980) encouraged the design of objects and buildings to account for closeness, so people would be less isolated and be pulled towards interaction, in what he called triangulation. The abundance of spaces that are intented for aesthetics but not interaction supercede the areas in which people are *permitted* to feel in their element of humanity.

Professor Kate Jeffery (2017) further explains that there are two types of interactions: one intended by architects and designers, and the others that are physically implemented by those who use the spaces, in what she terms "desire lines" and "social trails" in an effort for the city and its people to provide "distributed consciousness," an answer for users of spaces and places to take back control from those who have designed them (Bond, 2017, para. 27). Spaces are not only about how people use them or how they gather in them, but rather, more of how they trigger emotions. If there is an inconclusivity between design and use, then there is also a message that reclaiming power of use is also reclaiming identity that has been attempted to be controlled. It is a fight back for ultimate dignity of how to exist in spaces that are constantly being repurposed as better, but still never fully owned by those who use them.

Architecture embodies the design capability to give and take away power, and in doing so, to add or detract from a person's dignity. Design, with a purpose of touching emotions rather than winning aesthetic awards, can be the vehicle in which people feel powerful, understood, dignified, and valued(Cary, 2017).

Now I'd like for you to just think about some of the spaces that you inhabit. And I'd like to have you think about how they make you feel. Now, there are places that make us feel unhappy, unhealthy or uninspiring. They may be the places that

you work or where you heal or even where you live. And I ask, how might these

places be better designed with you in mind? It's a really simple question and it

can somehow, sometimes be very difficult to answer. Because we are conditioned

to feel like we don't have much agency over the spaces and places that we live,

work and play. And in many cases we don't. But we all should (Cary, 2017,

04:06).

Emotion plays a significant role in the experience of space, and that should be

taken into account when designing spaces. There is a need to address emotion, especially

because it is still viewed as intangible feelings, and therefore unworthy for many

professions to consider. This, in turn, not only creates a feeling of unworthiness of those

who experience these spaces, but also delineates from a deep exploration of the powerful

concept of emotion. When people have control over their environments, their emotions

are validated, and the cognitive response allows for a more valuable concept of design-

neuroarchitecture (Bond, 2017, para. 40).

the spatial conditions of
EMOTION

KINSHIP
COHESION of PEOPLE

Architecture should create spatial conditions that are conducive for people connecting with each other and their environment. To create a united vision for the company and mesh with the neighborhood.

INTIMACY
SCALE OF VOLUME

Architecture should contain various scales of spaces, specifically those that are designed for introverted activities. Intimate spatial conditions require a higher amount of individual control, lower acoustics, pointed light, place to people

POWER
ACCESSIBILTY

Architectureneeds to protect its secrets so creating an internal choerography that helps this happen naturally. It also needs to aware of social power structure that can help with spatial configurations.
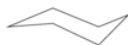
THRILL
EXCITEMENT

Architecture needs to include places of excitement, thrill, spaces where normal experiences transform into novel ones. This can work for both the worker and the community member.

LUST
INTEREST IN DESIGN

Architecture needs to find what people are missing in their everyday experiences that makes them want more. Especially from a marketing prospective. Provide spaces and experiences that are new, wanted, demanded.

AWE
CONTEMPLATION

Architecture also needs spaces that are reverent. That speak to more than just the surface level of what we need. It is a quiet space for deep internal connection.

Figure 2: Faith Swickard, Architect, Retrieved from www.faithswickard.com.

Conflict Resolution

The ability to control one's own environment parallels the basic need to control one's own life; this is the basis of human rights, as well as, the root cause of the beginnings of conflict (Galtung, 1969). Space is a part of personal dignity (Cary, 2017),

and power and dignity have been the sources of conflict throughout human history. Imbalance of power has detrimental effects on emotion, and "those emotions become a part of the conflict"(Hocker & Wilmot, 2014, p. 129). When people perceive to be in positions of high power, they feel better about themselves and about the situation; they feel pride, satisfaction, and comfort, knowing that they are in control(Overbeck, Neale, & Govan, 2010). Those who are in higher power, may also be in that position because of education and profession; the imbalance in power is then justified to the one in higher power, because the lower-power person needs their knowledge, training, and assistance(Lammers, Stapel, & Galinsky, 2010). "Although helpers undoubtedly are in their professions to help, they also must have 'helpees' or they have no function (Hocker & Wilmot, 2014, p. 127). However, on the other side of the spectrum, those in lower-power positions are subject to a different type of corruption: self-corruption. Powerlessness can lead to negative emotions such as indifference or aggression, and the longer those emotions are prevalent, the more both parties feel stuck in a negative cycle, ultimately leading to an "escalating spiral of conflict" (p. 128).

According to Kenneth Boulding (1989), power consists of threat power, integrative power, and economic power, with integrative power being the most powerful, but unclaimed by any discipline. Integrative power is about legitimacy; and at the root of legitimacy is the great intangible power of emotion. Legitimacy is the power to validate or invalidate how a person is feeling about a certain situation, causing conflict to always take place on an emotional dimension (Jones, 2000). Various emotions predict the ways in which people respond to different people, places, and events (Frijda, Manstead, & Bem, 2000; Bell & Song, 2005; Guerrero, 2006).

The way in which people maneuver through their lives is not only based on surviving constant physical stimulation, but also, in managing emotion regulation(Early & Early, 2011). The basis of regulating emotion derives from an understanding that emotion can be narrowed down to these important factors (Jones, 2000; Hocker & Wilmot, 2014):

- A felt, physiological experience in the body (Hein & Singer, 2008)

- Thinking and interpretation based on [people's] appraisal of what is happening (Lazarus, 1991)

- Emotional expression involving verbal and nonverbal cues (Ekman & Davidson, 1994; Jameson et al., 2009)

- Conflict depends upon enough emotional arousal to 'get the job done' (Hocker & Wilmot, 2014)

- Emotions surface because something is at stake: identity (Fisher & Shapiro, 2005)

Emotion is a complex element within each person's individual identity. It shapes perceptions, threats, communication, and even education and professions. A misunderstanding or miscommunication of emotion leads to internal complexities that then lead to perception of threat internal and external environments. The thread that connects emotion to conflict is the way in which people process emotions; it is highly dependent on perception as well as emotion regulation and conflict management training; and ultimately, can pave the way for conflict transformation in a multitude of disciplines (Hocker & Wilmot, 2014, Jones, 2000, Lazarus, 1991).

Vulnerabilities, specifically emotion, have always been present in conflicts, especially in those of violence that have stemmed from emotions such as fear, despair,

and hatred. Conflicts that have erupted where a group of people have been dehumanized and faced injustices have accounted for the clash in the respective pursuit of goals of each party, but resolution attempts have not fully addressed the presence of emotion as causal factors in the conflict and barriers to forms of resolution. According to Halperin, Sharvit, and Gross (2011), emotions are major influencers in societal perspectives of disagreements and concessions made between various groups within communities (Halperin, Cohen-Chen, & Goldenberg, 2014). Therefore, transformation of conflict can be the outcome of a transformation in emotion, specifically "direct and indirect emotional regulation" is highlighted through comprehension of the concept of emotion being an individual response that can easily impact a group's response to an event, and that managing these responses will have a direct collaboration in managing conflict.

Architecture and Conflict

In a similar way that emotion is regarded as an intangible contributor to people's reactions to events, architecture is also felt in the German philosopher, Walter Benjamin's coined phrase, "a state of distraction," in the sense that built spaces are used, but not necessarily understood as having an impact on a person or group of people (cited in Bader, 2015). Bader (2015) introduces a model, Lived Experience of the Built Environment (LEBEN), to explore the phenomenological experiences of architecture and address the lack of attention given to the impact of a space on a person, building on the Gurwitsch circle of existence of "theme" and a concentric circle of "thematic field" that directly collaborate with each other, and Arvidson's addition that there is a third field of "marginal consciousness" in which she categorizes architectural spaces. Architecture encompasses more than the design of built spaces; it carries the voice of the designer as

well as those it is designed for, and subsequently conveys certain meanings that can only be felt through these spaces. Just as conflict is multidimensional, and emotions are intangible, architecture is a combination of both abstract concepts as well. Architecture, then moves away from the traditional and obvious categorization of symbolic tangible spaces that can be destroyed in wars (Boano, 2011) or through a "culture of war and occupation" (Piquard & Swenarton, 2011, p. 3) to spaces that allow for an experience and facilitate a journey of emotions and become a "humanitarian architecture discipline" (Boano, 2011, p.37).

Conflict Resolution Theoretical Framework

The researcher chose to pull theories used in various dimensions in the field of Conflict Resolution to provide a secondary literary theoretical review. The theories outlined in this chapter can be used to get a comprehensive understanding of how the research conducted in this study will address concepts that pertain to many different factors in the field of Conflict Resolution. Theories were chosen to provide a spectrum where the possible connections between architectural spaces, emotions, and conflict could be applicable. In order to understand the conceptualization of architecture and emotion, the initial conceptualization of the following theories should be undertaken. The research in this study is both abstract and physical in nature; it includes content from topics that range from identity to role designations in groups. This chapter will give a preliminary theoretical framework that can also be used as various lenses to view the content, its analysis, and the theory that will eventually emerge. The researcher chose to provide theories used in the Conflict Resolution field to highlight the gap in theoretical literature and conceptualization that is parallel to the purpose of the study. The

theoretical framework in this chapter is categorized as foundation, human factors and

identity. The categorization is parallel to the type of conflict that is to be uncovered in

the analysis of content that focuses on how and why spaces affect the emotions, how and

why those shape identity, then interpersonal factors in relationships, and finally, frame

the foundation of the study of Conflict Resolution.

Foundation

Critical theorists question the status quo of applied theories by underlining that

ideologies, people, and the world at large are constantly transforming and reinstating

different definitions, identities, and social norms. Critical theory is widely acknowledged

as being influenced by Kant, Hegel, and Marx. Deriving from Hegel's concept that the

nature of man works to transform history through conflicts, Marx adds social classes and

economic principles as the agents of change that provoke these conflicts(Roach, 2016).

He further defines that "each society is built on a dominant mode of production (the way

the economy is organized), with a certain level of technology and a certain type of

ownership of the means of production (the land, resources, buildings, machines, and all

other items needed to produce goods and services)"(Rioux & Redekop, 2013, p. 155).

Further critique of Capitalism resulted in a perspective that capitalists used theories to

strengthen their economic interests (Bottomore, 2003). Gramsci (1971) offers the theory

of hegemony "as the power to impose your own interests by disguising them as universal

and incontestable ideals" to expound bourgeois power(Rioux & Redekop, 2013, p. 159).

The governing factor for critical theorists is the obvious questioning of the status

quo. The idea to conduct this study began in a critical view of the field of conflict

resolution. The researcher questioned the lack of inclusivity in theories provided in the

study of foundational frameworks for conflict resolution students and practitioners. The abstract position of critical theory can be used to view Gramsci's hegemonic principles of power in understanding the underlying message in disciplines such as Conflict Resolution. He raised the question as why certain disciplines are chosen, to frame the field of Conflict Resolution, while others are not. Critique of capitalism and westernism in conflict resolution exists, as a cultural perspective, but if the field was to be viewed from a Marxist standpoint, the dominant mode of production also applies to the decisions made in the typology of theories and concepts are chosen to address the universal topic of Conflict Resolution.

Whether a person resists being identified as prejudiced or simply ignores it, there is still a degree of accountability that is attached to the behavior. The nuances of identity, in relation to society behaviors, can be seen in how different parts of the world have labeled their ideologies of nationalism. Nationalism is widely known as the association of one group to a "common language, territory, religion, and the like"(Connor, 2003, p. 141). However, this invisible line of attachment mislabeled as nationalism can be more appropriately identified as a group identifying with other similar *minded* people. It is behavior that alleviates problematic behavior, such as prejudice, only because other members of the group think the same way, outside of "objective criteria" (p. 142). As Connor puts it, "it is not *what is* but *what people perceive as is* which influences attitudes and behavior" (p. 142).

This deconstructed concept of nationalism can then be applied, not only to previous factors such as language, territory, and religion, but to actual professions and ideologies such as architecture, stemming from an education called to value European

contributors such as Vitruvius, Palladio, and the contributor of The Golden Ratio, Euclid
(a Greek mathematician who provided 'perfect' dimensions for spaces). Architectural
history has placed more importance on European contributions; therefore, even non-
European architects have had to assimilate to dominant concepts in order to graduate
from accredited programs in the United States. This educational discourse has trickled
down to practice; subsequently, leaving no room for any group of people who were never
included in recipients of grandiose architectural works in European history.   In an
interview with activist/designer from New Orleans, Bryan C. Lee, Jr., the issue of
inequality, power, and dominance was highlighted.

> *[My] philosophy of "colloquial architecture," where buildings act as a language*
> *unto themselves–one that can be manipulated by those who know how to use it at*
> *the expense of those who don't. This discrepancy can be seen in the public*
> *squares of New Orleans and Charlottesville, where Confederate statues have*
> *stood for decades. The work of the architects and designers who designed these*
> *places were "100-year decisions," Lee says. "When we make decisions that do*
> *embody hatred, whether we mean to or not, it allows for society to grow along*
> *those frameworks. Our job should be to acknowledge them and counteract them*
> *and produce things that elevate the welfare of the constituents that we*
> *serve(Schwab, 2017).*

Subsequently, the statues that fueled Bryan C. Lee's desire to answer racism
through an awareness in design principles, have long been monuments of nationalism,
Confederacy to be exact. The Black Lives Matter Movement led to a nation-wide
response to symbols of racism, whether as obvious as white supremacy or as implicit as

historical statues. White supremacists have labeled themselves as nationalists since the founding of the United States, where there was a break from Britain for not upholding this supremacy and causing White Anglo-Saxon Protestants that had come to the Americas to continue the tradition on their own. This concept of supremacy has not ended, but instead, has become more hidden as Americans expanded to include other minority groups over history. However, current events have brought it to the limelight again, reminding Americans and especially, African Americans, that it is still alive and as 'nationalist' as ever, voicing the desire for Confederate statues to remain standing as *important historical monuments*.

Galtung's model of conflict of structural violence (1969)-structural because it is implemented by regulations outlined by hierarchy of government and violent because it will inevitably cause (homeless) people to be wiped out. Galtung states that "violence is built into the structure and shows up as unequal power and consequently as unequal life chances" (1969, p. 171). Architecture does not only pertain to the aesthetics of the built environment. It is a field and profession that provides the end results of shelters and public monuments. The inequality that arises between those who have homes versus those that are homeless, or those that have the bare necessities versus those that live in luxurious homes, attest to a type of structural violence that is apparent through the typologies of existing built environments. Galtung claims that this power to determine the dissemination of resources is unequally assigned (1969).

Structural violence can be used both in the complete understanding of how the existence of certain human beings are threatened due to the structuring of society. However, that threat does not necessarily need to be presented in the format of war and

chaos. It can exist in disciplines across various professions in how *they* structure their

services, and subsequently the people they choose to serve. Structural violence also

exists in gentrification of neighborhoods, as well as, in the designation of spaces. The

question is, why are some spaces awarded while others are used to cause a serious

damage to the relationships of certain groups towards others? Architecture remains a

medium in which oppression can be exercised, in which the physicality of structures such

as statues and monuments coincide with the structures of a system that continue to divide

the population.

Burton's (1993) development of the human needs theory to identify that "when

there is a threat to core values associated with identity, there is an emotional

reaction"(Rioux & Redekop, 2013, p. 136). The presence of conflict within individuals

stems from non-negotiable needs that are connected to identity, according to Burton.

Often, human needs are misunderstood and hard to quantify, leading towards a likely

episode of conflict, only to trace it back to the root cause of unmet needs. Burton's

definition of human needs is identity centric whereas Maslow followed a hierarchy.

Originally, human needs theory was brought forth by Maslow's (1943) hierarchy of

needs, illustrated by a five-level pyramid (physiological needs, safety needs,

belongingness and love needs, esteem needs, and self-actualization needs) (McLeod,

2017). The strength of human needs theory is in establishing that identity is a powerful

contender in understanding conflict. The weakness is in quantifying these needs or even

distinguishing what they are when the conflict involves many different people with some

similar needs as well as some differing needs.

Although, human needs relate to societal norms as well as identity, it is foundational knowledge for many disciplines, including conflict resolution. There is a parallel between human needs, societal needs, and the formulation of identity through intangibles such as spaces and places that people occupy and visit. The hidden factors in these needs are more difficult to categorize in the Human Needs Theory, and usually fall under the psychological nuances of belonging. However, there is a need to understand how and why the determinants of belonging are there. By tying together, the human needs pyramid as intertwined entities rather than hierarchal blocks, it can be further conceptualized to understand that spaces affect physiological, safety, belonging, love, esteem, self-actualization, and most likely, needs that are felt but still undiscovered.

Human Factors

Group dynamics theory stems predominantly from the fields of Psychology and Sociology. Wilhelm Wundt, a founding figure of psychology, was keen on discovering the nuances behind the psychology of communities because they embodied experiences that could not be depicted from studying the individuals(Hogg & Williams, 2000). One of the founding fathers of sociology, Emile Durkheim, stated that the members' sense of belonging to a group creates powerful emotions that lead to an emergence of a group culture(Allan, 2005). Gustave Le Bon (1895) added that groups also retained "a racial unconscious" (Hogg & Williams, 2000, p. 90).

A group is essentially structured by barriers of development that arise from the similarities of its members and their perspectives on authority (Bennis & Shepard, 1956). Sigmund Freud (1922) explained this dependence on authority and the interdependence of members relations, uncertain of which has more value, as the entities that keep the

group together. Wilfred Bion (1961) simplified the creation of a group to the primary step that it first needed to have a task and a multitude of people coming together to perform that task. Building on Durkheim's notion on group culture (Allan, 2005), Bion (1961) re-iterated William McDougall's (Hogg & Williams, 2000) concept of a group mind that was not an actual entity but rather something that was created when the members of the group felt they had given up their individuality for the greater good. According to Bion's theory, groups have two groups within themselves: the working group (those who function on the tasks) and the basic assumption group (those who function on assumptions). He also signified as the reason why groups have difficulties both internally and externally.

Group dynamics are relevant in relation to spaces, people, and conflict. The dynamics highlight the differences in various groups of people within entities across many different platforms: organizational, societal, familial, etc. Structural violence touched on the division within populations for there to be a systemic issue. Group dynamics play into societal roles that further translate into the typology and use of spaces (gentrification of neighborhoods, classicism of office spaces in accordance to seniority, designation of public and private spaces, etc.). The intangibles of space typology are not addressed in group dynamics, although it can offer a perspective into conflict within group relations that may have been the interests and concerns behind the positions taken.

Social identity theory is an explanation of the comparison of one group to the other in a power-play attempt to designate one more powerful and affluent than the other(Hogg & Williams, 2000). It describes and explains the workings of the individual identity in contrast to group membership and the structure of inclusion and exclusion that

stems from such identities (Tajfel & Turner, 1986). Although research on social identity theory is based on psychological questionnaires and experiment analysis, it addresses the concept of identity without the analysis of how and why identity can provoke a power conflict(Cobb, 2008). According to Black (2008), social identity "refers to the use of cultural markers to claim, achieve, or ascribe group membership" (p. 147) and that these groups that have their own identities continuously encounter opposing political agenda.

Identity is a powerful concept within the field of Conflict Resolution, as it pertains to the root causes of conflicts ranging from intrapersonal to international. However, there is a gap in understanding how habitat, environment, and spaces used daily, may affect a person's or a group's identity of themselves and others. Tying into the systemic issues with structural violence and group dynamics, identity is the thread that shapes perceptions and experiences; experiences of spaces and places may have validating or invalidating influences on how and why identity is shaped.

The domination of identity through the presence and power of the majority has translated into a prevalent one-design-fits-all mentality. Although, it is not the thematic behavior of all architects, a lack of understanding of the factors that make up various members of society causes race-neutrality within the field of design. "Race influences architecture and architecture influences race", says Adrienne Brown (2016), and therefore, it is important to study the connection between the two. Utilizing, and subsequently, deeming one avenue of knowledge-that stems from an educational system that has historically restricted its members of society from obtaining an education then putting it into practice-allows for historically racist behavior to continue. Race neutrality shifts from educational background to a common misconception of an architect's dream

to create, separate from the bureaucracy and stringent concerns of economists. Yet, as Richard Dyer's accusation of "unquestioned assumption of white invisibility" and Alastair Bonnet's statement that "existing outside of…forces that seem to shape other racialized identities is a metanarrative that should be resisted"(Gallagher, 2000, p. 74).

The presence of unconscious race-neutrality is the most overlooked and painful reason behind such anger in the argument against Confederate statues. It is race-neutrality that categorizes these statues as pieces of history, history that has largely been written and shaped by the white majority, leaving no room for African Americans to insert their significant part of the American past. In fact, those that argue that Confederate monuments should be viewed as historical monuments have overlooked the fact that, at the time of creation, these statues were designed and erected by artists who lived in a period where racism was not viewed as racism, but merely as the norm. The pre-Civil War norm is significantly different than the present norm, and the difference largely rests in the rights of a large portion of the American population. African Americans have fought the American history that dehumanized them to arrive at the present time of rightful citizenship. A Confederate statue cannot and will never carry the same meaning for African Americans as it does for white Americans.

Stemming from the power to influence identity, race classification and designation can be heavily shaped by the parallels found in structural issues. The double parallelism of the profession of architecture as well as the end results of the design capacities both address human factors that shape the concept of race-neutrality. In a profession where the majority of licensed architects are white, the discussion of race-neutrality becomes valid and important.

Racial and Ethnic Diversity Along Career Stages

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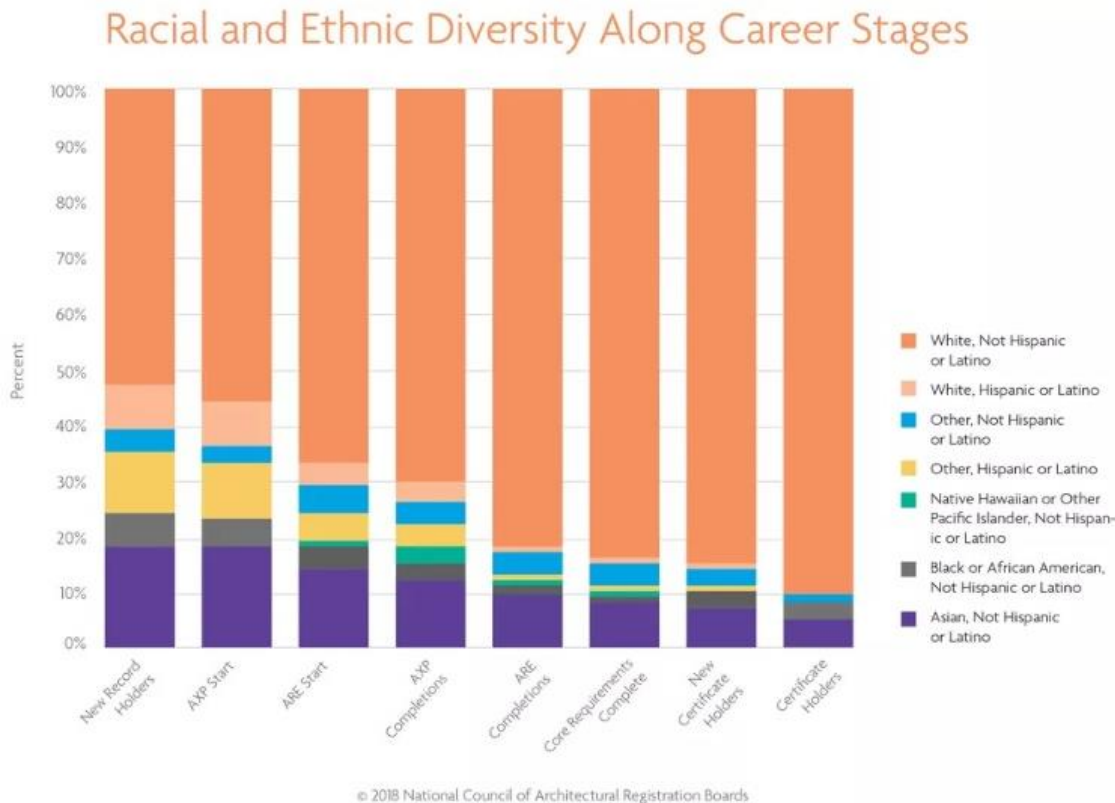
Figure 3. Racial and ethnic diversity along career stages.

