



THE ATHENS INSTITUTE FOR EDUCATION AND RESEARCH

# Abstract Book

**9<sup>th</sup> Annual International Conference on  
Architecture**

**8-11 July 2019, Athens, Greece**

Edited by  
**Gregory T. Papanikos**

2019



Abstracts  
9<sup>th</sup> Annual International  
Conference on Architecture  
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# Preface

This book includes the abstracts of all the papers presented at the *9<sup>th</sup> Annual International Conference on Architecture (8-11 July 2019)*, organized by the Athens Institute for Education and Research (ATINER).

In total 51 papers were submitted by 58 presenters, coming from 21 different countries (Australia, Canada, China, Cyprus, Denmark, Finland, Germany, India, Israel, Italy, Japan, Poland, Portugal, Saudi Arabia, Serbia, South Africa, Spain, Taiwan, Turkey, UK, and USA). The conference was organized into 12 sessions that included a variety of topic areas such as History of Architecture, Architectural Spaces and Places, Interdisciplinary and Transdisciplinary Relationships in Architecture, Architectural Methods & Technology, Crossings on Body and Architecture, Building Design, Architects, Aesthetics, and other. A full conference program can be found before the relevant abstracts. In accordance with ATINER's Publication Policy, the papers presented during this conference will be considered for inclusion in one of ATINER's many publications.

The purpose of this abstract book is to provide members of ATINER and other academics around the world with a resource through which to discover colleagues and additional research relevant to their own work. This purpose is in congruence with the overall mission of the association. ATINER was established in 1995 as an independent academic organization with the mission to become a forum where academics and researchers from all over the world could meet to exchange ideas on their research and consider the future developments of their fields of study.

It is our hope that through ATINER's conferences and publications, Athens will become a place where academics and researchers from all over the world regularly meet to discuss the developments of their discipline and present their work. Since 1995, ATINER has organized more than 400 international conferences and has published nearly 200 books. Academically, the institute is organized into 6 divisions and 37 units. Each unit organizes at least one annual conference and undertakes various small and large research projects.

For each of these events, the involvement of multiple parties is crucial. I would like to thank all the participants, the members of the organizing and academic committees, and most importantly the administration staff of ATINER for putting this conference and its subsequent publications together. Specific individuals are listed on the following page.

**Gregory T. Papanikos**  
**President**

**9<sup>th</sup> Annual International Conference on Architecture**  
**8-11 July 2019, Athens, Greece**

**Scientific Committee**

All ATINER's conferences are organized by the [Academic Council](#). This conference has been organized with the assistance of the following academics, who contributed by a) setting up the program b) chairing the conference sessions, and/or c) reviewing the submitted abstracts and papers:

1. Gregory T. Papanikos, President, ATINER & Honorary Professor, University of Stirling, UK.
2. Nicholas N. Patricios, Vice President of Strategic Planning & Analysis, ATINER and Professor & Dean Emeritus, School of Architecture, University of Miami, USA.
3. Clara Germana Goncalves, Academic Member, ATINER & Researcher/Assistant Professor, CITAD - Universidade Lusíada, Portugal.
4. Fatih Rifki, Academic Member, ATINER & Professor, Montana State University, USA.
5. Vladimir Mako, Professor, University of Belgrade, Serbia.
6. Christo Vosloo, Academic Member, ATINER & Associate Professor, University of Johannesburg, South Africa.
7. Maria Joao Soares, Academic Member, ATINER & Research Fellow/Assistant Professor, CITAD - Universidade Lusíada, Portugal.
8. Joao Miguel Couto Duarte, Assistant Professor/Research Fellow, CITAD - Universidade Lusíada, Portugal.
9. Jose Angel Hidalgo Arellano, Academic Member, ATINER & Associate Professor, Xi'an Jiaotong-Liverpool University, China.
10. Anna Hooper, Academic Member, ATINER & Faculty Coordinator and Lead Tutor, Ormond College, The University of Melbourne, Australia.
11. Amos Bar-Eli, Senior Lecturer, HIT - Holon Institute of Technology, Israel.
12. Joan Ramon Cornellana Díaz, Associate Professor, Polytechnic University of Catalonia, Spain.
13. Riitta Niskanen, Researcher, Lahti City Museum, Finland.

**FINAL CONFERENCE PROGRAM**  
**9<sup>th</sup> Annual International Conference on Architecture, 8-11 July 2019,**  
**Athens, Greece**

**Conference Venue:** Titania Hotel, 52 Panepistimiou Avenue, Athens, Greece  
(close to metro station *Panepistimio*)

**Monday 8 July 2019**

**07:50-08:40 Registration and Refreshments**

**08:50-09:15 (Room C - 10<sup>th</sup> Floor): Welcome and Opening Address by Gregory T. Papanikos, President, ATINER.**

**09:15-11:00 Session I (Room C - 10<sup>th</sup> Floor): Approaches to Architecture I**

**Chair:** Nicholas N. Patricios, Vice President of Strategic Planning & Analysis, ATINER and Professor & Dean Emeritus, School of Architecture, University of Miami, USA.

1. Fatih Rifki, Professor, Montana State University, USA. Paradigm Shift in Memorializing Events, Individuals, or Causes.
2. Luis Manuel Lourenco Serro, Professor, CITAD - Universidade Lusíada, Portugal. Architecture as a "Thing in Itself".
3. Parul, Assistant Professor, Aayojan School of Architecture, Jaipur, India, Nishtha Gulati, Architect, Council of Architecture, New Delhi, India, Ranu Duhan, Architect, Council of Architecture, New Delhi, India, Sheeny Parwal, Architect, Council of Architecture, New Delhi, India & Avinash Shrivastava, Architect and Urban Planner, Council of Architecture, New Delhi, India. Urban Voids & Connections.
4. Sriparvathy Unni, Assistant Professor, Holy Crescent College of Architecture, India & T.N. Salahsha, Assistant Professor, Holy Crescent College of Architecture, India. Adalaj Stepwell - A Magical Resonance of Architectural Ingenuity.
5. Huma Tulce Uman, Research Assistant, Başkent University and PhD Candidate, Middle East Technical University, Turkey. The Role of Actors in Transformation of Industrial Heritage: Eskişehir Brick and Tile Factories.

**11:00-12:30**

<b>Session II (Room C - 10<sup>th</sup> Floor): Interdisciplinary and Transdisciplinary Relationships in Architecture I</b>	<b>Session III (Room D - 10<sup>th</sup> Floor): Building Design</b>
<b>Chair:</b> Clara Germana Goncalves, Researcher/Assistant Professor, CITAD - Universidade Lusíada, Portugal.	<b>Chair:</b> Fatih Rifki, Professor, Montana State University, USA.
<ol style="list-style-type: none"> <li>1. Elzbieta Chrzanowska-Kluczewska, Professor, Jagiellonian University, Poland. Verbal Text in Architecture - A Text within a Text.</li> <li>2. Jose Angel Hidalgo Arellano, Associate Professor, Xi'an Jiaotong-Liverpool University, China. <i>Engawa</i>: Space for Contemplation between the Sacred and the Profane.</li> <li>3. Maria Joao Soares, Research Fellow/Assistant Professor, CITAD - Universidade Lusíada, Portugal. The Noh Theatre and the Flower: Towards an Aesthetic (non)-Framework for Architecture.</li> </ol>	<ol style="list-style-type: none"> <li>1. Christo Vosloo, Associate Professor, University of Johannesburg, South Africa. Standard Bank Centre: Johannesburg.</li> <li>2. Sigrun Prah, Professor, Hochschule Niederrhein, University of Applied Sciences, Germany. Downtown Berlin Americanized.</li> </ol>

<p>4. Rui Manuel Reis Alves, Assistant Professor/Researcher, CITAD - Universidade Lusíada, Portugal. The Significance of the 'Architectonic Place' in the Work of Álvaro Siza.</p>	
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**12:30-14:00**