The beginnings of the conceptualization of engagement and disengagement were in the concepts of attachment and detachment of people from their roles, in which there was an analysis of people's reaction to their roles (Goffman, 1961). To attest the momentary choice in role, William Kahn (1990) introduced a new in-depth theory for organizational behavior, in which he outlined that people are more likely to be more satisfied and productive when they are personally engaged versus when they are disengaged (p. 692). Furthermore, the theory shows that there is are, in fact, three separate stages that a person can be in while taking on a role: "committed, involved, and alienated" (p. 693). Although there are have been studies that aim to explain organizational behavior through roles, how they are "sent" and "received" and identified

(Van Maanen, 1976), research addressing the psychological conditions of how and why people engage or disengage was not present until Kahn's theory.

Organizations such as Apple, Google, and Amazon have used Kahn's (1990) theory to illustrate the strongest reason for employee and company success has not been because of a detailed study of metrics, but rather because they have stressed psychological safety in their work environments (Blomstrom, 2019). Other aspects such as psychological meaningfulness and psychological availability show a positive relationship between those who are in roles that provide a deeper satisfaction, and the availability of a person to absorb the role and task, respectively (Kahn, 1990). Psychological engagement includes the three factors, meaningfulness, availability, and safety, to determine that there are various determining reasons for people to feel like they can be themselves while partaking in the role they have been given.

On the other end of the spectrum, psychological disengagement is the reason why people feel like their identities and their roles at work are conflicting, therefore showing signs of detachment, indifference, and lack of empathy (p. 695).

Table 1

Dimensions of Psychological Conditions

Dimensions	Meaningfulness	Safety	Availability
Definition	Sense of return on investments of self in role of performances.	Sense of being able to show and employ self without fear of negative consequences to self-image, status, or career.	Sense of possessing the physical, emotional, and psychological resources necessary for investing self in role performances.
Experiential components	Feel worthwhile, valued, valuable; feel able to give to and receive from work and others in course of work.	Feel situations are trustworthy, secure, predictable, and clear in terms of behavioral consequences.	Feel capable of driving physical, intellectual, and emotional energies into role performance.
Types of influence	Work elements that create incentives or disincentives for investments of self.	Elements of social systems that create situations that are more or less predictable, consistent, and nonthreatening.	Individual distractions that are more or less preoccupying in role performance situations.
Influences	Tasks: Jobs involving more or less challenge, variety, creativity, autonomy, and clear delineation of procedures and goals.	Interpersonal relationships: Ongoing relationships that offer more or less support, trust, openness, flexibility, and lack of threat.	Physical energies: Existing levels of physical resources available for investment into role performances.
	Roles: Formal positions that offer more or less attractive identities, through fit with a preferred self-image, and status and influence.	Group and intergroup dynamics: Informal, often unconscious roles that leave more or less room to safely express various parts of self; shaped by dynamics within and between groups in organizations.	Emotional energies: Existing levels of physical resources available for the investment into role performances.
	Work interactions: Interpersonal interactions with more or less promotion of dignity, self-appreciation, sense of value, and the inclusion of personal as well as professional elements.	Management style and process: Leader behaviors that show more or less support, resilience, consistency, trust, and competence.	Insecurity: Levels of confidence in own abilities and status, self-consciousness, and ambivalence about fit with social systems that leave more or less room for investments of self in role performances.
		Organizational norms: Shared system expectations	Outside life: Issues in people's outside lives

		about member behaviors and emotions that leave more or less room for investments of self during role performances.	that leave them more or less available for investments of self during role performances.

Dimensions of Psychological Conditions. Adapted from "Psychological conditions of personal engagement and disengagement at work", by W. Kahn, 1990, Academy of Management Journal, 33 (4), p. 705.

Psychological safety address roles and tasks within organizations, but it can also be used as a lens to highlight the need for spaces to be more psychologically safe. There is a call for self-awareness, but that is usually seen as going within the self and the factors that shape it. One of those factors is the environment and how and why it shapes the identity as it does. It raises the level of awareness to include spaces that people use daily as well as the spaces they choose to escape to recharge and come back in a more "engaged" versus "disengaged" status. The stressors within environments is largely untapped, and therefore cannot be used constructively to create more diverse and inclusive spaces across a large spectrum of designed structures and open spaces. The concept of psychological safety, within the categories of engagement and disengagement, highlight that connecting thread to Human Needs Theory. It is within that connection, that the gap arises as to how and why people feel safe and accepted in some spaces and threatened in others.

Identity

Emotional intelligence is the ability to decipher an individual's own behavior within themselves, with others, with the management of these behaviors for optimal outcomes, and with the management of behaviors in fostering relationships. In fact, Salovey and Meyer (1990) described emotional intelligence as "a form of social

intelligence that involves the ability to monitor one's own and others' feelings and emotions, to discriminate among them, and to use this information to guide one's thinking and action". Emotional intelligence embodies the concept of awareness of the self and others, but does not include the awareness of the physical spaces the self or others may be in. The shift from self-awareness to spatial awareness results in a big step towards understanding a more comprehensive identity. "Self-awareness means having a deep understanding of one's emotions, strengths, weaknesses, needs, and drives" (Goleman, 2004, p. 1) and each one of these are driven by the sensory and psychological effects of physical surroundings.

Emotional intelligence is understood as the relationship between self and others, essentially. However, this awareness is largely affiliated with psychological concepts, and exclusive other factors that may be shaping certain behaviors. Body language, or unease during conversations that are labeled to need high emotional intelligence, may actually need spatial intelligence. There is a gap in the comprehension of the relation of space to behavior, and the impact it has on interpersonal and intergroup dialogues. Considering that there is a relational thread between identity and psychological triggers of environment, the lack of inclusivity of space and place within the concept of emotional intelligence forces parties to work harder in an attempt for higher intelligence, when there the knowledge is just not there yet. It hints to a fault in performance, rather than a fault in training and education of emotional intelligence.

W.E.B. DuBois's concept of double consciousness describes the experiences of African Americans in a "world which yields no true self-consciousness, but only lets [them] see [themselves] through the revelation of the other world" (1903, as cited in

Stone & Dennis, 2003, p. 14). This struggle between external powers that aim to restrict the individual internal willpower to break free translate into the world of architecture through conscious design and practice. As French architect, Léopold Lambert, states in his blog, "architecture is an instrument of dominance…[and] allows more 'willingly' the conditions for racism to be perpetuated" (2016, para. 3).

Built spaces, public spaces, and specifically, statues are designed and executed in a way that implies freedom of creation for the inhabitant/client, yet firmly limits that individual power of creativity. The built environment does not allow for 'blank canvases' and true freedom of use, but instead, architectural works have been, more accurately, described as works of art (in which the creator expresses his/her own ideologies); a statement that rationalizes dominance of space use. In the example of Confederate statues, a statement commemorating what each statue stands for-a time where racism and white supremacy was the norm-is made, exerting dominance through symbolic subordination; provoking an internal struggle and double-consciousness between history and ancestral trauma. These statues and monuments are symbolic of how tangible design can impose ideologies of racism simply by existing in public spaces, paving a way into the world of architecture through a subtle warning of how design can influence, provoke, or diminish individuals of any community or minority group.

Double consciousness has been theorized and used in conversations about race, prejudice, and identity. However, the theory has parallels of a concept that can be applied to the double-consciousness of using and designing spaces. The architect that designs the space is also a user of space in different instances (workplace and home, etc.). The identity of the architect, although heavily shaped by the education and training

received for the sole purpose of designing for the client, blurs the lines as to who that client may be. The architect can be in control of shaping identities through spaces; however, they are in turn shaped by mentors and educators. DuBois' concept is then heavily laced with the struggle between self-actualization and societal and hierarchal demands.

Rational choice theory states that people behave in a way that maximizes the potential value of the world, bypassing many important factors of individuals to epitomize predictions resulting from their observations (Kurki, 2016). Architects exercise this rationality in their designs, and therefore, built/public/designed spaces/pieces consist of a sum of *rational choices* that have been made to claim maximum value for the majority, bypassing the minority by monopolizing and restricting (Weber as cited in Stone & Dennis, 2003) and "ignoring every other aspect of their social being"(Kurki, 2016, p. 22). This problematic ideology surfaces when there is a realization that ignoring an entire population in order to serve the needs of another is, in fact, racist behavior.

This rationalization is cause for the initial clash over symbols of identity, because each designed symbol has immortalized a traumatic or healing period in society. An example of a traumatic even in American history is the immortalization of confederate statues. They have been the center pieces of public spaces and the 'gems' of public and private institutions for many decades past the Civil Rights Movement. The appropriate time period to correct these spaces has been long overdue, but the rationalization that these symbols should be viewed as historical pieces rather than traumatic racial impositions has caused these design pieces to be in place to this day, further solidifying

the rationalization that the history of the majority is more important and ubiquitous than the painful history of the minority.

Rationalization can be used in the argument to preserve history through statues and monuments; it can also be used to rationalize decisions of architects, designers, urban planners, as the best plans for the use of public and private spaces. The conversations of these spaces do not include a transparency with the public. Factors such as financial sponsorship, political campaigns, and public opinion are not fully disclosed to the public, therefore, creating a loss of relational identity as well as a control over the formation and maintenance of individual identities within the society they may call home.

According to Fredrik Barth (1966, as cited in Jenkins, 2003), social anthropology has "emphasized the perceptions and purposive decision-making of social actors rather than…general 'bearers' of the norms and values of their culture (p.59). Ethnicity, the umbrella that largely determines identity, categorization, and power, through a meeting of individual's internal self-identification and external labeling, is, most likely, set by the larger majority. The power to categorize the needs of people and their spaces causes a violation of identity, but the fact that this categorization is a result of the concept, 'majority wins,' the issue is never recognized as problematic.

Professor of Architecture at Columbia University, Mario Gooden, states that "architecture facilitates the construction of identity by promoting or inhibiting movement and interactions within buildings" (Tan, 2016, para. 5). There is a parallel between the fluidity of space and the movement of the person using it. This relationship cannot be forced, nor can it be created without true knowledge and subsequent acceptance of the identity of every individual who uses all designed spaces. There exists, a categorization

and stratification of a population just to fit them into one 'correct' mold, designated and awarded as the best use of that particular space.

The argument that such spaces are parallel to history lessons is a clear example of the historical concept of ethnicity, an ethnicity defined not so much by the individuals themselves but categorized through majority power to be labeled a certain way. Societal symbols have been reminders, to many communities-wealthy to immigrant, of their labeling power, the struggle for identity as a result of a struggle for true history, and the presence of limitations that still exist at every turn. Public spaces are, in fact, "modes of domination…implicated in the social construction of ethnic and other identities" (Jenkins, 2003, p. 69).

Identity has been shaped through experience which has been shaped by the structural and systemic factors of historical elements of societal power. The categorization of spaces ties into the conceptualization of the symbolic meanings tied to them. The interaction between symbolism and categorization produces a hierarchy of power that illuminates the need for an in-depth understanding of the conflictual factors of how power and identity are translated in spaces that people occupy; the how and the why of such questions are important in uncovering a colonialization of the mind and experience that supersedes individualism as well as collectivism, and identity as a whole.

Chapter 3: Research design

Philosophical Assumption and Interpretive Framework

The philosophical assumption of a researcher can, easily, be the most important part of a research. It answers questions that arise as to how and why the research emerged. It, also, sets the foundation for further research in the same area of study. Understanding the root of a study, how it emerges, is important to the future of any scholarly work, especially if the field is still an emerging one, such as conflict resolution. Identity is one of the most valuable intangibles that a human being possesses. After a person is born, every person, every event, the culmination of education, the traditions of culture, family dynamics, and anything else that touches his or her life shapes the overall identity and perspective he or she displays. This fact makes it that much more important to understand the identity of a researcher before understanding his or her scholarly research. The decisions to choose everything from the type of research to the topic to the chosen methodology, are all derived from the identity of the researcher. The four types of philosophical assumptions in qualitative research further stabilize the nuances of the research, the researcher, and the study.

The ontological issue pertains to how the researcher and his or her topic relate to the nature of reality (Creswell, 2013). In this study, the researcher relates reality to identity. As identity grows through knowledge and experience, so does the concept of reality. Throughout the research, the presence of various disciplines, theorists within those disciplines, and the connections that emerge by looking deeper into how they relate to each other, shape the reality of how the field of Conflict Resolution has its own ontological identity, in relation to other disciplines, alike and different. Ultimately,

conflict resolution pertains to a concept that is present if human life is present. Therefore, the field is connected to every profession, discipline, and theory that pertains to humans and their nature of reality.

Epistemology explains how knowledge becomes knowledge; how people "know what they know" (Guba & Lincoln, 1988, p. 94). This closely relates to ontology and is easily confused because they overlap. Ontology does not exist without epistemology and vice versa. However, epistemology comes after understanding the nature of reality. In this study, the researcher used Plato's method of abduction, derived from his narrative and theoretical discourse in *The Republic* (Jetli, 2016), to go backwards in order to understand the final knowledge that is presented in the study.

The third assumption of philosophy, axiology, pertains to how values shape the researcher, and subsequently cause bias in the research. Although, researchers account for bias in their research and study, it is impossible to account for the true root of values, identity. Like ontology and epistemology, axiology is also deeply connected to human nature, knowledge, and the overarching concept of identity. Denzin (1989) describes axiology as how researchers position themselves within the study (Creswell, 2013, p. 20).

The final philosophical assumption, methodology, is the design that is chosen to display and explain the research. It is the most well-known assumption because it holds an important tangible portion of written scholarly work, whereas the other three are embedded within the work. Methodology opens the door to various types such as the ones that are used in this study: grounded theory and content analysis. Most research topics can be studied by using all types of methodologies, in various ways to interpret different pieces. Therefore, the chosen methodology is framed as a philosophical

assumption. The researcher, rather than the research, dictates the methodology that is used to conduct a study. How the data is analyzed, and the method of analysis in itself determine the essence and rationale for the chosen methodology (Creswell, 2013).

Table 2

Philosophical Assumptions

Assumption	Questions	Characteristics	Implications for Practice (Examples)
Ontological	What is the nature of reality?	Reality is multiple as seen as through many views	Researcher reports different perspectives as themes develop in the findings
Epistemological	What counts as knowledge? How are knowledge claims justified? What is the relationship between the researcher and that being researched?	Subjective evidence from participants; researcher attempts to lessen distance between himself or herself and that being researched	Researcher relies on evidence from the participant; collaborates, spends time in field with participants, and becomes an "insider"
Axiological	What is the role of values?	Researcher acknowledges that research is value-laden and that biases are present	Researcher openly discusses values that shape the narrative and includes his or her own interpretation in conjunction with the interpretations of participants
Methodological	What is the process of research? What is the language of research?	Researcher uses inductive logic, studies the topic within its context, and uses an emerging design	Researcher works with particulars (details) before generalizations, describes in detail the context of the study, and continually revises questions from experiences in the field

Note. (Creswell, 2013, p. 21)

At the beginning of the conceptualization of this research study, the researcher attempted to match identity to one type of interpretive framework. As the researcher

progressed in compiling research while also accumulating knowledge in the field of

Conflict Resolution, the interpretive framework changed as well. It can be said that the

researcher identifies with multiple philosophical paradigms, but the nature of

transformative interpretation is the one that most closely matches the researcher and the

study. According to Creswell (2013), transformative framework is most used by those in

marginalized groups. Aligning with the purpose of the study, the research topic aims to

show the marginalization of a discipline in relation to the field of Conflict Resolution.

The researcher has, also, experienced marginalization, in the form of perspective (due to

educational and professional background) throughout conflict resolution education. It is

an important fact to consider as to how and why the topic of this study was chosen. The

concept of marginalization exists anytime a person feels that his or her ideas do not align

with the majority. A researcher within the transformative framework claims that

"knowledge is not neutral and it reflects the power and social relationships within society,

and thus the purpose of knowledge construction is to aid people to improve society"

(Mertens, 2003, as cited in Creswell, 2013, p. 25-26) and, in this particular case, to

improve the field of Conflict Resolution Studies.

Mixed Methods Research: Grounded Theory, Content Analysis, and Survey

The researcher will employ a mixed methods research design that will employ

both quantitative and qualitative research. The purpose of this study is to introduce

architecture into the field of conflict resolution as a necessary component of

understanding conflict. The common purpose of understanding the bridge of these two

fields, through the concept of emotion, highlights the interdependence that is crucial in

uncovering the root causes of conflicts. The audience for this study is broad and

multidisciplinary, and therefore, it calls for a multi-methods approach. According to Creswell, (2003), mixed methods research can be categorized into three strategies:

1. *Sequential procedures, in which the researcher seeks to elaborate on or expand the findings of one method with another method. This may involve beginning with a qualitative method for exploratory purposes and following up with a quantitative method with a large sample so that the researcher can generalize results to a population. Alternatively, the study may begin with a quantitative method in which theories or concepts are tested, to be followed by a qualitative method involving detailed exploration with a few cases or individuals.*

2. *Concurrent procedures, in which the researcher converges quantitative and qualitative data in order to provide a comprehensive analysis of the research problem. In this design, the investigator collects both forms of data at the same time during the study and then integrates the information in the interpretation of the overall results. Also, in this design, the researcher nests one form of data within another, larger data collection procedure in order to analyze different questions or levels of units in an organization.*

3. *Transformative procedures, in which the researcher uses a theoretical lens (see Chapter 7) as an overarching perspective within a design that contains both quantitative and qualitative data. This lens provides a framework for topics of interest, methods for collecting data, and outcomes or changes anticipated by the study. Within this lens could be a data collection method that involves a sequential or a concurrent approach (p.16).*

The pragmatic approach of mixed methods research utilizes a framework that follows an interdependence and an exploration of a new topic (Morse, 1991), such as this one. According to (Tashakkori & Creswell, 2007), mixed methods research should match one of the following conditions (the ones in bold will be found in this study):

- *Two types of research questions (with qualitative and quantitative approaches),*

- *The manner in which the research questions are developed (participatory vs. preplanned),*

- *Two types of sampling procedures,*

- *Two types of data collection procedures,*

- *Two types of data,*

- *Two types of data analysis (statistical and thematic), and*

- *Two types of conclusions* (p. 4).

Quantitative research has been used in instances where numbers are required to provide statistics of the data, either descriptively or inferentially (Field, 2013). Important features of quantitative research include: a large sample size, generalizable data, data independent from the researcher, and findings that show more reliable and credible numerical data in a format most accepted by major stakeholders such as policymakers, lawmakers, and administrators (Creswell, 2013). Although, the focus is on the numerical data in quantitative research, there are words help explain the deeper meaning through the addition of qualitative research, and that is the primary purpose of having a diverse and inclusive approach to research that embodies new concepts.

Qualitative research emerged when researchers realized that there was a need to know the information behind the numbers presented in quantitative research. The story

that comes forth in qualitative research gives it a life of its own. The research becomes more holistic, inclusive, and humanistic. It is not detached like statistics. The researcher that chooses qualitative design absorbs the information, to not only, produce scholarly work, but also, becomes the vehicle in which that knowledge moves through the world. Qualitative research is chosen to understand the deeper meaning; to explore a problem because there is a need to listen to voices and stories that are untapped, marginalized, outcast, or simply hidden. It is also used to "empower the individuals to share their stories. It is used to convey contexts, settings, explain mechanisms, develop theories when partial or inadequate theories exist" (Creswell, 2013, p. 48).

The most appropriate way to address the concepts of emotion and architecture as they impact conflict will be through an analysis of various types of content in the fields of architecture, environmental psychology, and conflict resolution. A qualitative grounded content analysis approach will be the methodology of choice because the purpose is to focus on a "process or an action that has distinct steps or phases that occur over time…has movement or some action that the research is attempting to explain" (Creswell, 2013, p. 85) within untapped content that already exists, but remains unconnected. Grounded meta-analysis research will proceed beyond describing what architecture is and how it influences emotions, to the final impact on the presence or absence of conflict. Analysis of the fields of architecture, psychology, and conflict resolution will lead to pulling data that will eventually form a new theory that will explain the discovered patterns; a theory grounded in raw data (Corbin & Strauss, 2015).

The process in which architectural spaces and places affect human emotions and how these emotions affect conflict, will be researched. The researcher will go beyond

describing the emotions and explain how architecture is an influencer and why that is important for the field of Conflict Resolution. Through the collection of data, the researcher will collaborate the content through a new theory that answers the initial research question. What are the main factors of architecture that influence emotion and how can they influence the presence or lack of conflict? The research question for the grounded meta-analysis approach illustrates that a study will not only explore the factors of architecture that influence emotion, but, will also, explain how these factors influence conflict.

The Grounded Theory approach will expand the exploratory nature of a phenomenon to explain the "factors, impacts, and influences" (Smith, Flowers, & Larkin, 2009, p. 45) that pertain to the chosen research topic. By narrowing the grounded theory approach into a grounded meta-analysis, the research will be synthesized and contribute to the development of concepts grounded in data. This research will redefine traditional meta-analysis by using qualitative grounded theory data coding techniques rather than quantitative standards. Concepts and categories that emerge from the cross-disciplinary analysis can be compared with an examination of existing theories in conflict resolution.

To ensure that this grounded meta-analysis comprises of all mentioned disciplines, theoretical sampling will be based on keywords and concepts rather than individuals and allow the researcher to follow leads through a journey of exploration (Corbin & Strauss, 2015, p. 135). Grounded meta-analysis is grounded in data, and so, research will be a continuous collaboration of data collection and data analysis (Corbin & Strauss, 2015). They will be intertwined to allow for data to be saturated to a point where the findings will establish a new theory. The parallelism of collection and analysis will

ensure that the researcher keeps going back to the field throughout the research, and therefore, theoretical sampling will ensure saturation, development, and complete integration of data. Analysis will begin after the first data are collected. Data collection will be followed by analysis. Analysis will lead to concepts. Concepts will generate questions. Questions will lead to more data collection so that the researcher can learn more about these concepts. This circular process will continue until the research reaches the point of saturation (Corbin & Strauss, 2015, p. 135).

To form a new theory about the effects of architectural spaces and places on emotions, the researcher cannot enter with predisposed beliefs, and interview individuals from a homogenous sample of carefully selected participants, who have experienced the phenomenon of architecture and understand its emotional influence. Instead, the researcher will begin with concepts to explore many different angles and use an inductive approach that follows systematic analysis to interpret the data and final development of the data. Initially, the researcher will determine what type of data will provide the most substantial information and begin from there. Preliminary decisions before the data are collected will determine where the sampling will begin.

Three decisions will influence theoretical sampling: "decisions made about the site or group to study, decisions made about the kinds of data to be used, and decisions made about how long a site should be studied" (Corbin & Strauss, 2015, p. 142). Therefore, the researcher will choose to examine content found in books, journal articles, and conference proceedings in the disciplines of Architecture, Environmental Psychology, and Conflict Resolution. After determining concepts, the researcher then narrows the research to which data are useful and keeps revisiting the various fields until

patterns emerge and finally, until saturation is reached. Identifying the properties and dimensions within the categories (Corbin & Strauss, 2015) provides specificity towards determining appropriate sampling.

Sampling would also begin with research in specific areas within the various disciplines. These areas of study would include information about: architects who have designed these spaces, as well as content gathered from written theories on architectural spaces, psychological effects of spaces, definitions of conflict that match with definitions of space and place, objectives of conflict resolution and objectives of architecture, and the duration of presence in the spaces or places as it pertains to the duration of conflict. Through the analysis of collected data, these categories, properties, and dimensions will go through an editing process where some would be further developed, renamed, or even eliminated until the researcher reaches a point where the data answers the posed research question.

Grounded theory uses interviews and observations as primary methods of data collection. However, it may also use "any type of written, observed, or recorded material, including videos, journals, diaries, drawings, internal documents and memos, memoirs, Internet postings, and historical records" (Corbin & Strauss, 2015, p. 7). Grounded meta-analysis is grounded in data, but not bound by traditional boundaries set for concepts. It allows the researcher to find areas that have been overlooked or eliminated and proceed to conceptualize the patterns into categories and emergent themes that lead to an explanatory theory. Data collection is a continuous method, where data are collected, conceptualized, then collected again, and re-conceptualized, and so forth. Data collection does not end after a detailed description is obtained. The chosen

grounded meta-analysis approach will seek to obtain detailed descriptions, then conceptualize in such an abstract way where the focus is on the details within the concepts, and the categories are heavily grounded in initial details where none of them are lost in the process.

The grounded meta-analysis method will utilize information from other fields: Environmental Psychology, Architecture, and Conflict Resolution to gain more contextual information before, during, and after data collection. The purpose is to formulate a new theory that sheds light on the influence of architectural spaces as they influence human emotions, and contribute to, either the presence, or the absence of conflict. In order to build this new theory, previous theories in the aforementioned disciplines must also be analyzed and conceptualized through rich and rigorous data collection.

The content to be analyzed will be gathered through keyword searches in Google. The plan is to explore the content that is public as well as content that is found in scholarly journals in the different fields. The research aim is to be as inclusive as possible, and not be skewed by choosing one or two platforms in one specific field to analyze the content. This study is multidisciplinary, conceptually neophyte, and has the potential for tremendous impact for the field of conflict resolution. It is only fair that the data collection and sampling is diverse enough to be truly representative of such an endeavor. Although, Google will be home to the initial searches, it will provide an array of possible outlets for content analysis, including studies that overlap certain research areas in this study. This will also ensure specificity as well as valid generalizations by allowing the researcher to remain objective as she filters through content that truly has a

life of its own. The aim is to discover, analyze, and ultimately, give a home to the content through a validation of its voice and purpose.

Comparison of data for the grounded meta-analysis approach will be conducted through a method of "constant comparisons" (Corbin & Strauss, 2015, p. 7), beginning at the most manageable piece of datum initially collected. Similarities and differences in themes will be examined, however, they will be done at the conceptual level and not at the actual thematic level. Through coding, concepts will be grouped as categories and these will further be dissected to discover properties and dimensions. "Grounded theory provides a procedure for developing categories of information (open coding), interconnecting the categories (axial coding), building a 'story' that connects the categories (selective coding), and ending with a discursive set of theoretical propositions" (Creswell, 2013, p. 195). Data will be analyzed at each stage of collection and re-analyzed at each concept formation, category formation, property assignment and dimension assignment, then re-analyzed again (Corbin & Strauss, p. 96) through comparison with the initial raw data, ensuring that the original data has not become too abstract and the analysis still reflects everything that was initially collected. Through this constant comparison, new directions will be explored by the researcher.

The latent content, "the underlying meaning" (Elo & Kyngas, 2008, p. 333), captures the researcher's perspective, through conceptual coding, to further merge the two seemingly unrelated disciplines of architecture and conflict through the abstract concept of emotion. This means that when the researcher pieces together data, she may find new concepts and be led to categories defined by properties and dimensions that may not have been apparent in the initial data, and so the researcher must be aware of a need

to collect new data to support any new patterns that may arise. The constant comparison and constant coding are best done with extensive memos, to remind the researcher of her initial thought process during each stage of data analysis (Stern, 2007, p. 119). Strategies for data analysis, listed by Corbin and Strauss (2014), will include: looking at emotion, understanding multiple variations and possible definitions of words and concepts, making use of the researcher's life and work experience, and thinking in terms of metaphors and similes (to form concrete common denominators between practice and theory of each of the disciplines).

The researcher who wants to explain the effects of architectural settings on emotions by choosing various spaces, will analyze the data through the constant comparison process in the grounded theory approach. Just like an umbrella, the spokes symbolize the concepts and must be "linked and filled in with detail in order to construct a dense and explanatory theory" (Corbin & Strauss, 2015, p. 188). The theory will be structured in the shape of an umbrella: its canvas acting as a metaphor for the overarching theme or core category that will be derived from the categories (including each category's properties and dimensions) and the categories from the concepts (the spokes of the umbrella). So, any concepts that arise from data collected on the spaces and their effect on emotion will then form categories that are detailed with properties and dimensions that support the category of data. Eventually, these categories will lead to the overarching theme that explains the collected data and answer the research question asking what the effects of architectural space and place are on emotions and how the specific example of selected spaces illustrate this effect.

This grounded meta-analysis will rely on data to provide the description as an initial step and move beyond that to provide an explanation and an answer for the research question through a new theory. The categories that are drawn from the collected data will be integrated into the core category to "refine and trim" a new theory (Smith, Flowers, & Larkin, 2009, p. 295). By reviewing written memos and constructing diagrams, a researcher can illustrate an in-depth explanation that can be formed into a theory. Through the constant comparison method, the grounded meta-analyst will compare the newly formed theory to the raw data and edit them to reflect concepts that may arise or concepts that may have been overlooked. The continuous rigor that is necessary for this grounded meta-analysis study will allow the final theory to be well-researched. Also, grounded in a substantial amount of data and encompasses all angles of interpretation, accounting for what is seen within the data as well as any gaps that the data may not address.

Content analysis can be used as both a type of methodology and within other methodologies. In this research study, it will be the sub-methodology within grounded theory. According to *Merriam-Webster's Dictionary,* "content analysis is analysis of the manifest and latent content of a body of communicated material through a classification, tabulation, and evaluation of its key symbols and themes in order to ascertain its meaning and probable effect." Although the term, content analysis, has been recognized for sixty years, its history goes as far back as human history, "to the conscious use of symbols and voice…the conscious use, which replaced the magical use of language, has been shaped by the ancient disciplines of philosophy, rhetoric, and cryptography…also spawned religious inquisitions" (Krippendorff, 2013, p. 1).
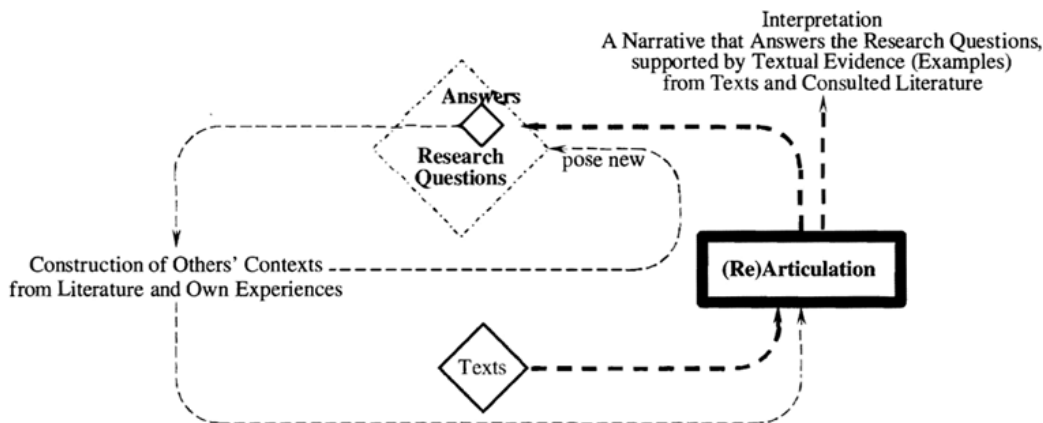
Figure 4. Content analysis (Krippendorff, 2013, p.90).

Content analysis has three important defining factors: one, it is an "empirically grounded method," solidified in its exploration of meaning to give way to inferred information; two, it moves beyond common symbolism to encompass different meanings that can be applied through different lenses (culture, religion, language, etc.); and three, it has become a methodology that can stand on its own due to large amounts of data, especially those that are available through the internet (Krippendorrf, 2013, p. 2-5). It can be used both quantitatively and qualitatively, to analyze written, symbolic, or any type of media, communication, and content, across a variety of disciplines. The flexibility it provides, allows the researcher to focus on content that already exists, to truly extract predictive information that can be useful to further research in the chosen area of study. Analysis can take place through tracing key words, sentences, or any small or large piece of content, to identify concepts and themes. Like a coding process, the researcher can pull these themes from a targeted amount of data to predict future trends, or, in this case, to propose a new theory.

The following are the necessary components of content analysis:

- *Unitizing: relying on definitions of relevant units*

- *Sampling: relying on sampling plans*

- *Recording/coding: relying on coding instructions*

- *Reducing data to manageable representations: relying on established statistical techniques or other methods for summarizing or simplifying data*

- *Abductively inferring contextual phenomena: relying on established analytical constructs or presumed models of the chosen context as warrants*

- *Narrating the answer to the research question: relying on narrative traditions or discursive conventions established within the discipline of the content analyst* (Krippendorf, 2013, p. 84).

Three types of content analysis, according to Hsiu-Fang and Shannon (2005), include summative, directive, and conventional; they can be used as a single type, or all together to provide thorough analysis. Summative content analysis focuses on the number a word or phrase is encountered in the data, and predictions are pulled from the context of these words and phrases. A theory (or theories) is the starting point for the directed approach of content analysis: theoretical framework provides a foundational coding process to initiate the process (Forman & Damschroder, 2008).

The inclusion of the researcher accounts for ideologies and theories that the researcher has used to shape her constructs before the research. Content analysis, inclusive of the researcher, is referred to as ethnographic content analysis. Ethnographic content analysis is the amalgamation of objective content analysis and participant observation (Altheide, 2011). The participant is the researcher. However, the usual concept of ethnography is slightly different in content analysis. Ethnographic content analysis uses the qualifications and specific knowledge of the researcher in order to filter

and analyze through the chosen content. The ethnography pertains to the skill set and training the researcher brings to the research. It is a way to ensure that the lenses used are not considered as bias.

In this research, the ethnographic portion of the content analysis will be the education and training in the fields of architecture as well as conflict resolution. The researcher can sample, collect, and analyze data that are specific to these fields, without the possibility of confusion, misinterpretation, and gaps that may be encountered if she were not well versed in both architecture and conflict resolution. It will enable the researcher to provide more richness to the research by using her education and training, rather than discarding it for the sake of complete objectivity (which is impossible because of the concepts of identity and thought constructivism).

Defining document analysis. According to David Altheide (2011),

> *a document can be…any symbolic representation that can be recorded or retrieved for analysis…an integrated and conceptually informed method, procedure, and technique for locating, identifying, retrieving, and analyzing documents for their relevance, significance, and meaning* (p. 4).

Any document that is deemed as worthwhile and pertinent by the researcher can be used to construct part of the initial framework. The perspective of the researcher becomes the lens and the filter for the documents that are chosen to represent the content that will be analyzed later. There should be an understanding that there is reflexivity, from both the sides of the researcher as well as the producer, within the documents. That is truly the reason behind the desire and need for documents to be analyzed. Although, the document exists on its own, the meaning is pulled through the researcher's focus

(Altheide, 2011, p. 7). Documents are further classified into three categories: primary, secondary, and auxiliary (p.8). Primary documents are the data that are the focus of the research. Secondary documents are any documents that provide more in-depth knowledge about the primary documents. Auxiliary documents pertain to anything that is not part of the primary framework, that can provide supportive understanding to the topic hand.

In this research, the topic at hand will focus on the research questions; the topic will construct certain keywords that will be used in the initial search for electronic documents. Secondary documents will include documents such as theories, definitions, author/theorist backgrounds, and conceptual explanations as needed to supplement the primary documents. Auxiliary documents may arise in the same manner, because there an exploration between the possible intersectionality between the disciplines of Architecture and Conflict Resolution will be conducted.

The documents that will be used for analysis call for a separate understanding of various concepts that are likely to arise within the research process. The context must be part of the comprehension and analysis. This is the primary reason for the inclusion of ethnography within content analysis. The context includes the researcher, and her training in both disciplines, for the analysis of the data to be as detailed and free of gaps as possible. The emergent meanings through context and process are just as important to the document analysis process as the initial documents themselves. The reasons behind how and why the documents came into existence as well as the social life that frames the mind and analytical ability of the researcher should always be taken into consideration during the research process and emergence of new meanings. Altheide (2011) defines

emergence as the framework and shape of the meaning that arises through comprehension and interpretation (p. 12). Understanding the way documents are threaded together through concepts, symbolism, and tone, among other factors, enables the richness of the data to emerge; the data comes to life as a complete entity, rather than just pieces of a research puzzle.

The data in this research will heavily include context in an attempt for complete emergence of meanings, concepts, and theoretical ties to show how architecture and conflict resolution can work together. The researcher will pay attention to the detail in the social constructs that are apparent in the theoretical frameworks that exist prior to the emergence of meanings from the new collection and analysis of documents, then circle back to tie everything together to show how the gaps have been addressed, or, whether they remain unaddressed.

There is a claim that all research involves, at least in some aspect, the researcher in the selection of a topic, the type of research, methodology, and parallel interpretation (Cicourel, 1964; Hammersley, 1983; Johnson, 1975). Although, Creswell (2013) refers to the inclusion of the researcher's observation as reflexivity, Altheide's (2011) definition of ethnographic content analysis allows for the qualifications of the researcher to, not only, be accounted for, but to also be used to ensure a qualified, rich, and detailed content analysis.

Ethnographic content analysis is not the initial framework for content analysis, but even though it has been used in history, sociology, and literature analyses (Berg, 1989; Glaser & Strauss, 2009). Ethnography has traditionally been used to describe people, and more specifically, cultures (Denzin & Lincoln, 2011; Schwartz & Jacobs,

1979). Altheide (2011) has expanded the use of ethnography into content analysis by highlighting the importance of the "meaningful behavior" of a researcher's process (p. 23). Content analysis is traditionally used as part of quantitative research (Neuendorf, 2016), but there is a growing number of research in qualitative research that have used it (Altheide & Sage Publications, 1996; Krippendorff, 2013; Neuendorf, 2016). The main difference between quantitative and ethnographic content analysis, other than the focus on the text, can be seen in the inclusion of the researcher as a participant (Altheide, 2011).

Table 3

Quantitative (QCA) and Ethnographic (ECA) Content Analysis

	QCA	ECA
Research	Verification	Discovery; verification
Reflexive research design	Seldom	Always
Emphasis	Reliability	Validity
Progression from data collection, analysis, and interpretation	Serial	Reflexive; circular
Primary researcher involvement	Data analysis and interpretation	All phases
Sample	Random or stratified	Purposive and theoretical
Pre-structured categories	All	Some
Training required to collect data	Little	Substantial
Type of data	Numbers	Numbers; narrative
Data entry points	Once	Multiple
Narrative description and comments	Seldom	Always
Data analysis	Statistical	Textual; statistical
Data presentation	Tables	Tables and text

Note. (Altheide, 2011, p. 23)

　　　Process. Document analysis has a specific structure that should be used rather than the simple outline of content and analysis. Altheide (2011) outlines a twelve-step

process in which content analysis can be conducted, beginning with identifying the unit

of analysis: a document, and ending with the final report.

Step 1. Pursue a specific problem to be investigated.

Step 2. Become familiar with the process and context of the information source

(e.g., ethnographic studies of newspapers or television stations). Explore possible

sources (perhaps documents) of information.

Step 3. Become familiar with several (6 to 10) examples of relevant documents,

noting particularly the format. Select a unit of analysis (e.g., each article), which

may change.

Step 4. List several items or categories (variables) to guide data collection and

draft a protocol (data collection sheet). Figure 3.2. Logic of Protocol Analysis

Step 5. Test the protocol by collecting data from several documents.

Step 6. Revise the protocol and select several additional cases to further refine

the protocol.

Step 7. Arrive at a sampling rationale and strategy—for example, theoretical,

opportunistic, cluster, stratified random. (Note that this will usually be theoretical

sampling.)

Step 8. Collect the data, using preset codes, if appropriate, and many descriptive

examples. Keep the data with the original documents, but also enter data in a

computer-text-word processing format for easier search-find and text coding.

Midpoint analysis: About halfway to two thirds through the sample, examine the

data to permit emergence, refinement, or collapsing of additional categories.

Make appropriate adjustments to other data. Complete data collection.

Step 9. Perform data analysis, including conceptual refinement and data coding. Read notes and data repeatedly and thoroughly.

Step 10. Compare and contrast "extremes" and "key differences" within each category or item. Make textual notes. Write brief summaries or overviews of data for each category (variable).

Step 11. Combine the brief summaries with an example of the typical case as well as the extremes. Illustrate with materials from the protocol(s) for each case. Note surprises and curiosities about these cases and other materials in your data.

Step 12. Integrate the findings with your interpretation and key concepts in another draft (Altheide, 2011, p. 24-44).

The initial process begins with a protocol (Altheide, 2011), which is parallel to the initial research questions that frame the entire qualitative research process. "A protocol guides the data collection…with an emphasis on obtaining data that can be counted and analyzed statistically [quantitative content analysis] …or capture definitions, meanings, and process [qualitative content analysis (p. 27). The difference in the protocol of document analysis is that the questions can be as many or as few as the researcher requires in order to pull enough documents that can fulfill the initial research questions, and group them into categories for later research.

The protocol for this study will follow two questions:

1. Does this piece of data relate to architecture and emotion in a way that can be applied to conflict resolution?

2. Is the source credible and knowledgeable on the topic? (This will be determined by factors such as professional training and education.)

The use of a theoretical framework in this research allows for an initial categorical framework for content analysis. However, it is used loosely, more to guide through "progressive theoretical sampling" (Altheide, 2011, p. 47) rather than preset the research. The theories used allow for the supplementation of the context and relevance to the gap in the literature as well as setting a parallel foundation for the content analysis to refer to throughout the process.

Content analysis methodology brings for the question of how much content should be analyzed. In the case of this research, the content is derived through electronic documents through key word searches. According to Altheide (2011), the number of units depends on the topic and the research. Similar to the overarching grounded theory methodology of this research, there must be enough content to provide data to ground the emerging theory that will finish off this research. That means that the content should include categories and themes that provide information through a saturation of content and concepts, both through progressive theoretical sampling, and emergence of meaningful data. The individualism of researcher involvement in the research will allow for the result, report, theory to be a holistic entity, while accounting for everything-internal and external social constructs/lenses- within the research.
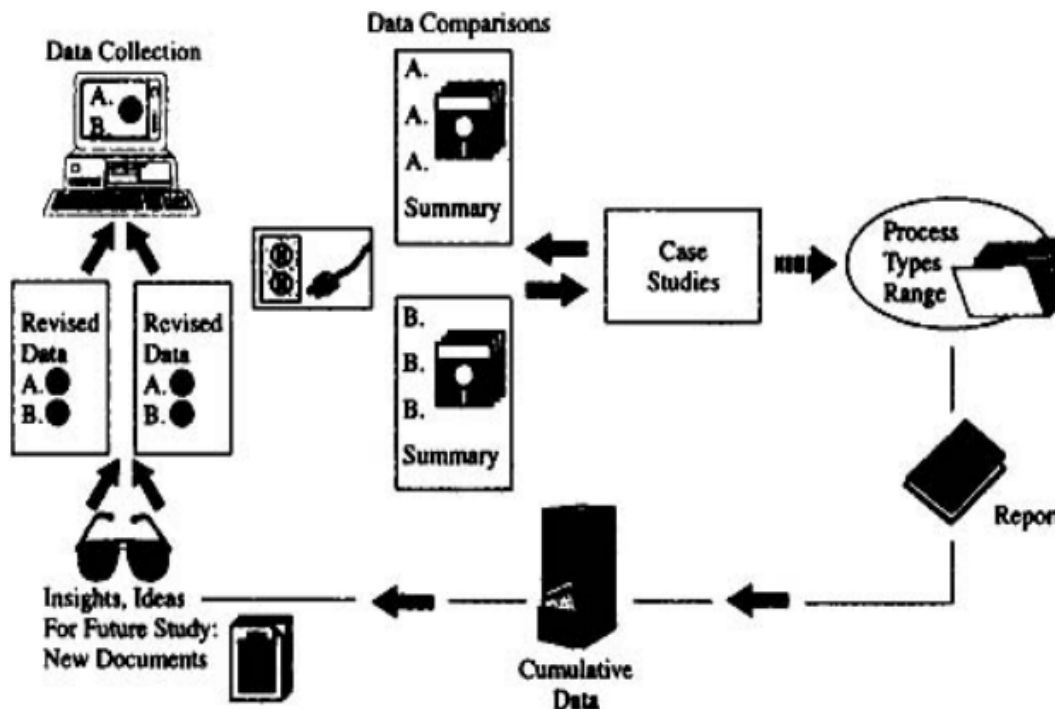
Figure 5. Emergent qualitative analysis (Altheide, 2011, p. 43).

The survey will be conducted through Survey Monkey and will sample 180 people, over the age of 18. The survey data will be collected through the secondary company, Cint, and analyzed through Survey Money to show results that will be displayed in Chapter 4: *Findings*. Descriptive statistics will be used to consolidate quick facts gathered from the participants in the survey. The close-ended questions will offer statistics that can be illustrated through simple graphics to support the underlying themes that emerged from the literature review. The open-ended questions will be coded prior to statistics and will include the researcher's categorization.

Conclusion

The field of Architecture remains as a grossly untapped resource for Conflict Resolution. The proposed grounded meta-analysis will focus on the concept of emotion as the common denominator between architecture and conflict resolution. In explaining

the marginalized impact of emotion on people in conflict, architecture becomes a vessel of conflict transformation. The concurrent mixed methods study will describe the content found in journals, books, and conferences to further the lacking literature of the need for architecture in the field of conflict resolution. With the addition of the new discipline, there will be motivation for other seemingly unrelated fields to follow suit to expand the field of Conflict Resolution to truly embody a multidisciplinary approach to conflict.

Chapter 4: Findings

Content Analysis

The data for this study was collected from two different platforms. The

researcher began with the Google keyword search "architecture and conflict" and read

through one hundred written sources. The sources included data that was a result of

studies and training in professional settings that included the nuances of architecture.

Although, the keyword search included the word, conflict, no practitioners in the field of

Conflict Resolution emerged in the content that was collected. The gap had been

apparent in the literature review, however, as the researcher compiled the data from the

web content analysis, there was a realization of how imperative it is to close this gap in

the field of Conflict Resolution. The collected data was provided by architecture

professionals who wanted to make an impact on humanity. The only way this type of

data has emerged has been because of the small group of architectural professionals to go

beyond their training and education into the non-profit platform to build the foundation

for policy, societal, economic, environmental, and political change. The implications of

this gap are detrimental for understanding the intricate factors that bind people and space.

Conflict Resolution should be inclusive of the details of spatial intelligence.

Understanding space beyond the aesthetics and function provided by the general

understanding of architecture carries a deeper meaning for humanity. This close

relationship illustrates the need for the typology of space and meaning to be carried

through into every platform that people occupy, and not just in the field of architecture.

The power of inclusive multifaceted spatial comprehension has immense transformative

implications for human behavior and interaction. The data provided many different

concepts that can be further researched, specifically, for the emergence of the umbrella of spatial intelligence within conflict resolution.

Survey

The first survey was designed prior to the web content analysis and distributed to the researcher's own circle of ten participants for data collection as well as feedback on the questions. The second survey was designed and redistributed to the researcher's own circle of fifty participants without feedback. The second survey was conducted at the time the initial web content search began. The researcher had to redesign the survey for the third time to include concepts that were emerging in the content analysis. The web content analysis continued while the final survey was distributed through a SurveyMonkey weblink to 150 participants sampled by Cint, a company that collects consumer data from all over the world. The researcher received data from 181 participants (the Cint representative gave the researcher more data). SurveyMonkey provided simple analytical charts, word clouds, and included comment sections on certain questions identified by the researcher. The comments were coded separately and will be discussed in further detail in the coding section of the findings.

Can architectural design of spaces be useful in resolving conflicts?

Answered: 181   Skipped: 0
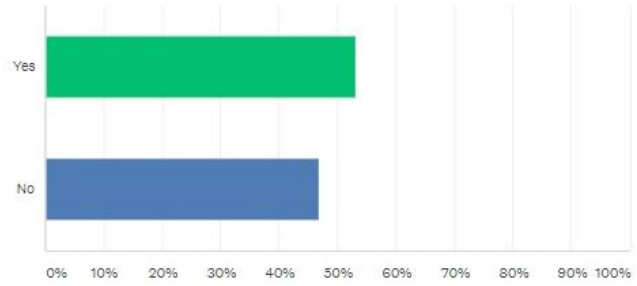
ANSWER CHOICES	RESPONSES	
▾ Yes	53.04%	96
▾ No	46.96%	85
TOTAL		181

Figure 6. Can Architectural Design of Spaces be Useful in Resolving Conflict?

The researcher wanted to begin with this question to allow for the participants to think outside of the box, in regard to space and design. Both the literature review as well as the in-depth content analysis showed studies and results in which the design of spaces can, in fact, be useful in resolving conflicts. The most interesting aspect of the results of this question was the high number of participants (47%) that thought otherwise. This was significant to the researcher in confirming the large gap in knowledge and awareness of the implications of space on human behavior. The question was selected to be the first in the survey for the parallel purpose of allowing for the participants to, not only participate in the survey, but to, also, be urged to think beyond the generalities of space and conflict.

Figure 7. Peace Walls - Belfast, Ireland (Turtle, n.d.).

> *"In Northern Ireland, communities are separated by a wall up to twenty feet high; gates along its length that are still locked at night; and artwork painted on either side that talks of harmony but with messages of revenge or oppression. The streets may be quiet these days, the sounds of gunshots or bombs silenced, but the streets are still divided. Physically, at least"* (Turtle, n.d.).