<b>Session IV (Room C - 10<sup>th</sup> Floor): Crossings on Body and Architecture</b>	<b>Session V (Room D - 10<sup>th</sup> Floor): Architectural Spaces and Places</b>
<p><b>Chair:</b> Maria Joao Soares, Research Fellow/Assistant Professor, CITAD - Universidade Lusíada, Portugal.</p>	<p><b>Chair:</b> Jose Angel Hidalgo Arellano, Associate Professor, Xi'an Jiaotong-Liverpool University, China.</p>
<ol style="list-style-type: none"> <li>1. Clara Germana Goncalves, Researcher/Assistant Professor, CITAD - Universidade Lusíada, Portugal. The Role of the Senses in Establishing the Status and Disciplinary Relationships in Architecture.</li> <li>2. Joao Miguel Couto Duarte, Assistant Professor/Research Fellow, CITAD - Universidade Lusíada, Portugal. The Drawing, it is I: On the Interiority of Álvaro Siza Vieira's Drawings.</li> <li>3. Miguel Brito, Research Fellow, CITAD - Universidade Lusíada, Portugal. Mobility and Context: Changing Paradigm.</li> <li>4. Rui Seco, Researcher, CITAD - Universidade Lusíada, Portugal. From Royaumont to Caxinas: Fernando Távora and the Response to the Complexity of Reality.</li> <li>5. Miguel Rodrigues da Cruz, Researcher, University of Lisbon, Portugal. Humanized World and Human World.</li> </ol>	<ol style="list-style-type: none"> <li>1. Ewa Stachura, Associate Professor, State University of Applied Sciences in Racibórz, Poland. The Critical Analysis of New Large-Scale Architecture Located in Heritage Zones in Zakopane, Poland.</li> <li>2. <u>Anjali Sadanand</u>, Associate Professor, Measi Academy of Architecture, India &amp; R.V. Nagarajan, Professor, Hindustan Institute of Technology and Science, India. Transition Spaces in the Indian Context.</li> <li>3. Riitta Niskanen, Researcher, Lahti City Museum, Finland. From the Russian Garrison of the Early 20<sup>th</sup> Century to a Modern Residential and Business Area - an Example from Hennala, Lahti.</li> <li>4. Fatima Silva, Researcher, Universidade Lusíada, Portugal. Learning Sustainability from the Past: Alburrica Place in the Tagus Estuary.</li> </ol>

**14:00-15:00 Lunch**

**15:00-16:30 Session VI (Room C - 10<sup>th</sup> Floor): Architectural Methods & Technology I**

<p><b>Chair:</b> Vladimir Mako, Professor, University of Belgrade, Serbia.</p>
<ol style="list-style-type: none"> <li>1. Alessandro Gaiani, Assistant Professor, University of Ferrara, Italy. Re-conditioning: From Strategy to Project: Gabicce's Waterfront Case Study.</li> <li>2. Ece Altinbasak Haklidir, Assistant Professor, Doğuş University, Turkey. Importance of Technology and Innovation in Architecture: Do Today's Classroom Designs Respond to Teachers' Use of Technology in Instruction?</li> <li>3. Ilker Erkan, Assistant Professor, Süleyman Demirel University, Turkey. Does Architectural Design Affect People's Health?</li> <li>4. Jennifer Hardi, Senior Lecturer and Course Director, London South Bank University, UK. Lesson Learned from the Application of International BIM multi-Disciplinary Collaborative Working within two Universities in the UK and Indonesia.</li> <li>5. Ruiqi Dou, PhD Candidate, Southeast University, China. Participatory Planning and Design of Public Housing Renewal in Singapore: In the View of History, Strategy and Reflection.</li> </ol>

**16:30-18:00 Session VII (Room C - 10<sup>th</sup> Floor): Architects**

**Chair:** Christo Vosloo, Associate Professor, University of Johannesburg, South Africa.

1. Vladimir Mako, Professor, University of Belgrade, Serbia. The Aesthetic Ideas in Furttenbach's Treatise Architectura Civilis (1628).
2. Takeshi Yamamura, Assistant Professor, Waseda University, Japan. The Architectural Theoretical Relationship among Antoni Gaudi and Le Corbusier.
3. Ran Karube, MSc Student, Waseda University, Japan & Takeshi Yamamura, Assistant Professor, Waseda University, Japan. Erik Bryggman and his Trip to Italy.
4. Shuhei Kieda, MA Student, Waseda University, Japan & Takeshi Yamamura, Assistant Professor, Waseda University, Japan. The Architectural Philosophical background of Ivan Leonidov: Research on the Inheritance from previous Russian Avant-Garde.
5. Itsuki Eto, MSc Student, Waseda University, Japan & Takeshi Yamamura, Assistant Professor, Waseda University, Japan. "Dialogue" in the Architectural Perspective of Eileen Gray.

**21:00-23:00 Greek Night and Dinner**

**Tuesday 9 July 2019**

**07:45-10:45 Session VIII: An Educational Urban Walk in Modern and Ancient Athens**

Group Discussion on Ancient and Modern Athens.  
Visit to the Most Important Historical and Cultural Monuments of the City (be prepared to walk and talk as in the ancient peripatetic school of Aristotle)

**11:00-13:00 Session IX (Room C - 10<sup>th</sup> Floor): Architectural History**

**Chair:** Anna Hooper, Academic Member, ATINER & Faculty Coordinator and Lead Tutor, Ormond College, The University of Melbourne, Australia.

1. Jorge Lopez Quiroga, Professor, Autonomous University of Madrid, Spain & Natalia Figueiras Pimentel, Researcher, Pablo de Olavide University, Spain. Late Antique and Early Medieval Rupestrian Architecture in the Northwest of the Iberian Peninsula: St Pedro of Rocas (Galicia, Spain).
2. Rafael Assiego de Larriva, Professor, University of Malaga, Spain. Residential Architecture of the XIX Century in Málaga, Europe: Review and Case Study.
3. Pilar Maria Guerrieri, Visiting Professor, Politecnico di Milano, Italy. Migration, Translation and Transformation of Western Urban Models.
4. Aliye Mentès, Lecturer, Assistant Professor, European University of Lefke, Cyprus & Valentina Dona, Lecturer, Assistant Professor, Girne American University, Cyprus. Transformation of Cinema Buildings and Spaces in Nicosia: Early-Mid 20<sup>th</sup> Century Heritage.
5. Aylin Akcabozan Taskiran, Research Assistant, Yildiz Technical University, Turkey & Can S. Binan, Professor, Yildiz Technical University, Turkey. Transnational Serial Architectural Heritage in Turkey: Traces of the Roman Empire, Via Egnatia.
6. Benedetta Caglioti, PhD Student, Sapienza University of Rome, Italy. Costabili Palace and the Architecture "All'antica" in Ferrara at the End of the XV Century.

**13:00-14:30 Session X (Room C - 10<sup>th</sup> Floor): Interdisciplinary and Transdisciplinary Relationships in Architecture II**

**Chair:** Joao Miguel Couto Duarte, Assistant Professor/Research Fellow, CITAD - Universidade Lusíada, Portugal.

1. Danelle Briscoe, Associate Professor, The University of Texas at Austin, USA. Collaborative Living Wall Process.
2. Mustafa Cem Yardimci, Lecturer, Assistant Professor, Arkin University of Creative Arts and Design, Cyprus & Carmelo Cascino, Assistant Professor, Knud E. Hansen A/S, Greece. Different Forms and Behavior of Water and Reflections in Design: Critical Discussion of Sustainability.
3. Inbal Ben-Asher Gitler, Adjunct Lecturer, Ben-Gurion University of the Negev, Israel. A Sermon in Stone: The Architecture of Inter-Religiosity and Multiculturalism in the Jerusalem YMCA Building (1919-1933).
4. Robert McMurtrie, Coordinator Academic and Design Communication, UTS: Insearch, Australia. Spatial Prosody and Parasemiosis: A Social Semiotic Perspective on Appreciating the Built-Environment.
5. Ching-Pin Tseng, Assistant Professor, National Sun Yat-sen University, Taiwan. Exhibiting Imprisoned Memories: The Construction of Spatial Narrations in the Jingmei Human Rights Cultural Park.

**14:30-15:30 Lunch**

**15:30-17:00 Session XI (Room C - 10<sup>th</sup> Floor): Architectural Methods & Technology II**

**Chair:** Riitta Niskanen, Researcher, Lahti City Museum, Finland.

1. Claudia Antonia Morales Carbone, Teaching Associate Professor, Aarhus School of Architecture, Denmark. Archival Verticality.
2. Amos Bar-Eli, Senior Lecturer, HIT - Holon Institute of Technology, Israel. Architectural Drawings New Uses in the Architectural Design Process.
3. Kamil Guley, Assistant Professor, Eastern Mediterranean University (EMU), Cyprus & Ahenk Yilgin Damgaci, Assistant Professor, Eastern Mediterranean University (EMU), Cyprus. Importance of the User during Mass Housing Design Process: *Cases of Famagusta Alasya Park and Gossip Zaimler Housing Estates*.
4. Eyal Karni, Senior Teaching Associate, Technion - Israel Institute of Technology, Israel. Hexagonal Grid-Based Flexible Dwelling Units.
5. Parul, Assistant Professor, Aayojan School of Architecture, Jaipur, India & Jaivansh Mathur, Student, Aayojan School of Architecture, Jaipur, India. Volumetric Elements and their Inter-Relationship with User Experience in a Public Space.