Architecture is symbolic of human thought and behavior; conflict is its parallel. The Peace Walls in Belfast were erected to divide two groups of people within the same nation. However, their architectural and governmental symbolism was regenerated and refurbished by citizens through mural art. The contrast between the structure of the wall, the barbwire, and the peaceful art displayed on the walls is a direct representation of how conflict begins, is perceived, handled, and transformed into a new lens of perspective and thought process. Ireland is no longer divided, but the trauma is still is seen in the

architectural elements that still stand from the times of conflict. It is both a reminder of the turbulent past as well as an illustration of how times have changed. Architecture tells a story, not only of aesthetics and form, but of experiences, perspectives, conflict, and peace.

Figure 8. Subterranean nightclub, B 018, designed by Bernard Khoury - Beirut Lebanon (Smith, 2015).

> *"The nightclub known as B 018 was designed by Bernard Khoury in 1998 in the Quarantine, the Beirut neighborhood that saw some of the worst atrocities during the conflict. It has its roots in the 1980s in the thick of the civil war when gatherings were held at a semi-secret location code named B 018. The circular lid covering the subterranean club looks like a helicopter landing pad from above. The lid can also be raised revealing activity below. Khoury claims that in the absence of public spaces above ground his club was designed not for entertainment but to bring people together for therapy"* (Smith, 2015).

In contrast to the Peace Walls in Belfast, Ireland, this subterranean nightclub in Beirut, Lebanon, is symbolic of human interaction and safety during the conflict rather than after it has been resolved. The architectural vision of transforming the shelter, in which people gathered to escape the violence of civil war, into a celebratory space for entertainment has one crucial element that ties both purposes together: both a sense of belonging and a safe haven to escape the reality of the outside world. Architecture, in this case, is transformational rather than preventative of conflict. Bernard Khoury, the architect, understood that Beirut wanted to heal from the trauma of civil war, but that did not mean they wanted all remnants of it erased. The reason for transformation of space is so important in this space is because it is a reminder of the great lengths it took for a city to recover from pain and violence; it is a reminder of strength and courage, and a reminder that conflict was only a part of the history and not the entirety of Lebanon's past.

Figure 9. Urban city design - Paris, France (Jones C. L., 2017).

"Throughout the 19th Century, revolution was in the air in France, and the capital city had been at the center of the civil unrest which had seen the country transition between royalty, republic and empire six different times by 1870. One of the most useful tools for these riotous Parisians was the barricade, an ad hoc wall made from the all the neighborhood's furniture. Historian Mark Traugott recorded 21 instances of barricades being used between 1795 and 1871. The 1830 revolution saw over 4,000 barricades put up across the city; in that of 1848's February Revolution, there were as many as 6,000. Haussmann re-planned Paris, bulldozing wide new boulevards through the fabric of old Paris giving soldiers easy access into all corners of the city – and preventing the construction of effective barricades" (Jones C. L., 2017).

Architecture and urban planning are part of the same process in which there is human alteration of the environment. The purpose of Hausmann's re-developed urban design was to implement urban pathways to prevent and barricade any riots that could erupt due to conflict. This was in direct response to the French Revolution in which the riots, conflict, and violence could not be contained, and therefore, quickly spread throughout the city. The old narrow streets were traversable for city residents, but they prevented containment by Parisian soldiers in case of conflict. So, post-revolution Paris is designed as an organized and breathable city, but the origins of the design rest in government and military control. These are the invisible elements of city planning that seem useful to residents until there is civil unrest, in which city officials will always exercise higher power in the attempt to control the masses.

Figure 10. Informal meeting space at Google - Kirkland, Washington (Google, 2019).

"The designs are to help employees, according to one Google representative, Laszlo Bock, head of Google's People Operations Department. He said of one conference space, 'The idea behind this is the employees should own their individual space, be as creative as possible and we shouldn't get in the way'" (Google, 2019).

Architecture pertains to the city, its buildings, and the interiors of these buildings. Conflict exists in all three platforms; therefore, design elements can be used to address prevention, resolution, and transformation through all three various architectural facets. The interior meeting space at Google has been designed to alleviate conflict at both the interpersonal and intrapersonal levels. By providing elements from childhood playtime in the workspace, the designers have implemented an aspect of stress relief within the

demands of work hours. The glass encasing allows for breathability, transparency, and the prevention of small enclosed spaces that can have adverse effects. The meeting space can be used for group interaction or for individual sessions and its unconventional workplace design allows for a transference of thought from design into user productivity.

Figure 11. Khoo Teck Puat Hospital - Yishun Singapore (International Living Future Institute, 2017).

"Driven by the Ex-CEO's request that the hospital be designed so that "one's blood pressure lowers when he/she enters the hospital grounds." The hospital achieves that by seamlessly integrating with nature to:

1. *Help patients forget their pain and improve their rate of recovery by immersing them in a natural healing environment.*

2. *Create an invigorating park-like ambiance for caregivers and the general public.*

3. *Enhance views and access to nature to create a conducive working environment for staff"* (International Living Future Institute, 2017).

Khoo Teck Puat Hospital is an example of conflict prevention and transformation through designing inclusive of the elements of nature. The three goals outlined above is a

clear indication that the designers and visionaries of the hospital have merged the idea of

medicine to include the holistic human ties to nature. It is not only intended to be helpful

to those who visit and stay at the hospital as patients, but also, for those who spend their

workdays in service to those patients. The hospital's architectural design has married

itself into nature in a way that the built environment is not an act of violence

(constructing a building is violent towards a natural environment that already exists; it is

a disturbance and displacement). The co-existence of man-made elements with nature is

symbolic of a type of peace in which co-existence and harmony are highlighted.

Figure 12. Are Public Architectural Spaces Part of National Identity?

The researcher included this question because of two main ideas that emerged

from the literature review: the recent arguments regarding confederate monuments; and

the destruction/rebuilding of national monuments in times of war and victory. The

strategy of destroying national monuments, in times of war, is a method of deconstructing

national identity. Although, most participants who answered this question seemed to be

aware of the relationship between the two concepts of space and national identity, a third

of the participants did not agree. If this survey was to be used to generalize for the entire population, 30% would be significant in determining the level of awareness of people in relation to space and national identity. It brings back the arguments for and against the preservation of confederate statues, but, also, highlights the need for a proper definition of national identity. Certain questions that may arise include: Is there a national identity for this country? Do you feel that you are part of it? These questions would further determine whether participants answered against the parallelism between space and national identity because they truly did not see the relationship or possibly, because they did not see a relationship between themselves and national identity.

The possibilities of the relationship between nationalism and space can be a result of many different factors, however all of them would relate to the nuances of the society that pulls together its group dynamics to create a national identity. In a time, where many individuals are urged to explore the concept of identity, national identity has become more fragmented, causing a further fragmentation of the concept of spaces created for the general public.

Figure 13. Statue of Liberty - Liberty Island, New York (New York Architecture, n.d.).

"The statue was a gift to America from the French in honor of the Centennial of American independence. It is one of the most universal symbols of political freedom and democracy" (New York Architecture, n.d.).

The Statue of Liberty is one of the most symbolic architectural monuments in the United States. It is synonymous with freedom as its name boldly implies. Architecture, in this instance, is a sculpture, monument, work of art, that has become a large part of American national identity. The Statue of Liberty is a visual element of the "land of the free" and communicates that belief, thought, and notion to every person that sees it; it is an American landmark of freedom.

Figure 14. National Memorial for Peace and Justice - Montgomery, Alabama (MASS Design Group, 2019).

> *"The National Memorial for Peace and Justice sits on six acres of land in Montgomery and has become the nation's first national memorial to victims of lynching. The structure contains the names of over 4,000 lynching victims engraved on columns representing each county in the United States where racial terror lynchings took place. Counties across the country will be invited to retrieve duplicate columns with the names of each county's lynching victims to be placed in every county"* (MASS Design Group, 2019).

In stark contrast to the Statue of Liberty, the National Memorial for Peace and Justice is a commemoration to the lives lost through a grave and unjust loss of freedom due to lynching. This memorial is built 134 years after the Statue of Liberty to illustrate the difference of the meaning of liberty and justice for all. It is symbolic of a part of national identity that traumatic and painful to many Americans, yet it carries a purpose and vision that shows the opposing truth to the Statue of Liberty. National identity architecture brings to the forefront the imbalance of freedom in the history of the United

States. Design is not only intended for function and aesthetics, but it holds a place of power and symbolism through public displays; it uncovers the constituents behind the design and highlights discrepancies in the social system within the larger national identity.
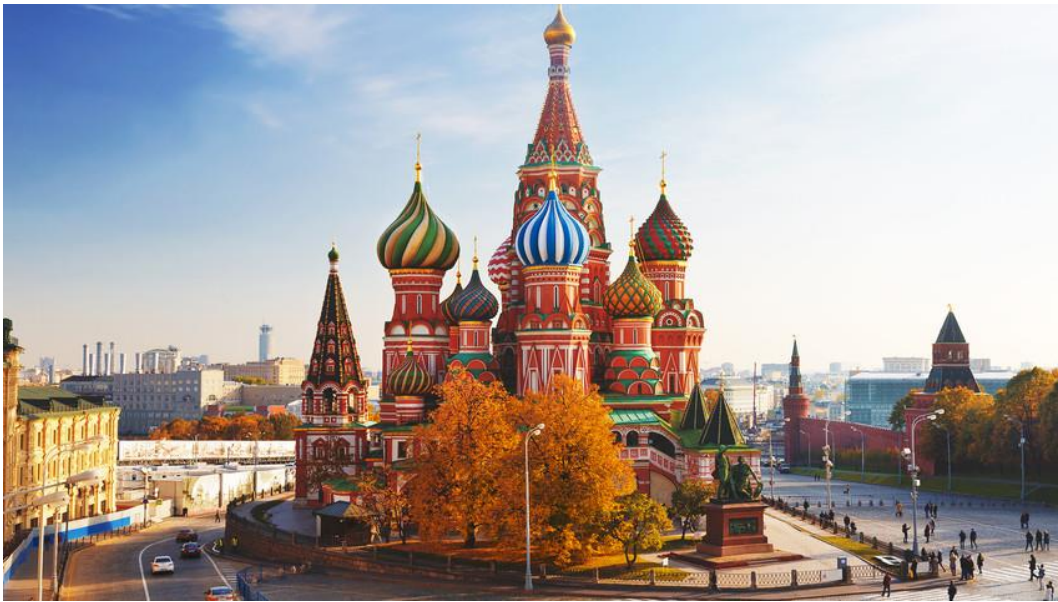
Figure 15. St. Basil's Cathedral, Red Square - Moscow Russia (Shevchenko, 2017).

> *"The Cathedral was commissioned by Ivan the Terrible to commemorate the capture of the Khanate of Kazan…this Cathedral on Red Square remains the most unusual church in Russia and has become an enigmatic symbol of Moscow itself, surviving the Revolution and Soviet times"* (Bridge to Moscow, 2019).
> "*Over the centuries, Red Square saw countless speeches, demonstrations, parades and other large gatherings. The czars would take to the platform to deliver their annual messages to the Russian people, while those who defied the royal will (particularly during the reigns of Ivan the Terrible and Peter the Great) were executed in Red Square in front of large crowds"* (History, 2018).

In Russia, national identity is tied to landmarks symbolic of power. Although St. Basil's Cathedral was built for religious purposes, it was, also, commissioned to signify Ivan the Great's strength. The cathedral in Red Square is a landmark within a landmark-a concept that is parallel to Russia's national identity of imposed thoughts and beliefs within the greater platform of authoritative power, both co-dependent on each other, yet also, at odds with one another. The juxtaposition of religion, communism, and the transformation of the concept of a free society is marked with the juxtaposition of a religious monument within a demonstrative square. Therefore, architecture is an extension of power and a constructivist mindset through the physical elements of constructed public elements of space.

Figure 16. Acropolis - Athens, Greece (UNESCO, 2019).

"The Acropolis of Athens monuments were developed by an exceptional group of architects (such as Iktinos, Kallikrates, Mnesikles) and sculptors (such as Pheidias, Alkamenes, Agorakritos), who transformed the rocky hill into a unique complex, which heralded the emergence of classical Greek thought and art. On this hill were born Democracy, Philosophy, Theatre, Freedom of Expression and Speech, which provide to this day the intellectual and spiritual foundation for the contemporary world and its values. The Acropolis' monuments, having survived for almost twenty-five centuries through wars, explosions, bombardments, fires, earthquakes, sackings, interventions and alterations, have adapted to different uses and the civilizations, myths and religions that flourished in Greece through time" (UNESCO, 2019).

The Acropolis is an example of architectural national identity that has withstood the test of times. It was designed and constructed by great architects and sculptors in Greece at the time of its inception, however, the importance and significance continued to grow, not only in Greece, but throughout the world. The Acropolis became parallel with the birth of democracy and freedom of thought. It is connected to national history, national identity, and international democracy and philosophy. Although, it has survived significant damage throughout centuries, it remains deeply rooted in Greek identity as a symbol of Greek contribution to the world and the birthplace of many schools of thought and politics, still used, globally.

Can the design of public spaces/monuments/statues trigger powerful emotions?

Answered: 181   Skipped: 0

Can the desig

ANSWER CHOICES	RESPONSES	
Yes	69.61%	126
No	30.39%	55
TOTAL		181
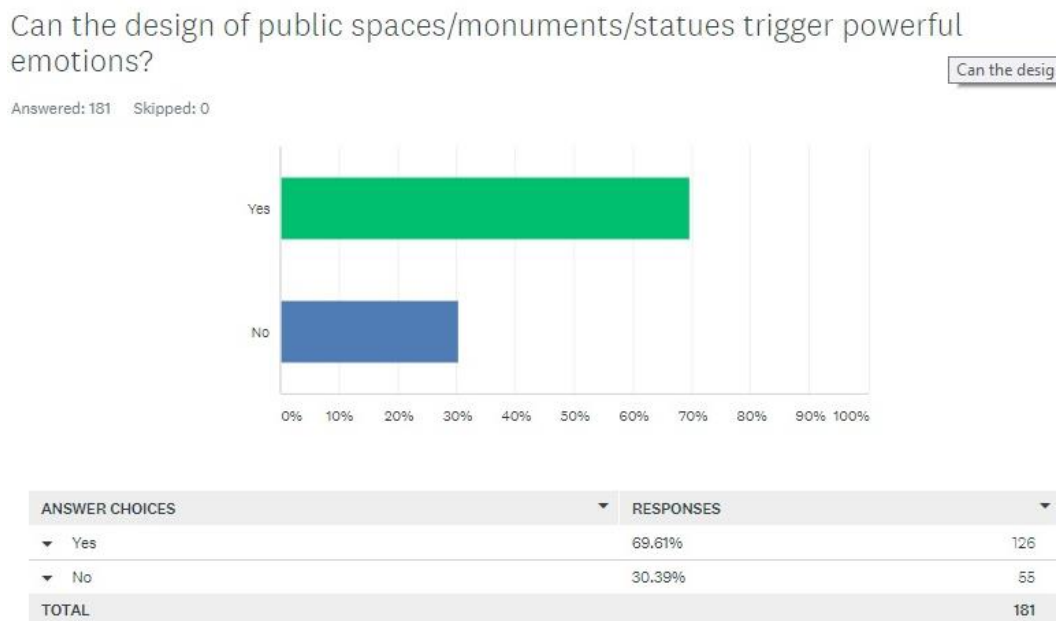
Figure 17. Can the Design of Public Spaces Trigger Powerful Emotions?

The researcher felt the need to continue the previous question with a question that looked at the deeper meaning behind public spaces and emotions. The responses were almost exactly parallel with the previous question, with about 70% believing that the design of public spaces/monuments/statues trigger powerful emotions, and approximately 30% disagreeing. The participants' responses, again, show a gap in awareness of the relationship between space and emotion, contrary to research pulled from the literature review and further solidified in the content analysis. The general public is mostly aware (about 70%), however, the 30% either does not believe in the relationship or does not agree that there should be a relationship. If the parallelism between this question and the previous question were to be deconstructed, the more susceptible reason would be because the sample population does not feel connected with a national identity. The reason for the lack of powerful emotions between public spaces/monuments/statues is not due to a negative relationship between space and emotion, but rather due to a

disconnected/abandoned relationship between national identity and the individuals that

make up the nation.

Figure 18. Millennium Park - Chicago (Garfield, 2016).

> *"Originally, the plan called for 16 acres of land for the park, art displays, and a*
>
> *concert venue. The city quickly ran into a problem: a music hall in the park would*
>
> *violate Ward's legislation. Then, world-famous architect Frank Gehry came into*
>
> *the picture. Gehry approached the concert venue as a work of art, rather than a*
>
> *permanent building, to work around Ward's building ban. The design of the Jay*
>
> *Pritzker Pavilion began in 1999. The pavilion's sound system would be the first*
>
> *like it in the United States; by utilizing both the lawn and its seating, the venue*
>
> *distributes sound waves evenly throughout the space, evoking the sense that one*
>
> *sits inside a giant hall, rather than outdoors. Gehry later won the National Medal*
>
> *of Art for this work*" (Ashley, 2018).

When most people think of powerful emotions, calm and feelings of well-being

are not the first ones that come to mind. Millennium Park is a public space that signifies

the immense power of communal well-being amidst the hectic hustle bustle of the city of

Chicago. It is powerful in the sense that it can provide balance against powerful negative

emotions, such as stress and chaos. The design of this public space is intentional in

providing a place for city residents to gather. However, the invisible nuances of design,

such as the creation of customized acoustics, symbolic art, and a collaborative initiative

provides a place of calm, joy, and freedom of expression.

Figure 19. Burj Al Arab - Dubai, United Arab Emirates (Council on Tall Buildings and

Urban Habitat, 2019).

> *"Burj Al Arab is regarded as one of the first key landmarks of modern Dubai.*
>
> *When opened in 1999, Burj Al Arab was advertised as the world's first and only*
>
> *7- star hotel, offering a luxury experience that was truly unique. Inspired by the*
>
> *shape of a sail boat about to head into the Persian Gulf, the triangular shaped*

building's design began with intent to create a recognizable landmark for the

emerging city" (Council on Tall Buildings and Urban Habitat, 2019).

In contrast to historic Acropolis and creative Millennium Park, Dubai's Burj Al Arab was designed with both the visual and conceptual symbols that tie into feelings of progress and pride. The United Arab Emirates is a new country, in comparison to some of the world's older nations, but that does not take away from its creation of a strong symbolic foothold on the global platform. Dubai has become a symbol of power and wealth; housing the world's first 7-star hotel is visual evidence to the progressive initiative of the city. Although it is a commercial landmark, Burj Al Arab still signifies Dubai's immense and impressively fast progress as a small port in the Arabian Gulf to a major international hub. The feelings of wonder and awe evoked by the status of the Burj Al Arab are parallel to the reputation the city of Dubai has prided itself in upholding.
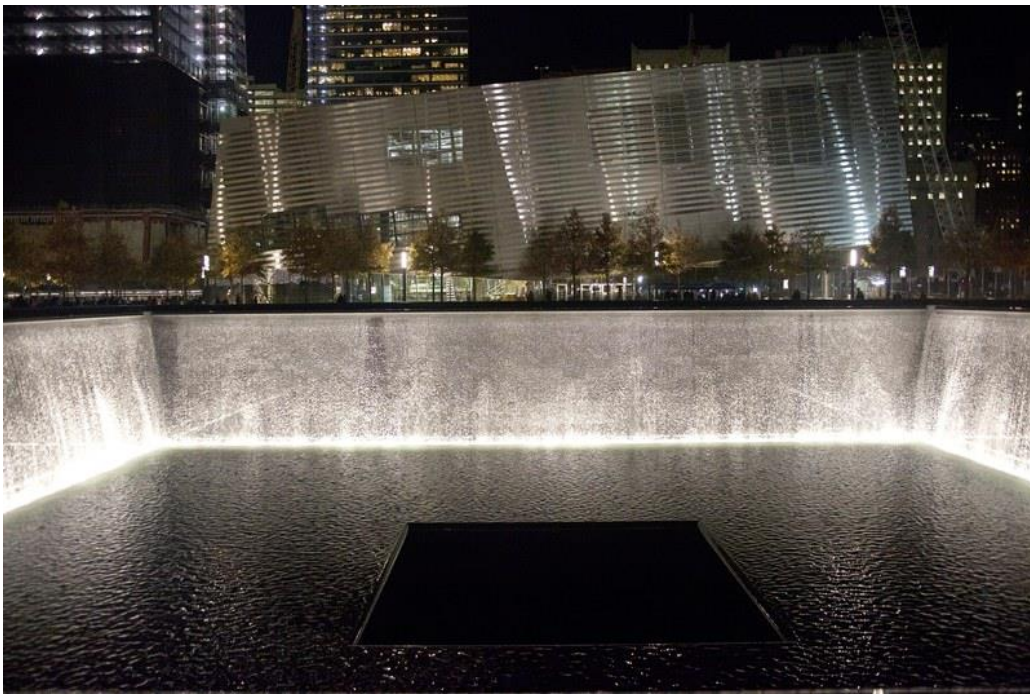
Figure 20. National September 11 Memorial and Museum - New York, New York (Minutillo, 2018).

"Dedicated on the tenth anniversary of the September 11 attacks, the memorial includes twin reflecting pools that sit in the footprints of the World Trade Center towers. The pools are surrounded by panels listing the names of each person who died in the 1993 and 2001 attacks. Designed by architect Michael Arad and landscape architect Peter Walker, the memorial features the largest man-made waterfalls in North America. The museum, designed by Davis Brody Bond with an entrance pavilion by Snøhetta, showcases artifacts, archives, and personal narratives" (Minutillo, 2018).

The National September 11 Memorial and Museum evokes many powerful emotions tied to trauma, grief, survival, and strength. The architectural decision to keep the space void of new skyscrapers and place a grave-like memorial monument is a visual representation of the events of September 11th, but also, a representation of the city's strength to come together and continue in memoriam of the lives lost (illustrated through the somber yet flowing water that touch the physical space and the names engraved around). The monument seems as a simple architectural piece because it is there to honor lives lost rather than celebrate aesthetics of architecture. The emotions that connect to a place of such significance are parallel to human's connection to its right to breathe, to exist, and to live, free from violence.

Architecture and design are accessible to all people from all socio-economic backgrounds.

Answered: 179   Skipped: 2
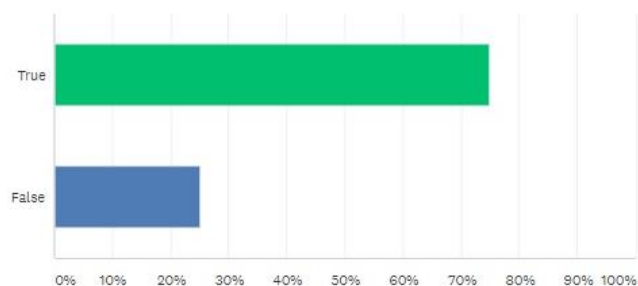
ANSWER CHOICES	RESPONSES	
▾ True	74.86%	134
▾ False	25.14%	45
TOTAL		179

Figure 21. Architecture and Design are Accessible to all People.

Approximately 75% of participants believe that architecture and design are accessible to all people from all socio-economic backgrounds. This is a significantly large number of people who are not aware of the socio-economic biases that are in place for people who are unable to access equal types of design and architecture in any type of space. This is concerning for the general population for two main reasons: policy changes for creation and accessibility of spaces for all, regardless of socio-economic status; and the convenience of the lack of awareness for those in the design professions to create spaces in accordance to what they or their constituents see as best practice, rather than equal and inclusive practice.

Figure 22. Luxury condos - Miami Beach, Florida (Evans, 2017).

> *"The City of Miami across the Biscayne Bay was already bustling with life and many entrepreneurs recognized the potential of Miami Beach as a residential and hotel boomtown. Fisher had a developer's vision and loaned John Collins the money he needed to complete the first bridge from Miami to Miami Beach in 1913. Miami Beach is a man-made island, known as the "Billion Dollar Sandbar," separated by Biscayne Bay from the Miami mainland"* (Miami Beach Latin Chamber of Commerce, 2019).

Figure 23. Public housing development in Liberty Square - Miami, Florida *(Rodriguez &*

Hanks, 2019).

> *"The Liberty Square housing project. Created as part of Franklin D. Roosevelt's*
>
> *New Deal plan, it was the first public housing project in the Southeastern U.S.*
>
> *and provided a new housing option for Overtown's segregated black residents. A*
>
> *'race wall' was built to separate the housing project from the white neighborhood*
>
> *— an effort to segregate the black and white residents of Liberty City. Remnants*
>
> *of the wall are still standing today"* (Caravia, 2019).