**17:00-18:30 Session XII (Room C - 10<sup>th</sup> Floor): Approaches to Architecture II**

**Chair:** Amos Bar-Eli, Senior Lecturer, HIT - Holon Institute of Technology, Israel.

1. Constantine Katsanis, Professor, École de Technologie Supérieure ÉTS, Canada. The Architecture Project: Organization, Management and Performance.
2. Mostafa Ramadan, Associate Professor, Dar Al Uloom University, Saudi Arabia & Eman Abowardah, Associate Professor, Prince Sultan University, Saudi Arabia. The Interrelationship between Socio-Cultural Factor and Aesthetic Judgement in Evaluating the Quality of Architectural Works.
3. Pedro Mendes, Assistant Professor, ISCTE - Lisbon University Institute, Portugal. Immutable Elements: Ancient Issues New Visions.
4. Miguel Angelo Silva, Adjunct Professor, CITAD - Universidade Lusíada, Portugal. Art and Architecture as Opponents against the Loss of Cultural Identity in the Context of a Post-Industrial Environment - The Case of the Manufacturing Villages of Cebolais de Cima and Retaxo, Portugal.
5. Parul, Assistant Professor, Aayojan School of Architecture, Jaipur, India & Harshit Jangid, Student, Aayojan School of Architecture, Jaipur, India. Manifestation of Ideology through Architecture.

**20:30- 22:00 Dinner**

**Wednesday 10 July 2019**  
**Mycenae and Island of Poros Visit**  
**Educational Island Tour**

**Thursday 11 July 2019**  
**Delphi Visit**

**Friday 12 July 2019**  
**Ancient Corinth and Cape Sounion**

**Aylin Akcabozan Taskiran**

Research Assistant, Yildiz Technical University, Turkey

## **Transnational Serial Architectural Heritage in Turkey: Traces of the Roman Empire, Via Egnatia**

The term transnational serial properties generally refer to expansive World Heritage sites, which extend across the territory of two or three UNESCO Convention member states. Transnational serial properties provide various cultural and natural qualities as well as a number of local, regional and national series of nominations in World Heritage. Serial nominations consist of more components that developed jointly in cultural connections. Each individual element is not only unique universal value, but also the series as whole have the cultural integrity. However, in today's world, the speed of globalization creates severe problems on World heritage areas such that the current trends unfortunately suggest an increasing depreciation through existing cultural heritage.

There are numerous Transnational Serial World Heritage properties in Turkey, many of existing cultural routes. At this point, by highlighting the need for re-evaluation of traces of Roman Empire as a Serial Transcultural Architectural Heritage, this paper explains the critical discussion of World Heritage areas which should be evaluated as a serial transcultural architectural heritage. An example of this is the "Via Egnatia", a road constructed by the Romans in the 2<sup>nd</sup> century BC, was the first Roman highway to be built east of the Adriatic. It passes through the Roman provinces of Illyricum, Macedonia, and Thrace, running through territory that is now part of modern Albania, the Republic of Macedonia, Greece, and European Turkey.

The research study aims to provide a framework for Transnational Serial World Heritage properties in Turkey and mainly focuses on traces of the Roman Empire and cultural routes. Within the context of the cultural routes, "Via Egnatia" and the need for evaluation as a serial hybrid heritage by concerning preservation of historical, architectural and memory values will be discussed. Connected to the information gathered, the paper finalized with a summary on Transnational Serial nomination system and the transformation of the historical road as a cultural and communicational connection from past to present.



**Ece Altinbasak Haklidir**

Assistant Professor, Doğuş University, Turkey

## **Importance of Technology and Innovation in Architecture: Do Today's Classroom Designs Respond to Teachers' Use of Technology in Instruction?**

Classrooms accommodate a wide range of activities: individual study, one-on-one discussions (with a teacher or another student), small group work, large group work, and teacher-directed instruction or lecture. On the other hand, the introduction of technology integration in the classroom is one of many educational reforms made during the past decade. Schools now commonly use a wide range of technologies in the classroom; including laptop computers, the internet, e-mail, video communication via tape or broadcast, networked printers, and library file servers. The expanded presence of technology in the classroom has also affected how classrooms are designed. However, although there are many factors that affect schools in different ways through social, political, and technological movements to create better learning environments; the schools have failed to keep up with the changes and transformations to contemporary concepts and movements, and still mostly meet the theories and ideas of educational attitudes from the past century. Therefore, this descriptive correlational study investigates the relationships between: teachers practice of using technology in instruction; teachers' current classroom arrangements; and their classroom design preferences. In terms of classroom design characteristics, this study focuses on classroom arrangement types and layouts (shapes). This study informs both designers and educators and can provide impetus for studies related to design of innovative school designs through providing empirical evidence.

**Rafael Assiego de Larriva**  
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## **Residential Architecture of the XIX Century in Málaga, Europe: Review and Case Study**

### *Introduction*

This paper is focused on providing information about vernacular residential architecture of the nineteenth century in Malaga, Spain (Europe), in terms of daylight and cross ventilation. This research is a complement of a vernacular commercial architecture study [1].

Malaga has a Mediterranean climate with mild temperatures in winter, hot and humid in summer with an average annual temperature of 17.9 °C. Vernacular architecture has been designed to achieve comfort conditions in summer with the design of passive measures. A study about daylight and vernacular cross ventilation design has been made [2,3]. Current rules in terms of high and courtyards in buildings has been also analysed [4].

Finally, a building of the twenty-first century is presented. The building integrates current rules and vernacular cross ventilation principles.

### *Vernacular Design and Current Rules*

The main design characteristics of vernacular apartments are:

- The hallway is between the courtyard and the bedrooms and the living room. Hydraulic floor with colourful and geometrics pictures is placed.
- Clear high, between the floor and the roof of apartments is 3.50 metres.
- Windows are designed to supply a flow of air to the apartment over the useful space of 2 metres. It is made in wood, has five rows and the top row is separated of the rest. The top row can be opened in separated time.

On the other hand, the main characteristics, based on current rules, of the recent designs are:

- Bedrooms, bathrooms, kitchens are usually placed on between courtyards and corridors.
- Clear high, between the floor and the roof of apartments is 2.50 metres.
- Floor material is wood, ceramic, marble...

*Case Study*

The building studied was built in 2004 in Alhaurin de la Torre, Malaga, Spain. The main orientation of the building is south- north. The building has seventeen dwellings. It is divided into six volumes, with three housing by volume [5].

**Amos Bar-Eli**

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## **Architectural Drawings New Uses in the Architectural Design Process**

Architectural drawings role as a source of inspiration as well as a means for interpreting the past has always been key within the architectural design process. Unique to the 21st century is the increase in the sheer amount of existing drawings attainable. This plenitude is manifested in the aspects by which the drawings are: accessed, collected, and manipulated. This situation does not unfold without problems or complexities, such as rights of use, distinction of quality, authenticity, and deciphering meaning. Either way, this prolific state enriches and challenges the impact drawings have upon every aspect of society, much more so on visually-based disciplines such as architecture. Consequently, it becomes crucial to critically engage new possibilities of using images of architectural drawings in the design process. Has it remained unaffected? What is the impact of the accessibility of existing drawings on the process of architectural design? And in what ways can we utilize existing drawing more efficiently in the architectural design process?

The paper explores these questions by posing 3 design exercises which correlate to each of the issues mentioned above i.e. - accessing, collecting, manipulating. Each of the exercises is targeted specifically for new tools available and emerging understandings unique to each. Accessing is challenged through sketching with drawings, using existing drawings as sketch models. Collecting is challenged through an exercise of creating personal association boards, which serve as triggers for the studio project. And finally, an exercise of creating 'metaphoric collage' is conducted to challenge the issue of manipulating. The 'metaphoric collage' is a specific form of collage which puts emphasis on verbal interpretation of images and collages. This 3-stage exercise, with minor modifications, was conducted repeatedly during the past 3 years with various groups of students engaged in an architectural design process. Some of the groups were 1st-year students, and some were more experienced 4th-year students. Together, the three exercises, serve as a case-study to examine translations, understandings, and possible new uses of existing architectural drawings in the architectural design process.

The paper integrates visual qualitative research methods as well as design process understandings in order to evaluate the use of the existing architectural drawing images in the process of designing architectural space. Utilizing known and uniquely modified analysis methods, focused mainly but not exclusively on visual aspects, it was possible to analyze the exercises visual outcomes. A further analysis targeted the continuation of concepts and visual language between the three parts of the exercise with

the aim to assess its overall impact on the architectural design process. The results enabled us to formulate new understandings toward methods of using existing architectural drawings in the design process and the designing of architectural space.