Miami Beach and Liberty Square are areas within the same city of Miami, yet the

contrast is evident from the pictures. Socioeconomic status is a direct indicator of

whether one lives in a condominium in Miami Beach or in government housing in

Liberty Square. Architects followed the directions of those who wanted to build a

separate island for the wealth and dug through the mangroves to create the man-made

Miami Beach. Liberty Square, on the other hand, was created specifically in response to

segregation; to keep African American residents away from the White residents of

Miami. The purpose of creation is just as different as the consequential socioeconomic status. Architectural elements are merely a reflection of the constructed beliefs, biases, and statuses of citizens of the same city.

Figure 24. Dharavi slum - Mumbai, India (Nair, 2018).

> *"*Dharavi is, unarguably, India's most famous slum, with its portrayals in cinema and books. The slum is approximately spread over 210 to 240 hectares (100 hectares equals one square kilometer). According to the 2011 census, the ward had 5,099,039 residents in an area of nine square km, giving the area a population density of around 66,000 persons per square kilometer" *(Nair, 2018).*

Figure 25. Taj Mahal - Agra, India (UNESCO, 2019).

> "The Taj Mahal is considered to be the greatest architectural achievement in the
> whole range of Indo-Islamic architecture. Its recognized architectonic beauty has
> a rhythmic combination of solids and voids, concave and convex and light
> shadow; such as arches and domes further increase the aesthetic aspect. The
> uniqueness of Taj Mahal lies in some truly remarkable innovations carried out by
> the horticulture planners and architects of Shah Jahan. The Taj Mahal is a perfect
> symmetrical planned building, with an emphasis of bilateral symmetry along a
> central axis on which the main features are placed" (UNESCO, 2019).

Similar to the contrast of areas within Miami, India is home to one of the greatest
architectural masterpieces as well as one of the largest slums in the world.
Socioeconomic status is hard to overlook when the nation, the people, and the resources
are the same, yet the wealth is extremely unevenly distributed. The Dhavria slum is

home to millions of residents, while the Taj Mahal was designed as a grave site for al

oved one. Architecture is gravely biased due to available resources. It takes on the form

of basic shelter for Dhavria residents and magnificence, symmetry, form, and every other

possible architectural element for the Taj Mahal. The parallelism of available

architecture to the availability of wealth shows that there is a direct correlation between

architectural meaning, value, and work.

Humans need shelter; therefore humans need architecture.

Answered: 181   Skipped: 0
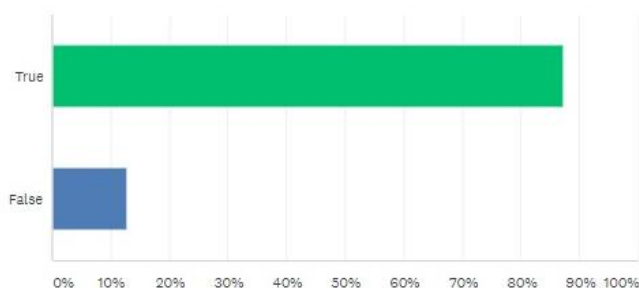
ANSWER CHOICES	RESPONSES	
True	87.29%	158
False	12.71%	23
TOTAL		181

Figure 26. Humans Need Shelter; Therefor Humans Need Architecture.

The researcher wanted to illustrate the connection between human needs and

architecture with this question. Most participants (87%) confirmed that connection, but

the 13% that did not see the connection may not understand the relationship between

architecture and shelter, or they do not view shelter as a human need (which would be

unlikely due to Maslow's Human Needs Theory). The more probable reason would then

be because the 13% of participants did not see a relationship between shelter and

architecture. This would determine that architecture is seen as a luxury and a desire

rather than a basic need. The way that most successful architects and architectural works

are marketed as rare and expensive would allow for the researcher to determine that the field of architecture is more known for luxurious masterpieces that have been designed for the few rather than for all.

Figure 27. Zaatari Refugee Camp - Mafraq, Jordan (Oddone & Reznik, 2015).

Figure 28. Hurricane Katrina evacuees (15,000) take shelter in Astrodome - Houston, Texas (CNN, 2019).

Figure 29. Brinks Road Shelter - Appalachian Trail, New Jersey (Werner, 2019).

Shelter is a basic human need. Architecture is the result of human alteration of environment. Therefore, building a shelter is the most basic form of architecture. However, architecture is not what comes to mind when looking at the images of Syrian refugee camps or the transformation of an athletic facility for evacuees. The basic architecture of a simple house as the Appalachian Trail Shelter can be visualized, but it is still not categorized as architecture for most. If architecture's first and foremost purpose is the function of providing shelter towards a human need, then why do most shelter tread a thin line between shelter and degradation of dignity. The answer lies in the fact that when a building is designed, it is designed for a purpose. Shelters are designed with the purpose of being temporary, therefore, they are also, made in such a way to make people comfortable for just enough time before they get uncomfortable enough to want to seek residence somewhere permanent. The human need of safety and belonging are not addressed permanently and therefore, infringe on the idea of a type of structural violence that is system based and disguised as help, but communicated as temporary. This type of

temporary shelter encompasses an invisible type of conflict that brews until it becomes

difficult to handle. When it reaches a proportion of diagnosis, shelter will no longer be

available, and so, the conflict will never be addressed as valid.

Gentrification is disguised as urban planning initiatives.

Answered: 181   Skipped: 0

ANSWER CHOICES	RESPONSES	
True	60.22%	109
False	39.78%	72
TOTAL		181
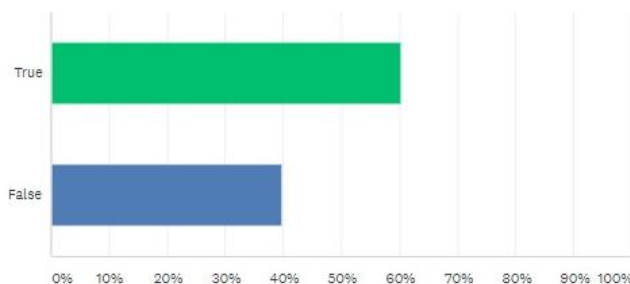
Figure 30. Gentrification is Disguised as Urban Planning Initiatives.

Gentrification is a difficult topic for many, because there is a distinct argument

between those who truly believe they are improving the neighborhood, creating jobs, and

raising the economic value, and those who feel that they are being driven away, pushed

out, given the message that they are not worthy of the potential value if they stay the way

they are. The argument illustrates a social conflict between people who value their space

as part of their identity and as a large influencer of their sense of belonging in society.

When these two concepts are challenged, then the issue becomes much more than just

urban planning initiatives, and the definition changes to gentrification. The only factor

that determines whether this change is labeled as urban planning initiatives or

gentrification rests in the awareness of the people occupying the neighborhood in

question.

Approximately 60% of participants believed that gentrification and urban planning initiatives are two different labels for the same act, while about 40% did not agree. The concept of power and control, although arguably in the best interest of all, is still a choice that is taken away from some in order for the decision to be made by others. The implications of the transfer of power is the real conflict that comes forth in the difference of how an improvement project is labeled. If there is no transparency of what will be taking place before the initiatives are in place, and most importantly, if there is no consent by all members of the spaces affected, then the urban planning initiatives are more correctly defined as gentrification.

Figure 31. Protest against land displacement - Washington, District of Columbia (Shia & Keyes, Allison, 2018).

Figure 32. Protest against gentrification - San Francisco, California (Ross, 2014).

Figure 33. Anti-gentrification graffiti - Portland, Oregon (Savitch-Lew, 2016).

Gentrification has been labeled as progressive and an improvement for the neighborhood; it has been defined as urban planning initiatives that are geared towards a better city. However, gentrification has gotten a representation of mal intent due to the displacement of residents in favor of such urban planning initiatives. Although, the city

may look and feel better, the question remains as to who it looks and feels better for. Gentrification illustrates the injustice of the socioeconomic status that causes many residents that are set for urban and architectural transformation to be moved to a different place. It results in a loss of belonging, identity, and most importantly, loss of home. The human attachment to home can be understood in previous examples of the need for shelter. The next level of attachment would be the emotional level of placing meaning towards such shelter and forming a deeper sense of identity that is threatened with the imposition of gentrification. Urban planning initiatives provide solutions for such displacement, but these plans can never replace the origins of identity for a person or community that has adjusted to a neighborhood and made it their own.

All neighborhoods are designed by architects.

Answered: 180   Skipped: 1

True		
False		

0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100%
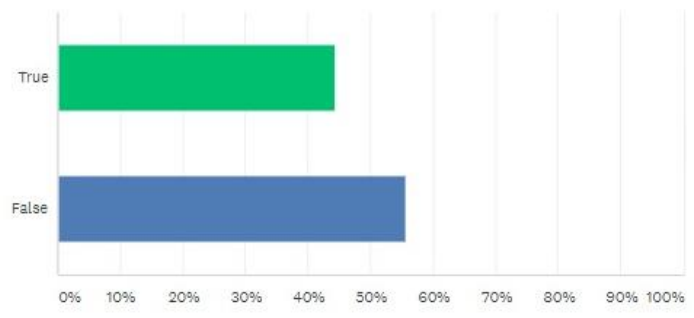
ANSWER CHOICES	RESPONSES	
▾ True	44.44%	80
▾ False	55.56%	100
TOTAL		180

Figure 34. All Neighborhoods are Designed by Architects.

The researcher wanted to include another variation on Question 4 (Architecture and design are accessible to all people from all socio-economic backgrounds). This question centers around the same concept of space and equality, yet the responses are

much different here than in Question 4. Approximately 44% of participants believe that all neighborhoods are designed by architects, while about 56% disagree. Since all neighborhoods are part of municipalities and city planning, they do, in fact, all include licensed architects in the design process. In fact, architects' involvement does not end with the design process, because they are part of various departments within the municipality.

The researcher believed that the inconsistency in the answers between this question and Question 4 would become more apparent if the questions were asked in a different manner. This signifies that there is a gap in awareness as well as knowledge about how cities and neighborhoods are designed, maintained, or redeveloped. It shows that so many decisions are made by city employees that the citizens are unaware of the most basic relationships and designations. It is, also, apparent, that there is a gap in the knowledge of the relationship between policy and space, and the subsequent effects that has on members of society.

> GENERALLY

- Sister field of architecture and landscape architecture; incorporates urban design
- Larger in scale than a single building
- Guided by land use planning, transportation, public realm, urban design, and economic planning principles
- Results in a vision, guidelines, and/or zoning
- Provides context information by which the city and community can evaluate specfic private sector development proposals

> SPECIFICALLY

Topical Meetings with the Community:

- Elicit community vision
- Suggest a framework/armature
- Allow community to influence growth and improvements

Create Regulations:

- Enhance public spaces
- Create attractive frontages for development
- Enhance multimodal connectivity
- Provide predictability for private sector

Oftentimes Results in "Plan" Document With:

- Generalized land use and massing/height/density guidelines
- Suggested open space, public realm and/or transportation network enhancements
- Possible new zoning, criteria for land disposition/RFPs, or memorialized agreements with major stakeholders

1. Buildings
2. Landscape
3. Land Use
4. Paths
5. Roads
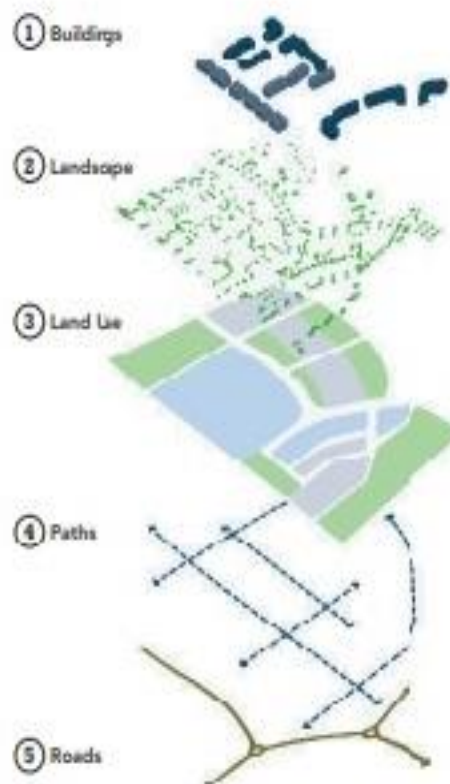
Figure 35. What is urban planning (Boston Redevelopment Authority, 2019).

Urban planning, a subsidy of the field of architecture, encompasses the concept of neighborhood design. City Halls across the nation have architects and planners that have to ensure the formation, safety, and design of these neighborhoods. So, why are there are grave differences between neighborhoods? The simple answer would be city finances. The more complex answer would be the type of funding the city receives through taxes, gifting, fundraising, and federal initiatives. It can be inferred from the checklist above, that many neighborhoods fall short of many things that are highlighted as proper

neighborhood development. This is not specific to Boston, but rather, it is a commonly

seen disparity between various neighborhoods across the country. Federal laws do not

regulate neighborhood design, nor do state laws. City municipalities are in charge of the

majority of how a neighborhood looks, and that is furthermore factored with the election

of the mayor, designation of various officials, and their overall plans for the city.

Green spaces are equally available to all people.

Answered: 181   Skipped: 0
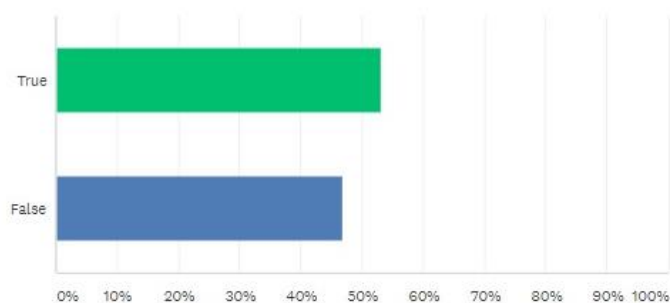
ANSWER CHOICES	RESPONSES	
True	53.04%	96
False	46.96%	85
TOTAL		181

Figure 36. Green Spaces are Equally Available to All People.

The researcher assumed that green spaces were appreciated by most people and

chose not to ask whether that was a preference (however, it is a correct assumption if

looked at the answers given in later questions). This question also centered around

equality and space, but with a separate nuanced concept of equality and space in relation

to mental health and well-being. The research from the content analysis signifies the

significant positive relationship between people and nature, however it, also, shows that

green spaces are not equally present across the urban fabric.

Participants' responses slightly leaned toward affirming the equal availability of

green spaces to all people (53% yes, 47% no). Since green spaces include public parks,

and accessibility is equal for all in those spaces, those who agreed would be correct in their belief. However, those who did not agree, may have taken into consideration private green spaces and green spaces incorporated into neighborhood design, in which they would also be correct to say that there are unequal implications in equal access (socio-economic-political). Those who may have looked beyond the home and neighborhood, may have also considered access to green space at work. Research from the content analysis shows that there is, also, a positive significance in green spaces and productivity at work. That would be a determining factor in highlighting unequal access to green space, if some of the participants could de-stress in a green environment while at work, in comparison to those who did not have green space.

Pairwise correlations for each urbanized area.

Figure 37. Distribution of green areas in 10 U.S. cities (Nesbitt, Meitner, Girling, Sheppard, & Lu, 2018).

Green areas, such as national parks and green public spaces, are accessible to the entirety of the public. However, the location of these areas and their proximities to certain neighborhoods over others highlights a type of disparity in equal availability of natural environments to all citizens. The matter of natural environment not being readily available to all is a type of conflict that is created by human designation of space rather than the choice of nature. This type of inequality is hidden from the larger picture due to the definition of public spaces and national parks. However, the discussion of placement and the subsequent conflict that arises when certain neighborhoods (and those who live in those neighborhoods) have more exposure to environments of well-being is an argument that can be made towards a lack of human justice and the presence of structural violence within the system.

You can draw a few conclusions about a neighborhood by how it looks.

Answered: 180   Skipped: 1
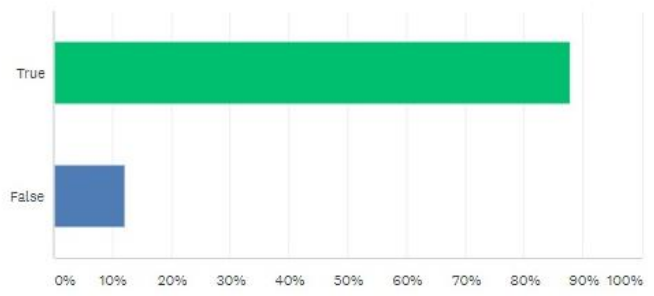
ANSWER CHOICES	RESPONSES	
True	87.78%	158
False	12.22%	22
TOTAL		180

Figure 38. You Can Draw Conclusions About a Neighborhood by How it Looks.

The researcher wanted a question to illustrate the underlying nuances of image, space, and human behavior. The conflicting notions of all three concepts can be defined as the visual aspect of a space carrying immense power. This power can then translate

into judgment calls and biases that thread policies and decisions made on behalf of populations that look a certain way.

Most participants (88%) agreed that conclusions can be drawn about a neighborhood through its image, while 12% did not agree. The familiar concept of the parallelism of image and judgement carries through to how neighborhoods, spaces, and people who are attached to them are perceived. According to the research from the content analysis, the differences in socio-economic status of taxation and city funds have direct impact on the image of a neighborhood, further implementing bias and prejudice through space.
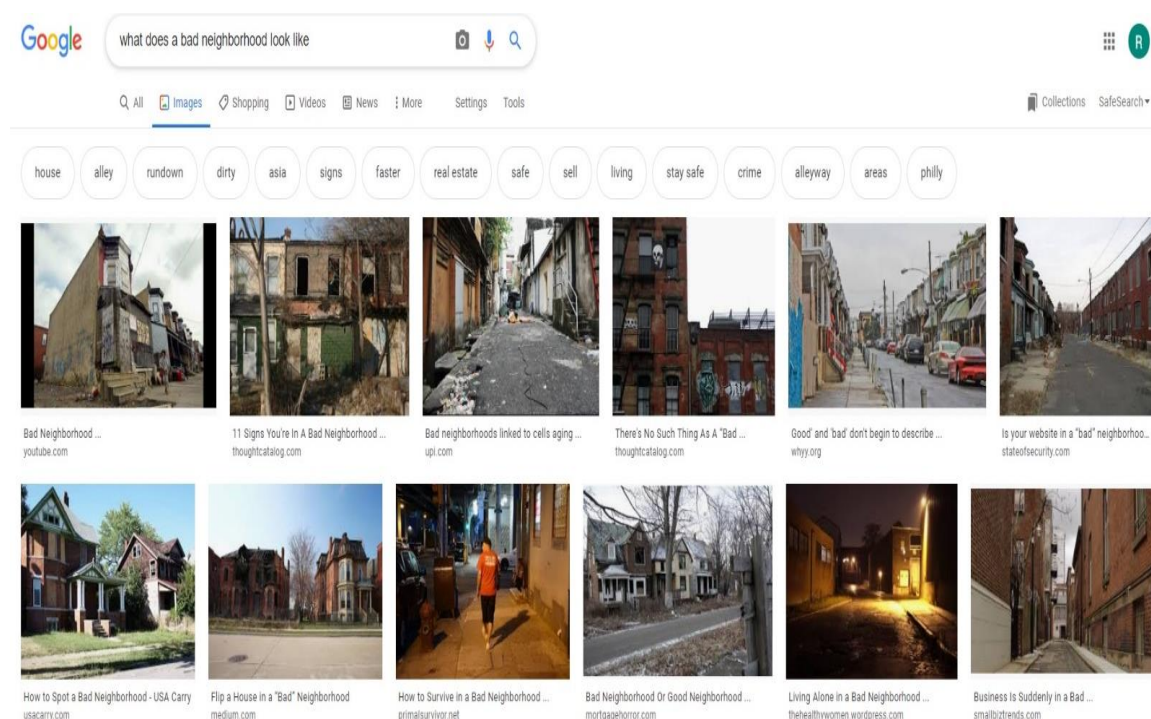
Figure 39. What does a bad neighborhood look like – Google (September 2019).
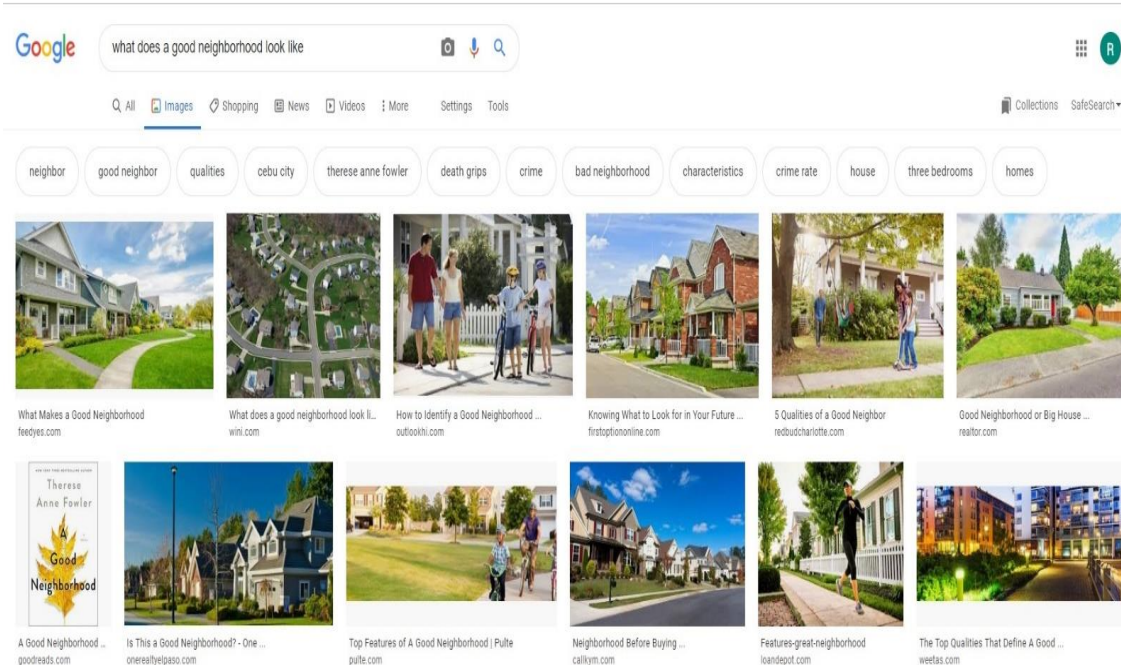
Figure 40. What does a good neighborhood look like - Google (September 2019).

The cliché saying, "don't judge a book by its cover," has become a popular response to the common nature of human beings' urge to do exactly that. Houses, neighborhood, and architecture, in general, are no exception. The visual perception of a neighborhood tends to be more accurate than the visual representation of a person (looks are based on multiple variables while neighborhood image is much more permanent and difficult to change). Unfortunately for neighborhoods labeled as "bad" and fortunate for neighborhoods labeled as "good," visual perception is an indicator of possible external human interaction. Neighborhoods that look "bad" will attract more conflict than those that look "good," and therefore, the initial escalation of conflict is grossly dependent on initial perception and subsequent judgement. This will inhibit neighborhoods that are negatively labeled from progressing, and possibly even push them towards crime, segregation, and gentrification. Perceptions will result in an imposed identity that is an

inflictor of conflict in itself, further escalating and adding to the complexity of multi-level conflict.

Figure 41. How Would Your Ideal Neighborhood Look?

The researcher wanted to include an open-ended question for participants to go from heavier concepts of equality, image, and accessibility into controlling their own spaces through visualization. The participants preferred a neighborhood that was well-kept, clean, with plentiful green spaces, and a sense of inclusivity through comfort, peace, and safety. The words were not coded with this question but filtered through to see what words were most common. The participants affirmed the need for green spaces as well as inclusivity. They were not concerned with the possible materialistic aspects that could determine socio-economic status, but rather opted for community and environment that could be transformative and free of major conflict.

At work, there is a direct relationship between hierarchy and space (cubicles are usually for lower level employees and big offices for high level executives).

Answered: 181   Skipped: 0
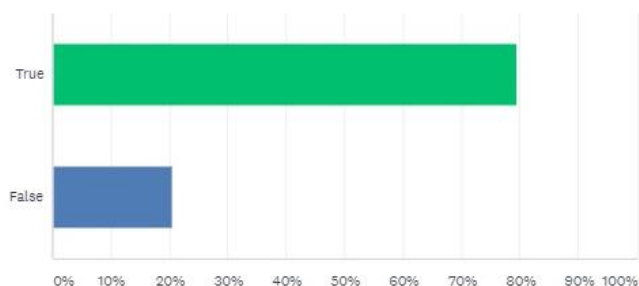
ANSWER CHOICES	RESPONSES	
True	79.56%	144
False	20.44%	37
TOTAL		181

Figure 42. At Work is there a Direct Relationship Between Hierarchy and Space?