**Inbal Ben-Asher Gitler**

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**A Sermon in Stone:  
The Architecture of Inter-Religiosity and Multiculturalism in  
the Jerusalem YMCA Building (1919-1933)**

Among the most prominent edifices constructed in Jerusalem during the early modern period was the YMCA building (1919-1933), designed by American architect Arthur Loomis Harmon (1878-1956). It was one of the most ambitious building projects in the history of the YMCA of the USA. Its construction in Jerusalem, then capital of the British Mandate authority in Palestine, was the most significant example of the exportation of American architecture to the Middle East between the Wars. Constructed in the city holy to the three Monotheistic religions, the YMCA was conceived as an international center serving them. As such, it is a unique example of how architecture provided the physical space for fostering inter-religious relations in the early twentieth century, giving form to ideas of ecumenism and peace. Moreover, the building's architecture reflects a turning point – when architectural historicism gave way to modernism, while profound transformations were taking place in religious devotion and exclusiveness. This paper explores these connections by applying transdisciplinary approaches from architecture and the history of religions, investigating architecture, its representation of changing religious ideas, as well as the geopolitical contexts of building in Jerusalem and in the Middle East.

The Jerusalem YMCA building was planned with the intent of providing cultural, educational and religious activities to both local publics and pilgrims. Its spaces included a hostel, classrooms, advanced sports facilities and a concert hall, as well as a prominent church-like bell tower. The building represented a clear ideological and cultural agenda in a contested urban space, evoking the region's histories and cultures. Architectural forms referenced the domes and minarets of local Middle Eastern architecture and included references to Christian buildings by planning the tower and a so-called cloister. Modernist functions were mediated through the sports facilities, the state-of-the-art auditorium and advanced hospitality services. The building's architecture was enhanced by a rich sculptural program and inscriptions, which presented themes intended to underscore religious beliefs shared by Jews, Christians and Muslims. It included carefully selected and meticulously articulated themes relating to the Holy Land, as well as to the Old and New Testaments; Inscriptions addressed their audiences in no less than five languages, including English, German, Hebrew, Aramaic and Arabic. These, as well as the building's use of Art Deco and Orientalist design

elements, created an unprecedented attempt to integrate American architecture with Middle Eastern traditions.

The Jerusalem YMCA building was significant in introducing modernism to the region, demonstrating the style's diverse interpretations, as well as its integration with waning historicism in the beginning of the twentieth century. It is an example of architecture that engaged religious histories as articulated in a multicultural environment, and hence represents complex relationships with theology and changing approaches to cultural diversity.

**Danelle Briscoe**

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## **Collaborative Living Wall Process**

In the “Anthropocene,” catching up to the inherent intelligence of nature’s cooperation requires technologically driven, disciplinary collaboration. As part of this body of research, a University Collaborative Teaching Grant awarded a cross-disciplinary course. This opportunity introduced the potentials from two schools, the Department of Computer Science (CS) in the College of Natural Sciences and The School of Architecture, in order to initiate student design proposals that examine the appearance, performance and associated factors from appropriate biological data, specifically focusing on ecological habitats of the hot and dry climate of the wall installation.

Mathematical modeling and computer simulation of artificial life investigated in CS enhanced the depth of living systems in architecture and their unexplored design potential. All assemblies were designed in an associative environment and iteratively tested utilizing digital (laser-cutting and 3d printing) fabrication equipment.

For the purpose of supporting the living wall system, studies on plant symbiosis focus on the research of assigned plant behaviors, ecologies, the design of their bio-based networks and definitions of their distribution. Student partnerships (architecture to CS student) endeavored to combine biological data of appointed plants from the list of assigned by research team ecologists. Teams first investigated one or more algorithmic definitions (i.e. geometry, growth, water requirements, ecological relations, etc.) of the primary plant. Teams then further demonstrated plant behavior and characteristics of their defined neighborhoods, or clusters of three appointed plants. The state of the plant “cell” was therefore affected by the states of its neighbors through the potential of Lindenmayer Systems (Prusinkiewicz, and Lindenmayer). Such algorithms generated complex behavior of plants that could be understood as scalar and widely applied to model larger endeavors such as city growth and urban sprawl, alongside the living wall project.