The researcher wanted to include a question that was specifically geared towards the workplace and how hierarchy can translate into the use of space. Most participants (almost 80%) agreed that the more power a person has in the workplace, the bigger and nicer his/her office is. The participants that did not agree (about 20%) may have had different experiences than the norm or may have perceived the question in a different way (possibly assuming that the relationship is indirect rather than direct). The majority of participants are affected by the relationship between hierarchy and space in a more obvious way than the parallel relationship that exists in society (hierarchy and neighborhood).

Figure 43. Executive corner office design (Home Designing, 2019).

Figure 44. Cubicle office design (Donnelly, 2011).

Similar to external visual perception of neighborhoods and what that means for communities and people who reside in them, traditional office design has equated to hierarchy within the organization. Those who have the equivalent to large, corner offices are also, higher level employees, partner, or executives while those who occupy the

common cubicle areas are entry-level employees. The conflict of space through a sense

of psychological engagement, belonging, and value is translated into intrapersonal, then

interpersonal conflict.

Meaningful spaces promote productivity.

Answered: 181   Skipped: 0

ANSWER CHOICES	RESPONSES	
True	62.98%	114
False	37.02%	67
TOTAL		181
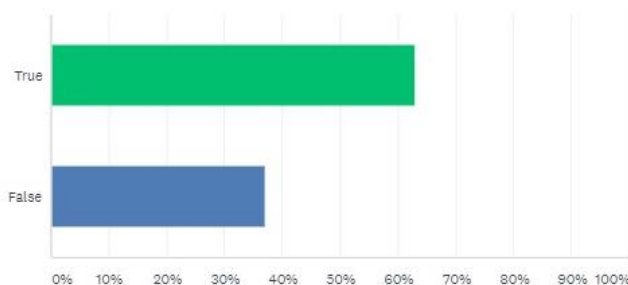
Figure 45. Meaningful Spaces Promote Productivity.

The researcher had expected this question to have higher positive responses,

however, only 63% of participants agreed that meaningful spaces promote productivity.

There can be many reasons as to why the number was not higher for participants who

agreed. It can be assumed just as it is where people just do not believe that there is a

relationship between productivity and meaningful spaces. There can, also, be a

disconnection in knowledge and awareness about the actual connection, which seems to

be more likely, if compared to the research pulled from the data in the content analysis.

It is, also, likely that people associate stress with work, and therefore, cannot connect

meaning to space, or space to productivity.

Figure 46. Ward Village sales center by Woods Bagot (Reed, 2017).

Figure 47. B. Amsterdam, a leading coworking space - Amsterdam, Netherlands (Fox &

B. Amsterdam, 2019).
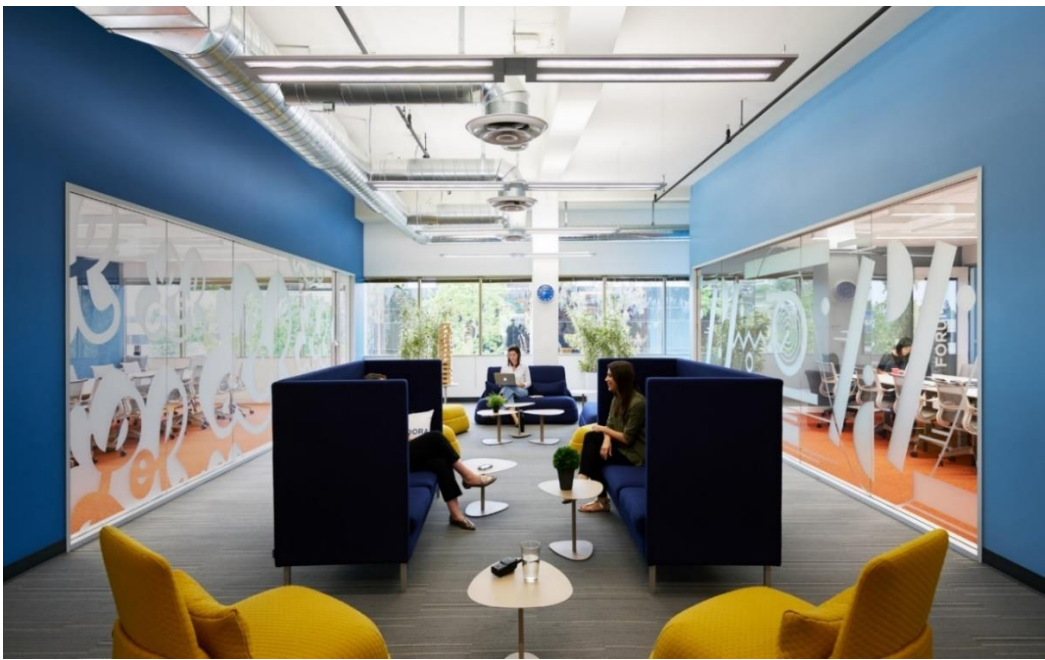
Figure 48. EQ office space (EQ Office, 2019).

Meaningful spaces are created when each and every person that uses the space

feels a sense of belonging and attaches positive meaning to their environment. The

emotional response to feeling safe, comfortable, and at ease in a space has a direct impact

on productivity; the more aligned a person is with his or her space, the better he or she

will work, the more efficient his or her work will be.

The design of spaces should promote a sense of belonging for those who use them.

Answered: 181   Skipped: 0
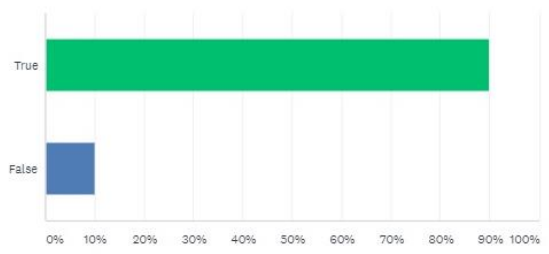
ANSWER CHOICES	RESPONSES	
True	90.06%	163
False	9.94%	18
TOTAL		181

Figure 49. The Design of Spaces Should Promote a Sense of Belonging.

This question was designed to capture an important concept that arose within the content analysis: a sense of belonging. This concept was repetitive in many different scenarios and types of spaces, and it urged the researcher to bring it out within the survey. Most participants (90%) agreed that sense of belonging and space were an important dual concept. As with other questions and their negative responses, the researcher is curious as to the reasons why 10% of participants did not agree that the design of spaces should promote a sense of belonging for those who use them.

Figure 50. Healthy Community Design (Npurdy, 2018).

Figure 51. Six Essential Practices (Healthy Places By Design, 2019).

A well designed space can motivate people to use more emotional intelligence (self-awareness, self-management, social awareness, relationship management).

Answered: 181   Skipped: 0
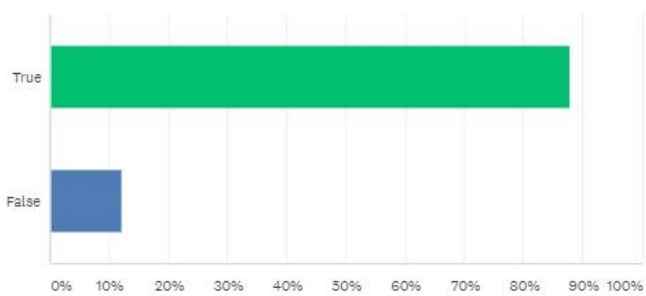
ANSWER CHOICES	RESPONSES	
True	87.85%	159
False	12.15%	22
TOTAL		181

Figure 52. A Well Designed Space Can Motivate.

The researcher was aware that the concept of the sense of belonging that was the aim of the previous question (Q13) may need a more recognized phrase or wording, and so, opted to tie in emotional intelligence. The number were very similar with approximately 88% of participants agreeing that a well-designed space could motivate people to use emotional intelligence. This was interesting to see, also, because of the inconsistency it raised with Question 12. More participants believed in the relationship between space and emotional intelligence rather than the relationship between space and productivity.
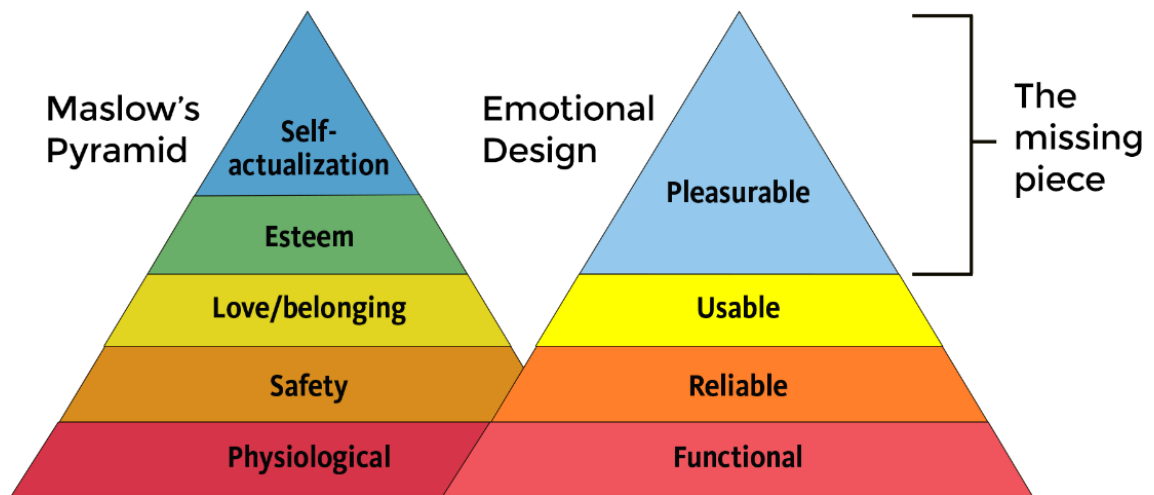
Figure 53. Emotional Design (Philips, 2019).
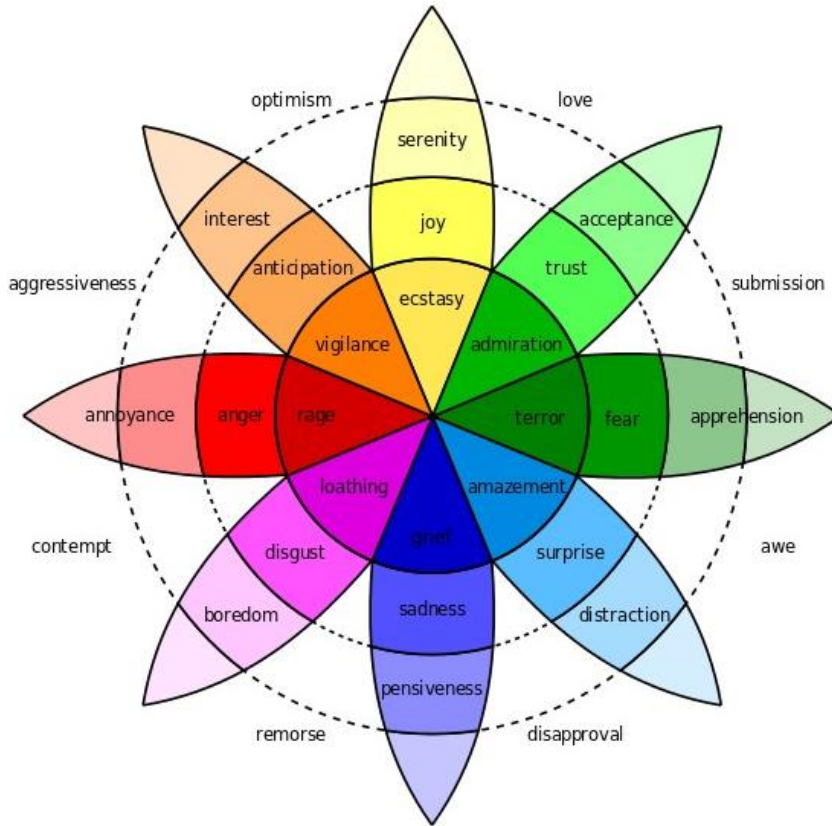
Figure 54. Robert Plutchik's Theory of Emotion (Interaction Design Foundation, 2019).
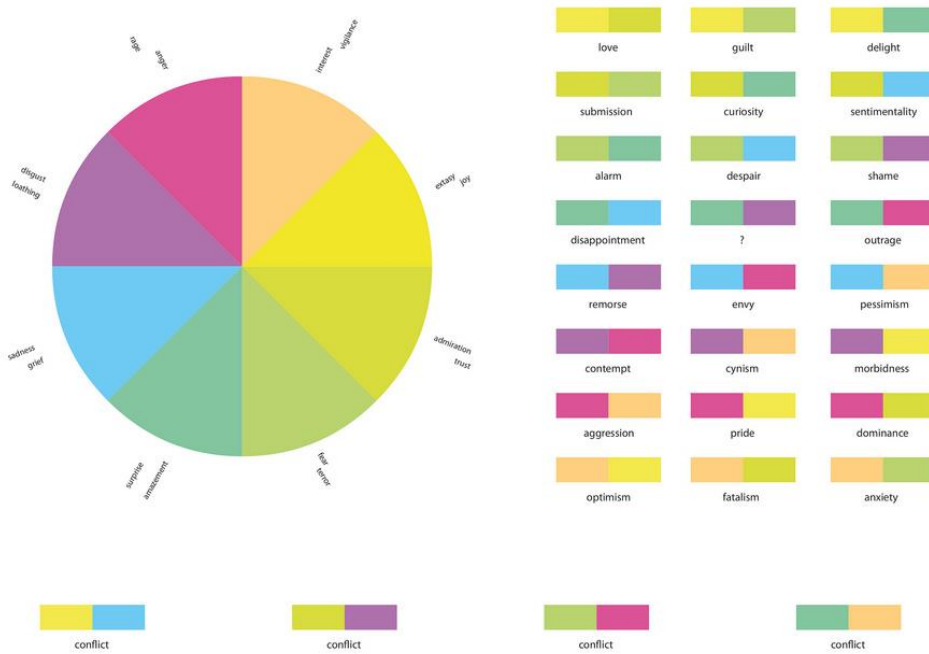
Figure 55. Robert Plutchik - Wheel of Emotion (Interaction Design Foundation, 2019).

"The basic emotional pairs are as follows:

- *Joy and Sadness*

- *Trust and Disgust*

- *Fear and Anger*

- *Surprise and Anticipation*

Emotions on Plutchik's wheel may be combined as follows:

- *Anticipation + Joy = Optimism (with its opposite being disapproval)*

- *Joy + Trust = Love (with its opposite being remorse)*

- *Trust + Fear = Submission (with its opposite being contempt)*

- *Fear + Surprise = Awe (with its opposite being aggression)*

- *Surprise + Sadness = Disapproval (with its opposite being optimism)*

- *Sadness + Disgust = Remorse (with its opposite being love)*

- *Disgust + Anger = Contempt (with its opposite being submission)*

- *Anger + Anticipation = Aggressiveness (with its opposite being awe)"* (Plutchik

  as cited in Interaction Design Foundation, 2019).

Having a difficult conversation in a space that makes you feel good can be helpful in resolving the conflict.

Answered: 179   Skipped: 2

| | True | 110 (61.45%) |
| | False | |
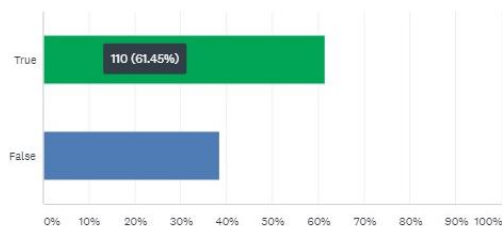
ANSWER CHOICES	RESPONSES	
True	61.45%	110
False	38.55%	69
TOTAL		179

Figure 56. Having a Difficult Conversation in a Space That Makes You Feel Good Can

be Helpful in Resolving Conflict.

The researcher wanted to probe further and gauge the participant knowledge in the relationship between difficult conversations and positive spaces. The number of participants that agreed went down to about 61% from the previous question. The inconsistency within questions that should all be related and parallel in response illustrates the gap in knowledge and awareness of deeper concepts and the deeper meaning of spaces. The researcher predicted that it would be difficult to attain responses in tune with the research from the data collected through content analysis, because those who are informed on the topics of space and human behavior have not translated or transferred the date to be accessible by the general public.

Figure 57. Kengo Kuma - Residence at retreat at Great Wall of China (Asakawa, 2017).

Figure 58. Formwerkz - Open house, Singapore (Angelopoulou, 2018).

Figure 59. ADP Architects - Corporate Campus Apeldoorn, The Netherlands (Musch, 2012).

The architect/designer of any space has the most control over how it is used.

Answered: 180   Skipped: 1
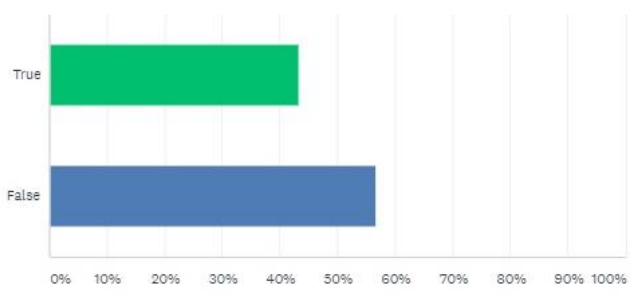
ANSWER CHOICES	RESPONSES	
▼ True	43.33%	78
▼ False	56.67%	102
TOTAL		180

Figure 60. The Architect/Designer of any Space Has the Most Control Over How it is Used.

The researcher included a question that centered around the concept of intent versus impact. Over half of the participants (56.67%) did not agree that the architect/designer has the most control over how a space is used. This coincides with different aspects of the data pulled from the content analysis portion of this study. Most spaces, are, in fact, controlled by the architect/designer, however, those who use these spaces are either unaware or in tune with the architect/designer's choices. People who tend to think outside of the box and lean towards creativity are more transformative. The results of this question can also be representative of transformative and creative participants over those who feel restricted and/or follow the rules.

Figure 61. University of British Columbia, Vancouver Campus - Canada (Hover

Collective, 2017).

Figure 62. Desire paths as a metaphor for user experience and design (Klishina, 2016).

Architecture training should include the voices of the people that use the designed spaces.

Answered: 181   Skipped: 0
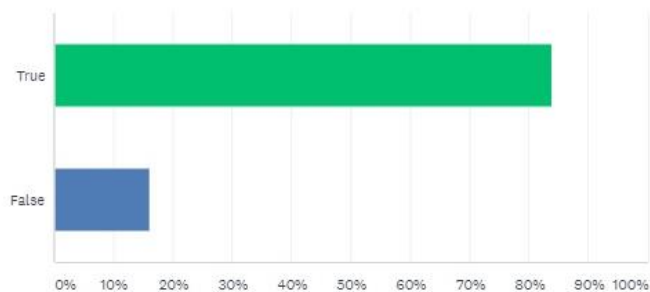
ANSWER CHOICES	RESPONSES	
▾ True	83.98%	152
▾ False	16.02%	29
TOTAL		181

Figure 63. Architecture Training Should Include More Voices.

The results of this question reflected the need for participants to feel involved and included in processes that involve their well-being, habitat, and space, in general. About 84% of participants believe that educating the few, in hopes of impacting the most, is not the ideal situation. Education and training should be parallel with societal implications and needs. This question, also, touched on the concept of power and relationship between the architect/designer of the space, and people who use the same space. When there is an imbalance of power, through given and placed authority, the space reflects ideologies of those who have the most power.

When there is a choice between serving two groups within a population, architects usually serve those who can pay more.

Answered: 181   Skipped: 0

ANSWER CHOICES	RESPONSES	
▾ True	76.24%	138
▾ False	23.76%	43
TOTAL		181
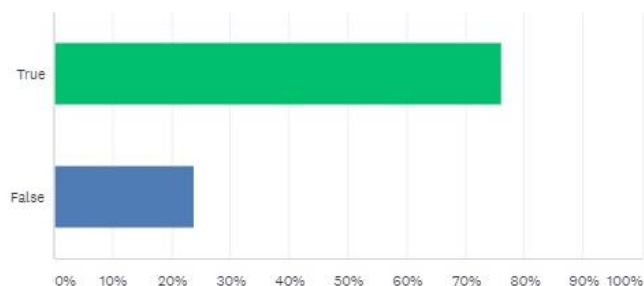
Figure 64. Does Money Matter?

        The researcher made the choice to follow up with this question to provide a more

in-depth look at the concept of power within society (through the architectural lens).

Most participants (76.24%) believed that architects would choose to serve those who can

pay them more than those who cannot. This is a crucial implication for the field of

architecture. Architects are being perceived to serve a small percentage of the

population: the elite and the wealthy. Furthermore, whether this is factual or opinion, the

importance of the perception is that the ones who are responsible for spaces for all

people, of all ages, ethnicities, races, educational backgrounds, socio-economic statuses,

are not believed to be serving all. This goes beyond the need for sense of belonging and

even human needs. It touches on the critical bias in society and therefore, touches on

structural violence. If the preference of the wealthy is more important than those who do

not have such strong financial presence, then spaces are being designed and implemented

for one over the other. Simply put, this results in biased urban fabric, controlled borders,

low-income neighborhoods that create more societal conflicts (education, poverty, crime,

separation, segregation, etc.), and ultimately, gentrification (in favor of the economically powerful).
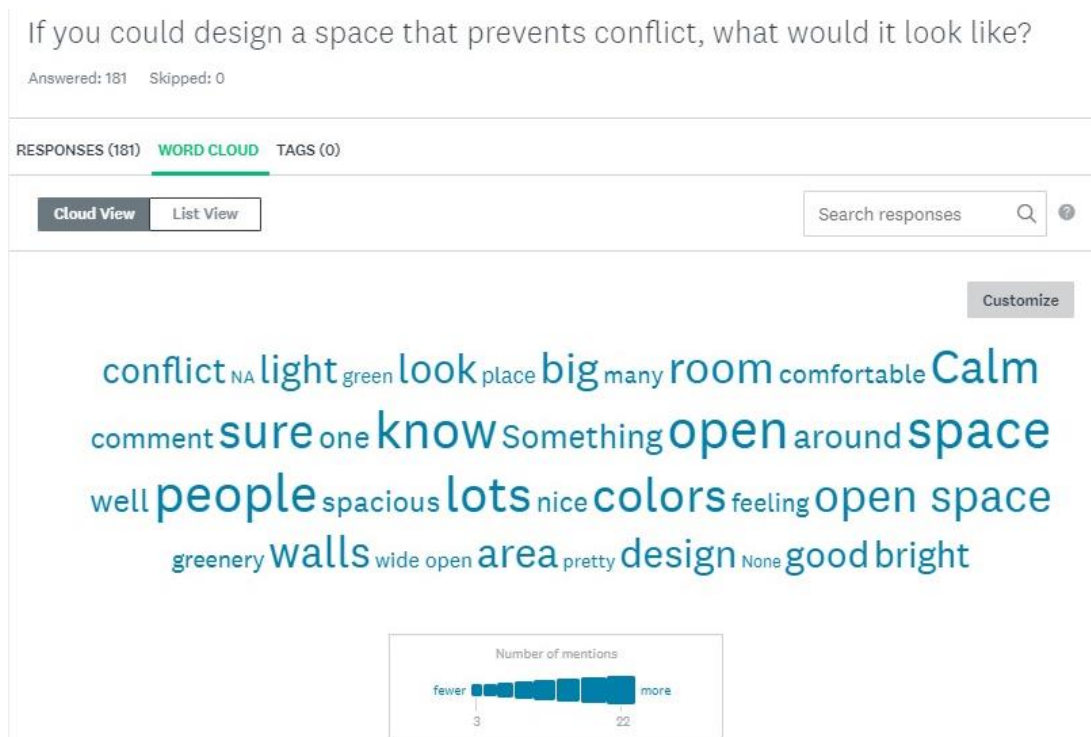
Figure 65. Design Space that Prevents Conflict.

The researcher wanted to give participants a chance to come forth with their own voices, without the training or presence of an architect. The results show that people can be included in the design process, because they are the ones who use the spaces. It, also, shows that there is a direct connection between how natural spaces look and the preferences of the participants. Humans were created to be part of nature, not separate from it. The spread of architectural design has created a wedge between nature and human, largely due to power and ego of the human. The conflicting relationship within the human category: the architect, the client, and others impacted but not considered, has created a significant area of exploration in which the human need for connection with the natural habitat is more apparent.

Why is space important to you?

Answered: 181   Skipped: 0

ESPONSES (181)   WORD CLOUD   TAGS (0)

| Cloud View | List View | Search responses 🔍 ❓

Customize

US live work want NA S makes feel gives place need space make good belonging room Gives sense feel creates space breathe need everyone needs space people freedom Privacy relax time helps comfortable grow live around work interact used

Number of mentions

fewer ▪▫▪▪▪▪ more

3   27

Figure 66. Why is Space Important to You?

This question is the ultimate purpose of this study and the reason the researcher felt the need to explore the nuances of space. Participants voiced their needs and feelings through various words such as the need to breathe, a sense of belonging, feeling, freedom, comfort, and human interaction. The researcher wanted to illustrate that many important factors that relate to the creation, use, and destruction of spaces are still being communicated indirectly, and therefore unavailable to society as a whole. This is why the researcher wanted to include the survey as evidence, in the gap of knowledge, in comparison to the content analysis that pulled data from those who are aware. The purpose of this entire survey was to illuminate the knowledge of the sample of population. It shows that in-depth knowledge between people and space is still reserved for professionals who make the decisions regarding space. The imbalance of power is a

conflict that directly translates into the conflict of awareness of space and the conflict experienced between people and space.

Emergent Codes

The researcher wanted to include all the codes that were pulled from the content analysis because of the importance of allowing for the spread of knowledge and awareness. This decision was, also, based off the desire to be transparent in all steps of the research process. The choice to include the new concept of architecture within the field of conflict resolution calls for such transparency. Readers and researchers need to understand the process as well as the details within the research to truly comprehend the need and appreciation for a new theory. The codes that are listed below begin as initial codes and end in themes that lead to the transformation of the researcher's new theory.

Themes

The implications of space reflect the parameters of society on individuals, communities, and nations.

Space embodies conscious and subconscious human needs and rights.

Space is an entity of power.

The neurological and cognitive factors of the relationship between nature and the built environment affect all who are involved in both the creation and the use of spaces.

Spatial & Intra-Intelligence Theory

Space is an abstract concept of the various containers designed and placed within various places to contain people. As any container of matter, space, also, requires parameters to be called a space in tangible form. Architecture merges the intangible concept of space with the tangible form of space. Aesthetics, functionality, and form are

the threads that stitch together a fabric of an architectural work that has been propositioned by various stakeholders. It is imperative to know that the intangibles of space still carry through into the tangible, because they become the factors that intangible parameters placed on every person impacted by the space. Society creates space, and therefore, societal conflicts carry through into the formation of space. If society is going through a period of war, spaces are called to be fortified and closed; if society is going through enlightenment, spaces become open, inviting, and creative; if society has become polarized with political and social movements, spaces become platforms; if society is after economic power, spaces become monetized; if society has been affected by natural disasters, spaces are destroyed and re-created. There is a direct relationship between society and space, and subsequently, the parameters that society places on individuals and communities are communicated, conceptualized, and realized in formation, destruction, and re-creation of all spaces.

Space embodies conscious and subconscious human needs and rights. The relationship between humans and space illustrates an interdependence of human needs, rights, inhabitance, and use. Human creation of space reflects needs of those who ask for the space, but human rights cause for spaces to be destroyed and re-created. The interdependence of space and humans show the conflicting ideologies of society. The ongoing process of creation and destruction of spaces is synonymous with the process of creation and destruction of humanity. The principles that apply are created through norms and structures that define people at various moments of existence. Therefore, in order to understand space, one must understand the human. The interplay between consciousness and subconsciousness defines the visible and invisible threads of humanity

and society. This interplay is re-visualized and solidified in spaces, because space

reflects the human mind, effort, needs, and rights.

Spatial & intra-intelligence theory connects to preliminary theoretical framework.

The researcher categorized the theoretical framework within the literature review into

three categories: foundation, human factors, and identity. The research process evolved

into the formation of the new spatial and intra-intelligence theory which includes a new

categorization in response to the former three and an additional six: transparency

(foundation), awareness absorption (human factors), organic formation (identity),

conflict, power, emotional cognition, group dynamics, culture, and intra-inter versus

domestic-international. The theoretical framework that was collaborated through the

literature review is re-iterated below for the purpose of illuminating the theory formation

process from literature review to new conceptualization.

The governing factor for critical theorists is the obvious questioning of the status

quo. The idea to conduct this study began in a critical view of the field of Conflict

Resolution. The researcher questioned the lack of inclusivity in theories provided in the

study of foundational frameworks for conflict resolution students and practitioners. The

abstract position of critical theory can be used to view Gramsci's hegemonic principles of

power in understanding the underlying message in disciplines such as conflict resolution.

The question of why certain disciplines is chosen, to frame the field of Conflict

Resolution, while others are not, was raised. Critique of capitalism and westernism in

conflict resolution exists, as a cultural perspective, but if the field was to be viewed from

a Marxist standpoint, the dominant mode of production also applies to the decisions made

in the typology of theories and concepts are chosen to address the universal topic of Conflict Resolution.

This deconstructed concept of nationalism can then be applied, not only to previous factors such as language, territory, and religion, but to actual professions and ideologies such as architecture, stemming from an education called to value European contributors such as Vitruvius, Palladio, and the contributor of The Golden Ratio, Euclid (a Greek mathematician who provided 'perfect' dimensions for spaces). Architectural history has placed more importance on European contributions; therefore, even non-European architects have had to assimilate to dominant concepts in order to graduate from accredited programs in the United States. This educational discourse has trickled down to practice, subsequently, leaving no room for any group of people who were never included in recipients of grandiose architectural works in European history.

For decades, monuments of nationalism-Confederacy, to be exact-have gained praise in the architecture realm. The lack of awareness illuminates the grave dangers of ignorance towards inclusivity and diversity of an entire nation. The Black Lives Matter Movement led to a nation-wide response to symbols of racism, whether as obvious as white supremacy or as implicit as historical statues. White supremacists have labeled themselves as nationalists since the founding of the United States, where there was a break from Britain for not upholding this supremacy and causing White Anglo-Saxon Protestants that had come to the Americas to continue the tradition on their own. This concept of supremacy has not ended, but instead, has become more hidden as Americans expanded to include other minority groups over history. However, current events have brought it to the limelight again, reminding Americans and especially, African

Americans, that it is still alive and as 'nationalist' as ever, voicing the desire for Confederate statues to remain standing as *important historical monuments*.

Structural violence can be used both in the complete understanding of how the existence of certain human beings are threatened due to the structuring of society. However, that threat does not necessarily need to be presented in the format of war and chaos. It can exist in disciplines across various professions in how *they* structure their services, and subsequently the people they choose to serve. Structural violence also exists in gentrification of neighborhoods, as well as, in the designation of spaces. The question is, why are some spaces awarded while others are used to cause a serious damage to the relationships of certain groups towards others? Architecture remains a medium in which oppression can be exercised, in which the physicality of structures such as statues and monuments coincide with the structures of a system that continue to divide the population.

Although, human needs relate to societal norms as well as identity, it is foundational knowledge for many disciplines, including conflict resolution. There is a parallel between human needs, societal needs, and the formulation of identity through intangibles such as spaces and places that people occupy and visit. The hidden factors in these needs are more difficult to categorize in the Human Needs Theory, and usually fall under the psychological nuances of belonging. However, there is a need to understand how and why the determinants of belonging are there. By tying together, the Human Needs Pyramid as intertwined entities rather than hierarchal blocks, it can be further conceptualized to understand that spaces affect physiological, safety, belonging, love, esteem, self-actualization, and most likely, needs that are felt but still undiscovered.

Human factors. Group dynamics are relevant in relation to spaces, people, and conflict. The dynamics highlight the differences in various groups of people within entities across many different platforms: organizational, societal, familial, etc. Structural violence touched on the division within populations for there to be a systemic issue. Group dynamics play into societal roles that further translate into the typology and use of spaces (gentrification of neighborhoods, classicism of office spaces in accordance to seniority, designation of public and private spaces, etc.). The intangibles of space typology are not addressed in group dynamics, although it can offer a perspective into conflict within group relations that may have been the interests and concerns behind the positions taken.

Identity is a powerful concept within the field of conflict resolution, as it pertains to the root causes of conflicts ranging from intrapersonal to international. However, there is a gap in understanding how habitat, environment, and spaces used daily, may affect a person's or a group's identity of themselves and others. Tying into the systemic issues with structural violence and group dynamics, identity is the thread that shapes perceptions and experiences; experiences of spaces and places may have validating or invalidating influences on how and why identity is shaped.

Stemming from the power to influence identity, race classification and designation can be heavily shaped by the parallels found in structural issues. The double parallelism of the profession of architecture as well as the end results of the design capacities both address human factors that shape the concept of race-neutrality. In a profession where the majority of licensed architects are white, the discussion of race-neutrality becomes valid and important.

Psychological safety address roles and tasks within organizations, but it can also be used as a lens to highlight the need for spaces to be more psychologically safe. There is a call for self-awareness, but that is usually seen as going within the self and the factors that shape it. One of those factors is the environment and how and why it shapes the identity as it does. It raises the level of awareness to include spaces that people use daily as well as the spaces they choose to escape to recharge and come back in a more "engaged" versus "disengaged" status. The stressors within environments is largely untapped, and therefore cannot be used constructively to create more diverse and inclusive spaces across a large spectrum of designed structures and open spaces. The concept of psychological safety, within the categories of engagement and disengagement, highlight that connecting thread to the Human Needs Theory as well. It is within that connection, that the gap arises as to how and why people feel safe and accepted in some spaces and threatened in others.

Identity. Emotional intelligence is understood as the relationship between self and others, essentially. However, this awareness is largely affiliated with psychological concepts, and exclusive other factors that may be shaping certain behaviors. Body language, or unease during conversations that are labeled to need high emotional intelligence, may actually need spatial intelligence. There is a gap in the comprehension of the relation of space to behavior, and the impact it has on interpersonal and intergroup dialogues. Considering that there is a relational thread between identity and psychological triggers of environment, the lack of inclusivity of space and place within the concept of emotional intelligence forces parties to work harder in an attempt for

higher intelligence, when there the knowledge is just not there yet. It hints to a fault in performance, rather than a fault in training and education of emotional intelligence.

Built spaces, public spaces, and specifically, statues are designed and executed in a way that implies freedom of creation for the inhabitant/client, yet firmly limits that individual power of creativity.   The built environment does not allow for 'blank canvases' and true freedom of use, but instead, architectural works have been, more accurately, described as works of art (in which the creator expresses his/her own ideologies); a statement that rationalizes dominance of space use. In the example of Confederate statues, a statement commemorating what each statue stands for-a time where racism and white supremacy was the norm-is made, exerting dominance through symbolic subordination; provoking an internal struggle and double-consciousness between history and ancestral trauma. These statues and monuments are symbolic of how tangible design can impose ideologies of racism simply by existing in public spaces, paving a way into the world of architecture through a subtle warning of how design can influence, provoke, or diminish individuals of a particular community or minority group.

Double consciousness has been theorized and used in conversations about race, prejudice, and identity. However, the theory has parallels of a concept that can be applied to the double-consciousness of using and designing spaces. The architect that designs the space is also a user of space in different instances (workplace and home, etc.). The identity of the architect, although heavily shaped by the education and training received for the sole purpose of designing for the client, blurs the lines as to who that client may be. The architect can be in control of shaping identities through spaces; however, they are in turn shaped by mentors and educators. DuBois' concept is then

heavily laced with the struggle between self-actualization and societal and hierarchal demands.

Rationalization can be used in the argument to preserve history through statues and monuments; it can also be used to rationalize decisions of architects, designers, urban planners, as the best plans for the use of public and private spaces. The conversations of these spaces do not include a transparency with the public. Factors such as financial sponsorship, political campaigns, and public opinion are not fully disclosed to the public, therefore, creating a loss of relational identity as well as a control over the formation and maintenance of individual identities within the society they may call home.

There is a parallel between the fluidity of space and the movement of the person using it. This relationship cannot be forced, nor can it be created without true knowledge and subsequent acceptance of the identity of every individual who uses all designed spaces. There exists, a categorization and stratification of a population just to fit them into one 'correct' mold, designated and awarded as the best use of that particular space.

The argument that such spaces are parallel to history lessons is a clear example of the historical concept of ethnicity, an ethnicity defined not so much by the individuals themselves but categorized through majority power to be labeled a certain way. Societal symbols have been reminders, to many communities-wealthy to immigrant, of their labeling power, the struggle for identity as a result of a struggle for true history, and the presence of limitations that still exist at every turn.

Identity has been shaped through experience which has been shaped by the structural and systemic factors of historical elements of societal power. The categorization of spaces ties into the conceptualization of the symbolic meanings tied to

them. The interaction between symbolism and categorization produces a hierarchy of power that illuminates the need for an in-depth understanding of the conflictual factors of how power and identity are translated in spaces that people occupy. The how and the why of such questions are important in uncovering a colonialization of the mind and experience that supersedes individualism as well as collectivism, and identity as a whole.

Transparency is the actual foundation of spatial and intra-intelligence, because of the immense lack of knowledge in relation to space and human behavior, interaction, and existence. The lack of awareness of the implications of space calls for immediate transparency. When appropriate information is no longer contained and compartmentalized in favor of the few, then there is a chance for equal and open dissemination of information to all who are impacted by the creation, use, destruction, and re-creation of any space. Transparency provides an inclusive and diverse environment that can form a truly representative and diverse platform of society.

Transparency of information, in regard to space and society, will result in an overwhelming amount of new knowledge. It is imperative that this new-found awareness is given an appropriate vehicle for processing and absorption. People do not suddenly become aware when given new data, but rather have to be exposed to it through their own methods and time to truly create an unbiased movement. If the process of awareness is imposed rather than introduced, then there is a great chance of bias, which defeats the purpose of awareness.

The process of awareness absorption will allow for a type of new knowledge that can be life changing from the individual level to the international platform. The re-creation of a structure that allows for true transparency can be synonymous with a

formation of identity that is controlled by those attached to the identity (at all levels). This eliminates dependence and re-visualizes a voluntary and consensual interdependence.

The initiation of any type of conflict begins with the awareness of misalignment, and for that, there has to be knowledge of everything that affects the individual identity. Conflict begins with the self; it begins with the morals, values, boundaries, and the ability to communicate them efficiently for others to understand. When the seeds of conflict are planted, and the individual is not capable of prevention or removal, or if they are not equipped with awareness, then conflict grows. It spills into interpersonal relationships, group dynamics, community disarray, workplace problems, familial disagreements, and the list goes on.

Power has the most resonance when one party is oblivious to the exchange and interplay of authority while the other is completely aware. It is easier to exercise dominance and define the platform when there is an absence of a struggle. It is even more painful when the victims of a power conquest are led to believe that they are being represented and helped. The largest source of power is found within the individual; the more awareness the individual accumulates, the more powerful it is. Power does not announce its presence, and that is the reason the most strategic actions and threats become apparent only when it is already too late to make any changes. The response to such calculations does not arise afterwards, but in fortification of the individual and community. The preservation and formation of true identity materializes a form of power that is not acquired, but rather, one that lies dormant and ready to come forth when necessary.

Group dynamics materialize when individuals with similarities come together and behave as one; yet the constant growth and change of individuals within such groups explain the continuous re-formulation of groups to form other groups that coincide or ones that polarize. Understanding the nuances of such dynamics present a path into understanding the touchpoints of intrapersonal and interpersonal behaviors. Group dynamics can illustrate an in-depth understanding of individual identity when that individual has not had the capacity to exercise self-exploration or been suffocated to prevent an emergent yet unattached self-identity. Cognitive emotional dissonance preserves the integrity of identity in the face of external attempts of fragmentation; it creates resilience against triggers and misplaced dominance. Space is the personification of the mind and body; they are not mutually exclusive, but rather, heavily interdependent.

Culture is the lived experience of a group of people that can only be comprehended through embedding and exploration rather than distant explanations. It is the nurture portion of the individual that merges with the nature portion. Culture shapes individuals and communities to move in typologies of behaviors and words that resembles those in that same circle of culture. Without a proper understanding of the nuances of the various cultures that have nurtured the individuals that traverse the paths of the world, there will always be a missing piece in the attempt of proper assimilation, tolerance, and acceptance.

Spaces are reflective of culture in a way that prompts a type of care that transcends the logic of those that only see rational functionalities. The common link between all categories of conflict is the individual. Therefore, the factors that form the individual identity also form a scale in which the conflict grows or diminishes in relation

to the self. The nuances of the individual are the threads in the fabric of all conflicts, and

so, conflict comprehension should follow the mind map of the individual for appropriate

resolution.

Space impacts all, but space does not impact all in the same exact way.

Therefore, standardization of space is demoralization and diminishment of individual

identity. The wide scope of the human fabric is a direct representation of the spatial

fabric. The changes that are visible within the different spheres of intrapersonal space

(the mind) versus the interpersonal space (shared spaces) are also, apparent in domestic

borders (gentrification in favor of the majority; restriction of certain groups) versus

international borders (resource acquisition through war; terrorism; redefinition of global

lines).

Awareness of identity begins with emotional cognition. Emotions are signs,

triggers, and indicators of things, places, and people that align and those that do not. The

link between emotions and neuroscience forms cognitive emotional dissonance. This is

how the mind merges with the body to react with external factors and the reverse actions

of external factors prompting the body to provoke the mind. The inclusion of emotions is

the inclusion of an imperative piece of human identity; it provides answers and reasons to

behaviors and responses; it is the magnanimous piece that merges the arts with the

sciences with its formidable yet flexible presence and dissemination.

Space is an entity of power. Those that control the space have the most power.

This control is illustrated the design, creation, and re-creation of space. Any changes in

space show a direct relationship to the changes in the person or people who relate to the

space. Control of space highlights the tug-of-war struggles within societies as well as the

need to assert power in the personal spaces. The neurological and cognitive factors of the relationship between nature and the built environment affect all who are involved in both the creation and the use of spaces. Space is a different type of language for the human mind. People use the most common forms of language-written and verbal- to communicate in realms of utmost importance. Space, on the other hand, is a different mode of communication and expression. It highlights the need for humans to exist within their own minds and identities without the standardized forms of expression. The earliest forms of architecture merge the natural and built environment in a way that human and nature are one. The neurological and cognitive factors that produce a sense of belonging within the environment are crucial for human development, yet with the progression of the standardized forms of communication-written and verbal, environmental awareness and connection have been dismissed.

Questions of Conflict Through the Lens of Space

The following questionnaire was created to bring forth awareness of the connection between person and space. The questions follow the larger categories of who, what, when, where, why, and how space affects people. It is an amalgamation of ideas and concepts that have emerged in the data collection of professionally curated web content and that of the survey conducted by the researcher. The questions are not meant to be comprehensive of all types of questions that should be asked, but merely as a way of expanding the mind to incorporate the foundations, boundaries, and underlying factors of the relationship between space and person, including the emotional triggers that may have been previously difficult to consider and understand.

Who?

Who are the stakeholders?

Who paid for the space to be created?

Who designed the space?

Who will be using the space?

Who is excluded from using the space?

Who benefits, the most, from the space?

Who makes the decisions about the current use of the space?

What?

What is the purpose of the space?

What is the lifeline of the space?

What are the implications of the space?

When?

When was the space designed?

When was the space open to use?

When is the space accessible (hours of operation)?

Where?

Where is the space located?

Where are the borders of the space?

Where are the perceived barriers?

Why?

Why was the space designed?

Why was it destroyed and re-purposed?

Why is the space important?

How?

How was the space proposed?

How was the space implemented?

How was the space paid for?

How is the space perceived?

How does the space impact those who use it?

How does the space impact those who do not use it?

The designers, creators, and users of space are the three most important clues to understanding the space. All the people involved in creating, re-creating, using, or even destroying a space have stories that contribute to the overall identity of the space. Knowledge of space includes the above-mentioned questions in favor of determining the identity of space and its relation to the people impacted by it. The perception of space can lead to conflict through two types of paths, ultimately resulting in either isolation from the community or segregation within the community. The resulting conflict is synonymous with the human need for a sense of belonging and security.

Chapter 5: Conclusion

How does architecture influence conflict?

Architecture is space. Architecture is the merger of natural space and built space. It is the vehicle of conception, creation, and transformation of natural space into built space. It requires the human mind to exist and the human body to be of use, therefore architecture is directly connected to the ideologies, biases, and inner workings of the mind, which then become transferable elements in interactions between people and other people, people and nature, people and built environments, and society at large. Conflict cannot exist without people; it is made apparent in the interaction of a person with the self, with others, and with the various spaces (tangible and intangible) her or she occupies. The intangible connections of the space with the mind produce the emotions triggered by different spaces, which then produce the various elements of conflict: intrapersonal and interpersonal. Conflict, at the root, is always intrapersonal due to the way the mind perceives external factors, absorbs then reflects into thoughts and emotions that either remain internalized or are expressed into larger interpersonal conflict. Conflict becomes prevalent with the human interaction with space, because space is both the result of the creative mind as well as the perception of physical surroundings.
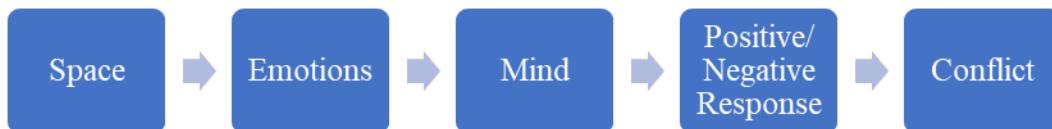
Figure 67. The process from space to conflict.

| Intra-personal Conflict | → | Inter-personal Conflict | → | Group conflict | → | Community conflict | → | National Conflict | → | International Conflict |
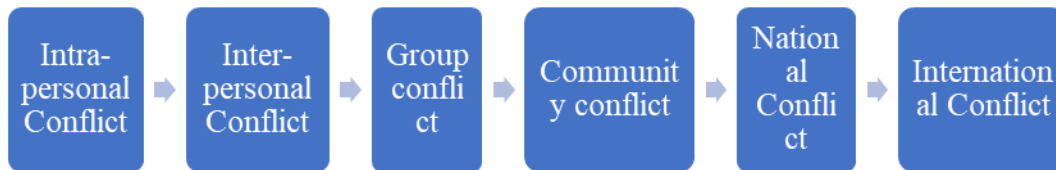
Figure 68. The process of conflict from intrapersonal to international.

How do Spaces Affect Emotions?

Emotions are present in the creation of and the response to the space. Emotions are the messengers of person to space and space to person. They indicate whether the person feels a triggered flight or fight response, or whether they are at ease and want to stay and experience the space for more time. Emotions are apparent in facial and body language when the person is experiencing the space. A solid indicator of the cognitive emotions being processed in the human mind is how they are behaving in the space they are occupying. Although, the emotions can be layered with the ongoing thought process about other things on the mind, the body's immediate physical reactions are indicative of the relation between the person and space

How do These Emotions Trigger Conflict?

Emotions arise from uncertainty of the awareness of space and therefore, they are misplaced onto other areas, leaving space triggers unresolved. The simplest way to understand the process between space and conflict is to understand the process of human and conflict and then apply it to the nuances of space. The externality of space connects to the perception, absorption, and reflection process of the mind. Then it connects to the neuro-process of the mind speaking to the body. In the expressions (auditory-visual-kinesthetic) that are available for conflict resolution practitioners, the message of conflict

is then received, understood, and available for response back through reflective listening and active engagement.
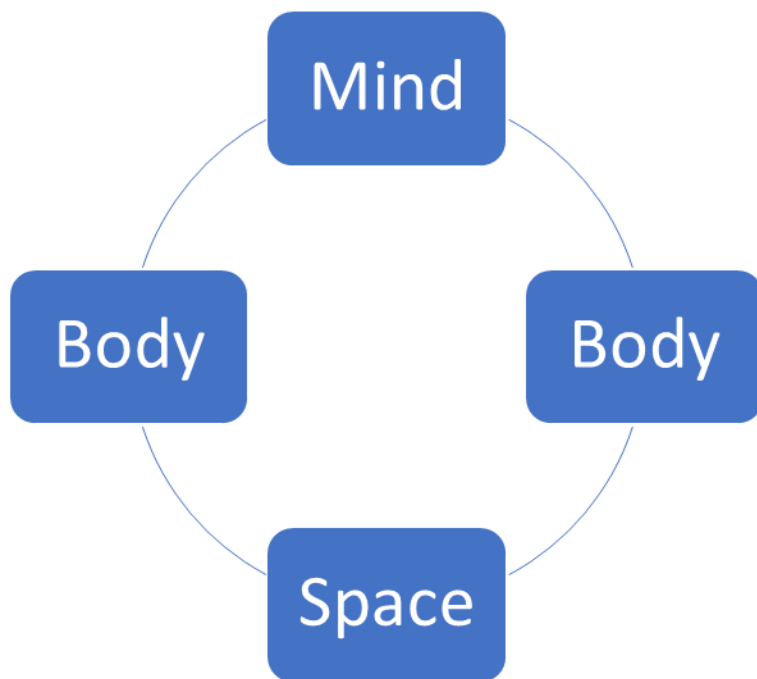
Figure 69. The cycle of mind, body, and space.

Becoming One with The Research

Research needs a vessel in order to be impactful and the researcher is that vessel. The researches personify the research in a way that can be the most transformative; a vehicle of awareness is exemplified in hermeneutic form.

The research process is synonymous with dedication, perseverance, and an immense of hard work. However, novice researchers are not exposed to the importance of the time in between the stages of intense work: the standstill when the researcher does absolutely nothing. To the outside world, it looks like the researcher has pressed the pause (or even the stop) button. The researcher can be judged as not living up to their potential, taking too long to put everything together, failing to self-motivate, lacking a

good steady pace, and ultimately, being placed in a situation where the research process requires self-preservation.

In my experience as a researcher, I was a late bloomer when it came to the idea of absorption at a standstill. I had been conditioned from a young age that continuous work to finish the task was the ultimate goal. We are told by various sources that "a good dissertation is a finished dissertation." The pressure to finish conflicts with the necessary process to pause at various stages throughout the research, not only to go back to the research questions, but to process, comprehend, and reflect on the beauty of the data that is being gathered. As a researcher, I gained just as much clarity about my research from the times where I disconnected, as the times where I was fully emerged in the data. Many moments where I could not understand why I was not able to keep going, why I chose to do something completely frivolous like watch television, go out with friends, or just sleep, I was ignorant to the power of disconnecting. As I reflect back on those times, I realize that that is when I was re-charged and able to come back to my research at full capacity. The process of disengaging and re-engaging seemed so tiresome to me. However, I know, now, that every time I came back to my research, it was stronger and more solid. That is the ultimate purpose of allowing us the time to exist without any conditions or requirements; to just soak in life without thinking of responsibilities or tasks; it is the decision to call it invisible work rather than "doing nothing." Absorption at a standstill is invisible work. It is self-care and self-awareness, because visible work cannot be accomplished without either of them.

When the researcher begins to embody the research, everything triggers new avenues for furthering the research as it progresses through the dissertation journey. The

times away from the research are never truly times away, but rather, these are the moments where the researcher is being heavily aligned between the simulations of the real world and the inspirations of the dissertation research. True reflection is not only specific to reflecting on the dissertation research, although that is still necessary. Reflection, that happens during the times when the researcher is away from the research, has the most significant contributions to the research. This kind of reflection makes the research relatable, transparent, and real. It bridges the gap between academia and common life in a way that allows for the research to start having a life of its own, unabridged and unrestricted; a life that can be tapped into by any and everyone who shows an interest or an inclination to learn about the nuances birthed through the research.

Architecture is the creation of physical space as a result of a transformation of the mind space. In order to understand one, one must also understand the other. They are best understood together; interdependently. Everything that transpires between the mind and the space, should be taken into consideration when analyzing the space. Space is the amalgamation of thought and experience of those in control of its creation. It has life and power. It is the culmination of human expression and habitation.

Epilogue: Setting a Precedence for The Unlikely

This study was undertaken for multiple reasons, but one of the biggest factors for moving forward with a perspective of conflict through a spatial lens, was the fact that it could set a precedence for further research in conflict resolution that seems like an unlikely connection. It is important to distinguish the simple fact that conflict resolution should be an all-inclusive field in such a way that all the little pieces within the field are

representative of different types of people in the world. The same attention that is given

to culture and conflict, politics and conflict, and the social ramifications of conflict

should also be given to the extreme outliers that equally affect and concern people.

These can include various forms of art, medicine, philosophy, science, business,

engineering, and anything else that can be considered as uncommon.

      The researcher's purpose of connecting the field of architecture with that of

conflict resolution was to create a template of mind mapping and thought progression that

can easily be lifted and applied to /many different principles. The reason this study had

both specific and general elements was in the hopes that the mind of the reader could act

as a photographic lens and zoom in and out, constantly, to grasp the factors of conflict as

it was applied to abstract concepts. However, great care was taken to also ensure that the

reader would be going through an absorption and reflection process of his or her own to

be fully transformed through an immersion in this study. The researcher wanted to allow

the reader to come to a realization that the mind can expand to incorporate new concepts

and ideas, but also tie them to the foundations of the unique mind of the individual to find

a balanced platform that can be beneficial, progressive, and secure for all. That is the

utmost definition of a truly inclusive form of conflict resolution.

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Appendix A: Initial Codes

Descriptive code: the organization of the community leads to the architecture of urban

spaces mirroring separation or inclusion

Descriptive code: community-led design/build projects

In vivo code: sustainable design

Descriptive code: social initiatives through space

Descriptive code: use of community resources for buildings

Descriptive code: functionality that aligns with community needs; also brings community

together

Descriptive code: architecture that is sustainable but personalized

Descriptive code: design centers in community become implementors for community

needs and wishes for spaces

Descriptive code: architecture not a priority in reconstruction after conflict-Nate Berg

Descriptive code: architecture can be used as a method to fortify and separate

In vivo code: architecture can instill stability, functionality, peace if practiced as conflict

intervention

Descriptive code: danger of creating artificial place

Descriptive code: architecture and urban planning necessary for recovery

Descriptive code: sustainable communities through architecture; prevention of further

colonization through dependence

Descriptive code: community led reconstruction

In vivo code: female empowerment through participation in resilient construction practice

Descriptive code: learn the community before design/build

Descriptive code: design for disaster w/community resources

Descriptive code: train community in design/build process

In vivo code: architecture and social justice

In vivo code: sustainable, resilient relief structures

Descriptive code: architecture through recycled debris

Descriptive code: architecture built by community

Descriptive code: sustainable recycled architecture is low cost and assembled in 8 days

Concept code: social design

Descriptive code: predisposed objectives and goals vs. understanding communities

In vivo/concept code: maker spaces so local people could design/build for their own recovery

Descriptive code: tool library for residents to use

In vivo code: creating community, empowerment, and speeding recovery

Descriptive code: design/build doesn't start until initiated by community request

Concept code: bottom-up approach; community involvement is heavier than architect/engineer/planner

Descriptive code: always present conflict never fully visible in space

Descriptive code: conflict between the design and the workers who build it; ideology vs. reality of how it exists

Descriptive code: slavery for historical architecture

Descriptive code: a participatory space that addresses the theme of conflict in 6 spaces

1. Conflict timeline

2. Empathy alley

3. Moral compass

4. Memory lab

5. Power of the new

6. The sorry tree

Descriptive code: each architectural work/architect can be the inventor of a new language and/or formal relations

In vivo/concept code: equipotential spatial continuity for all hierarchies

Descriptive code: design as an index of power

In vivo code: use, perception, movement, technology, construction are among the obvious. Less obvious are languages of, regulation, iconography, symbolism, and interpretation itself

In vivo/concept code: embodied intelligence (spatial intelligence)

Descriptive code: Social justice through architecture

Concept code: decolonizing the mind to decolonize space

Descriptive code: right to return for refugees needs space to feel like home again

Descriptive code: refugee crisis architecture dilemma temporary vs. permanent causes social injustice and violation of human rights; structural violence

Concept code: spatial conditions of refugee camps

In vivo/concept code: resilient urbanism

Descriptive code: the hidden agenda behind architecture (legislative, social, economic, political, ideological)

In vivo code: architect/urban planner's conscious/unconscious role in contributing to landscape of conflict

Descriptive code: unrecognized villages can't get assistance if they are treated as invisible

In vivo code: urban resilience

Descriptive code: sustainable architecture against natural disaster

Concept code: disaster prevention architecture

Descriptive code: architecture synonymous with politics

In vivo code: architecture embodied city under siege

In vivo code: architecture of hope, confidence, defiance

In vivo code: tangible narrative of a city

In vivo code: despondent, disinvested, heavily militarized city = The Troubles

In vivo/concept code: form follows security

Descriptive code: walls/barriers; peace walls; ring of steel during conflict

Descriptive code: large, curved, glazed with a river view during peace

In vivo code: open, green, public spaces for regeneration project

In vivo code: connected, shared, equitable built environment in response to peace walls

In vivo code: equality, respect, peace through tangible monuments

Concept code: architecture through community engagement

Descriptive code: from powerless/dependent community to self-reliance/empowered through architecture

Descriptive code: architecture that promotes local and individual identity

Descriptive code: architecture employed during best time for community, not architect or government; empowerment

Concept code: architecture as symbol of oppression

Descriptive code: architecture as power in territorial conflict

Descriptive code: industrial architecture vs. native territory

Concept code: architecture as vehicle of colonization

Descriptive code: creation of museums as a form of apologetic architecture

Descriptive code: architecture should be conciliatory between people in conflict

Concept code: structural violence of indigenous people through architecture progress

Descriptive code: symbol of occupation/dispossession of land

Concept code: power relations through architecture

Descriptive code: hidden agendas/biases shape urban fabric/cities/communities

Descriptive code: redevelopment's implications on communities

In vivo code: architectural change and its societal repercussions

Concept code: segregation

In vivo code: political, military, economic and ideological power-relations

Concept code: community identity conflict

In vivo code: architecture being used to provide a long-term amelioration of civil disorder and terrorist activity

Descriptive code: infrastructure can allow chaos or control

Descriptive code: design can determine pedestrian or vehicle use

Descriptive code: control over movement=control over surveillance

In vivo code: urbanized warfare

Descriptive code: social housing tainted with sectarian prejudice

In vivo code: selective segregation vs. objective allocation

Descriptive code: large movements from communities to other communities cause imbalance in population and conflict

In vivo code: twilight area; ghost town; abandoned=creates morale conflict for those who remain

Descriptive code: over-demand vs. over-supply = paradox of conflicts of social needs

In vivo code: Our sense of being a person can come from being drawn into a wider social unit; our sense of selfhood can arise through the little ways in which we resist the pull

In vivo code: contradictory design aspirations behind its redevelopment

Descriptive code: empowerment and/or security through design

Descriptive/in vivo code: designing for the masses creates single architectural program satisfying conditions of different discursive operations

In vivo code: 'top-down' wider systems of discursive power and its 'bottom-up' institutionalising effects on social interaction

In vivo code: control over free movement

In vivo code: Architecture can and does produce positive effects when the liberating intentions of the architect coincide with the real practice of people in exercising their freedom' -Foucault

In vivo code: everyday architecture of the inner-city becomes a fundamental arbiter in this exercising of freedom - Foucault

Concept code: power and resistance in social system

Descriptive code: identify, target, and sort citizens through infrastructure; structural violence

Descriptive code: design that treats all bodies as potential terrorist threat; (researcher note: airport/border security checkpoints come to mind)

Concept code: community identity

In vivo code: mono-dimensional design

Concept code: retained vs. detained community citizens

In vivo code: disconnected and fragmented spaces

In vivo code: divided along psychological, physical and ethnic lines

Descriptive code: sense of belonging; ownership; family

Descriptive code: strategic architecture to halt/redirect/control movement

Descriptive code: design where only residents would know hidden routes=security against 'others'

Concept code: space ownership and prevention for others' claims (researcher note: gang turf)

Descriptive code: need to look bad to get more grants for community; hidden agenda

In vivo/concept code: defensive planning

In vivo/concept code: territoriality of a single-identity community

In vivo/concept code: rehabilitation rather than redevelopment

Descriptive code: design against terrorism; one way access to ward off multiple exits for terrorists

In vivo code: dynamic subjectivity of 'meaning' between people and their environment can be made visible (Goffman, 1951, 1959, 1961, 1963).

In vivo/concept code: conflict city; a design that reflects response to multiple forms of conflict (terrorism, war, social, economic, and environmental)

Descriptive code: post conflict architecture should focus on rehabilitation through removal of peacewalls and interfaces

In vivo code: divisive intra-community architecture

In vivo code: societal freedom vs. embedding of resilience within urban fabric

In vivo code: hidden city of architecture (hidden from violence, terrorism, and outsiders)

In vivo code: occupation and division of land and city, checkpoints, blockades, walls, settlements, destruction of historical and patrimonial buildings, eviction from homes, creation of void and emptied areas, 'colonisation from above', rewriting of history, symbolic violence, humiliation by the use of space, control, harassment, terror through infrastructure

Concept code: abandoned town

Descriptive code: Emotions related to "misuse of architecture-distress, anger, surprise, helplessness"

In vivo code: Conflict in urban space

In vivo code: space and society

In vivo code: architecture's potential contribution to peace

In vivo code: "physicality of politics" Robert Bevan

Descriptive code: When politics seep into the physical spaces through destruction of buildings, erection of walls/fences, urban policies

Descriptive code: Conflict transformation can be achieved through a better practice and understanding of architecture

Concept code: spaces are representative of concepts such as not belonging

In vivo code: control of space becomes instrument of power or oppression

Concept code: spaces can be refuge, safe haven

Descriptive code: People have to adapt to "new systems of spatial designation/control"

In vivo code: social function of spaces can change

Descriptive code: change of space function=change of social meanings attached to those spaces=coping strategies=reinvention of tradition

Descriptive code: Loss of land/house=loss of social links

In vivo code: identity & social network

In vivo code: "soft violence which aims specifically to disrupt the roots, grounded values and symbolic expression of a group of people – Pierre Bourdieu

In vivo code: vulnerability, weakness, powerlessness

Concept code: destruction of building/space with symbolic meaning=violence=emotional expression

Concept code: space/architecture=identity

Descriptive code: Disrupted society=place attachment/making, struggle to re-own/re-ground identity in space

In vivo: link between individuality and community but also between past and present, dead and alive, explicit and implicit, in and out, moving and still – Marc Auge, Pierre Nora

Concept code: spatial boundaries and identity

Descriptive code: destruction of space led to architecture representative of conquerers

In vivo code: victory in war has led to world's grandest architectural moments

Descriptive code: gunpowder invention=fortification of building structure

Descriptive code: fortification was more important than colonization in architecture

Descriptive code: war has played significant role in development of architecture

In vivo code: emergent welfare state (housing, health centres, nurseries

In vivo code: Space becomes fragmented, contested, less accessible, always under control, creating nogo zones and buffer and liminal spaces. The fear of otherness, or the 'anxieties of differences' gives rise to closures and segregation, by means of separation walls or fences and the other elements of the 'wall system', including checkpoints, cleared areas, bypass roads, tunnels and watchtowers. The purpose is variously to differentiate and segregate cultures (as in the case of Cyprus), people (Israel/Palestine) or ideologies (Berlin).

In vivo/concept code: separation walls

Concept code: war through architectural proxy

Concept code: structural violence

Concept code: symbolic violence (structural violence)

Concept code: physical walls=mental walls

Descriptive code: power, oppression, superiority through division

In vivo code: feeling of dispossession through an imposition of alien spaces/historical narratives

Concept code: structural violence; erasing memories through destruction of spaces

Concept code: eradication=structural violence

Concept code: rewriting history through architecture

Concept code: ethnocide, spaciocide, urbicide

In vivo code: spatial dimension of conflict

Concept code: participatory architecture as conflict transformation

Descriptive code: architecture can provide empowerment

Descriptive code: architectural concept of truth is lacking; needs inclusivity of healing

truth just as much as constructional and archaeological truth

Concept code: authenticity of historic buildings vs. needs/identity of people

In vivo code: contested spaces

Descriptive code: architecture can heal

Descriptive code: needs of the community

Descriptive code: poor design can create conflict

Descriptive code: a need for architectural insight in the aid world

In vivo code: architecture is not neutral; it can help or hurt

Descriptive code: architecture is more than the building; it is about the community it

serves

Descriptive code: urban ruin/abandoned

Descriptive code: architecture that fragments urban fabric into different time periods/state

of affairs

Descriptive/concept code: right to return of people, culture, history, identity

Descriptive code: nationalism in post-conflict society

Descriptive code: design that symbolizes resilience of a people

Descriptive code: post war architecture embedded in memory, trauma and identity studies

Descriptive code: architecture as a vessel of reframing national identity

Descriptive code: role of architecture as visionary social and political

Descriptive code: architecture as mediator for inbetweenness of identities (within time

period of events that identify the country)

In vivo code: architectural object, space, content and meaning of architecture is a part of strategy to achieve balance between environmental, economic, political and societal aspects of a system in general

In vivo code: architectural restoration as social/economic incubator

Descriptive code: revitalizing identity under occupation through architecture

Descriptive code: community led design

Descriptive code: public spaces through incorporating heritage

Concept code: awareness through architecture

Concept code: community regeneration through architecture

In vivo/concept code: socio-spatial change

Descriptive code: public spaces created by displacing needs of others in favor of "better" spaces

Descriptive code: urban space embodies conflicting dimensions

In vivo/concept code: power relations

Descriptive code: architecture that counters control

Descriptive code: resistance to urban governance

Descriptive code: public space as social transformation vehicle; symbolic; meaningful

In vivo code: transformations of governance and urban policies (Mac Leod 2011), public sphere (Castells 2008); the processes of metropolisation, loss of city limits (Gillham 2002), increasing mobility, growth of digital connections and on line communication, and change of space and time structures (Smith 2003)

In vivo code: green areas and urban agriculture fields (Bergamaschi 2012), libraries (Given et al. 2003), town squares, shopping areas, pavements (Loukaitou-Sideris and Ehrenfeucht 2009), sports areas (Puig et al. 2006)

In vivo code: fragmentation of the urban public space

In vivo code: spatial reflection of processes that regard the social and cultural sphere

In vivo code: accumulation by dispossession

Descriptive code: access to free design if you can afford it

Concept code: ambient power through design

Descriptive code: shopping areas; public roads for gentrifiers/tourists based on seduction through design

Descriptive code: design for big world events embody seduction, beautification, and surveillance

Descriptive code: design and control through capsulisation (placing people in controllable smaller capsules) -universities, gated communities

Descriptive code: privatization of space fragments away from public space; segregation of society

Descriptive code: smart city design proposes technology as a solution to public issues

Concept code: smart city=inclusive city

Concept code: smart cities=globalization/colonization of the modern world

Descriptive code: control/determinism of space on human behavior

Concept code: gentrification disguised as commercialization/globalization

Descriptive code: public space as social movement

Descriptive code: cookie cutter design is dictatorship through design

Descriptive code: decolonizing planning to include participation

Descriptive code: emancipation through strategic/alternate/vernacular design

In vivo/concept code: contested lands

In vivo/concept code: dignity oriented planning

Concept code: architecture is hegemonic

Descriptive code: redevelopment geared towards those who can invest rather than original owners of land

Concept/in vivo code: forensic architecture

Concept code: buildings are weapon and barriers

In vivo code: architecture of occupation

Descriptive code: strategic placement to dominate

Concept code: architecture that separates

Concept code: urban warfare-architecture that's used as weapon in war

Concept code: forensic architecture used for architectural evidence of impacts of war

Descriptive code: architects can play role in reconstruction and in resisting violence

Concept code: military architectural intelligence academy

Descriptive code: architecture molded to human psyche

Descriptive code: architecture to person is parallel in communication as person to person

Descriptive code: incoherent design causes resistance

Descriptive code: emotions of the architect reflected in the design

Descriptive code: architectural movements influenced by emotion provoking events

Descriptive code: design can be a signature but also symbolic of progress of thought

Descriptive code: connection to a space gives life

Descriptive code: greatest architecture serves the few

Descriptive code: design against epidemics; design for healing

Descriptive code: using nature in design; breathe

In vivo/concept code: community dignity

Descriptive code: markers of racism in design

Descriptive code: architecture as a voice

Descriptive code: perfection in design is isolating for people

Descriptive code: mental space is synonymous with habitable space

Descriptive code: empathy and sympathy with space

In vivo code: : architecture must confront us and communicate with us on psychic and

emotional levels, as well as visual and intellectual

Descriptive code: flawed building character vs calculated perfection

Descriptive code: relationship between space and people

In vivo code: human habitation w/out alienation

Descriptive code: architecture expresses mood

Descriptive code: gravity; inflexibility; length; breadth

Descriptive code: architectural expression provokes human impression

Descriptive code: parallel with human body; presence of a building vs. presence of a

person

Descriptive code: emotional isolation as a result of architecture that prefers aesthetic over

meaning

Descriptive code: natural settings can help with stress recovery

Descriptive code: voluntary participation with space=inviting and safe

Descriptive code: space that is uncomfortable because of possibility of unfamiliar/unwelcome audience

Descriptive code: space can cause issues of vulnerability and violation of privacy; especially with certain genders (spaces can cause insecurity for women, and not for men and vice versa)

In vivo code: fear, need, or motivation

Descriptive code: desire for meaning; desire for control; desire to root in a place

In vivo code: intrapersonal, interpersonal, and existential isolation

In vivo code: protection through empathy and awareness from the environment

Descriptive code: identity of the person will also determine their emotional reaction to each space

Descriptive/in vivo code: we shape buildings/buildings shape us

Descriptive code: brains respond to geometry and arrangement of space

Descriptive code: cognitive effects of architecture

Descriptive code: design allows aggression

Descriptive code: physiology=how design affects bodies

Descriptive code: complex facades=positive; monotonous/simple façade=negative feelings

Descriptive code: green space offsets city stress

Descriptive code: inequality causes increased risk of circulatory disease; less in greener areas

In vivo code: natural environments=mental balm

Descriptive code: better feelings associated with curved edges/rounded contours instead of sharp-edged rectangular rooms

Descriptive code: city living associated with schizophrenia, depression, chronic anxiety

Descriptive code: lack of social bonding in city leads to social stress; change of brain biology

Concept/in vivo code: social isolation risk in many illnesses; present in cities

Descriptive code: symmetry and organization allows for sense of direction=alleviates disorientation

Descriptive code: sense of direction helps people feel more calm

In vivo/concept code: desire lines/social trails = people's preferred paths

Descriptive code: successful design allows for user to have and feel control

Descriptive code: architecture triggers emotions

In vivo/concept code: sense of place

Descriptive code: emotional narrative through physical movement

Descriptive code: emotion as link between architecture and perception

Concept code: human connection

In vivo/concept code: emotional architecture

Descriptive code: sense of belonging to fight isolation

Descriptive code: natural materials are calming; manufactured cause disconnection

Descriptive code: human perception of color

Descriptive code: warm lighting signals the brain to calm down

Descriptive code: human perception of color

Descriptive code: participation in design leads to connection to space

Descriptive code: depression can also be a result of architecture

Descriptive code: natural light=melatonin+serotonin=mental health, sleep, and happiness

Descriptive code: architecture as creative makes people happy

Descriptive code: quiet, soft, open spaces are calming

Descriptive code: spaces shape our lives

In vivo code: architecture and urban design fall short of human needs

Concept code: embodied cognition

Concept code: supportive spaces vs. neutral spaces

Descriptive code: people should be able to relate to their spaces

Descriptive code: brains change when people become familiar with space

In vivo code: The design of a school can account for up to 25% of a child's rate of

learning

Concept code: socio-constructionism reflects in construction of buildings

In vivo code: enriched environments should be a human right

Descriptive code: impacts emotions

Descriptive code: connection between space and mental health

In vivo code: neutral architecture=aggressive

Descriptive code: feeling of being moved

In vivo code: triggers memories/emotional responses

Concept code: permission of space to do things

Descriptive code: architecture can embody hope and redemption

Descriptive code: emotions involve a relation between the person experiencing them and

a particular event, object, or space; emotions last seconds or minutes at most

Secondary codes.

Coded Initial Categories

Structure of community=structure of space; structural violence

Community created space; personalized/participatory; dictated by community not architect/builder/engineer

Social initiatives through space; space as people's voice; empowering minorities; equality

Space as a human need/human right; life connection; communication; nature vs. built

Space can bring together or separate; refugee vs. resident; retained vs. detained; citizen vs. terrorist; heal or hurt; bring peace or conflict; destruction vs. regeneration; designed space vs. desired paths

Space priority to reconstruct after destruction; walls turned into connectable equitable spaces; emancipation through design

Space vehicle for colonization, control, power; hidden agenda; urbanized warfare; instrument of oppression; capsulisation

History of space=history of people (not only through symbolism but also who built monuments-slaves); preserving history vs. addressing societal needs

Narrative of space; reflection of events (war; victory); forensic architecture; roots/meaning

Space as identity; sense of belonging; individual/community/national identity; dignity

Apologetic spaces in response to demeaning spaces; vulnerability

Abandonment of space=abandonment of forced identity; rebellion; loss of social links; disrupted society; fragmentation of urban fabric/conflicting dimensions; lack of social bond in big cities lead to mental disorders

Space is human, human is space-interconnection/intersectionality

Seduction through design; gentrification; economically powerful spaces (shopping; world events)

Neurological/cognitive relation and response to space; mental balm vs. stress; brain development vs. degeneration

Emotional narrative of space

Shelter protects from nature vs. shelter violently isolates from nature

Categories.

Equality

Structural violence

Human need/right

Identity

Power

Neurological/cognitive