This research and design combined data analysis of the plant species to the component scale in order to produce effective plant patterns and optimal ecological relationships. Each team chose to utilize Revit/Dynamo, Rhino/Grasshopper or GHPython, for computational control. Teams were then expected to document and diagram their visual and algorithmic findings to further manage and develop the BIM Material Take-off pattern. This collaborative research on suitability of plants and habitats resulted in several innovative project structural and ecological proposals that indicate that there are suites of regional plant species, tolerant of high root temperatures and limited water availability. With



inclusion of habitats and data capturing technologies, recording the inherent performance of the living system validates research undertaken in the collaborative teaching environment and ultimately activates an alternative approach toward synchronizing atmospheres of digital information. This development is especially critical in the hot and dry climate of this application. Collection of useful data associated with water usage, plant growth and behavioral interaction assesses the environmental effects of the wall's location in relation to the selection and maintenance of the plants within.

**Miguel Brito**

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## **Mobility and Context: Changing Paradigm**

In this presentation we made a insight view of the always changing paradigm of mobility versus context, the way that physical environment interacts with human mind and options take in mobility, enlightening the central role of context and technology, making a cultural paradigm always in change.

Man has always traveled the territory, leaving in him marks and modes of recognition. In a complex world, made up of multiplicity of signs, the discovery of the referentials of the movement is a task that defines a paradigm in which man refers and moves.

Spatial elements interact with the user, crossing their will with the physical reality that surrounds them, and the context generates a dynamic response that makes the territory an interactive cultural instrument. There is a transformation of the paradigms of mobility over time, passing from territorial units (mobility referenced to the surrounding space) to functional paths (mobility referenced to the destination), in which there is a gradual transition of space, with its infinite constituent visual elements, to a feature of signage with the addition of more visual elements, and a new phase of progression to the virtual, in a current perspective of the future.

What are the trends for the future? Predictions? Visual cleaning of the environment, or missing values? The disappearance of the "genius locci" or new formulation?

There is loss of multisensory sensitivity in place of a "non-spatial" mental attitude, passing from spatial visual elements to spatial instructions mediated by the screen.

The virtual model is non-territorialized, appropriating volatile data that configure a new hierarchy of values not subject to previous spatiality. Mobility and territory pass from the real to the virtual.

Information support changes over time, but the latest technological support has the power to be permanent metamorphosis, to recreate and modify the user's will, instead of being the user to use the maps, the definitions of indicated routes manipulate the user and condition their choice. Moving the body is the second movement of the mind. You dream the way long before you move the first step.

There has always been mediation: memory, registration and previous experience is what allows the repetition of the route, which allows the cultural formulation of the route. Any course begins before the first step, begins in the mental forecasting and organization of the steps to take place. From the architectural context to the virtual. First we think the

mobility as travel from reality to virtual, but soon understand that is always been virtual, or in a certain way, conceptual or cultural. This concept enlightens the real meaning of mobility, first by our minds, after in real world.

Mobility and context: there is always a new paradigm, because we always revise our contract with the environment, making it easier our complex, more signs or more digital, always moving from different technological supports. The change in paradigm is subtil but steady, changing only a little in surface but profoundly in interior meaning.

Things are never what they have been.

**Benedetta Caglioti**

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## **Costabili Palace and the Architecture “All’antica” in Ferrara at the End of the XV Century**

Costabili Palace, also known as Ludovico “il Moro” (Ludovico Sforza, Duke of Milan) Palace, is located in Ferrara on the ancient Ghiara road, occupying the corner that it forms with via Porta d'Amore, in the south-eastern area of the city. Attributed to the architect Biagio Rossetti (1447-1516) it represents, by size and formal wealth, begun but never completed, the most ambitious palace of the Renaissance in Ferrara.

Commissioned by Count Antonio Costabili (1450?-1527) at the end of the Fifteenth century, the construction was interrupted in 1503. Of four sides of its court only two were built in their rich and cultured architectural language, and only half of the main façade was sketched.

Through the unpublished archival research carried out, crossed with the direct study of the building by surveying the relevant stylistic elements, helped by a proportional analysis and the reading of the stratigraphic masonry units, this doctoral research retraces the history of the construction.

This work has clarified the role of the artists involved and their relationship with the strong personality of the client Antonio Costabili, ambassador in Milan of the Duke of Ferrara (Ercole I d'Este) from the year 1496 until the year 1499, one of the most representative intellectuals of his time thanks to a solid humanistic and artistic education.

From a systematic study of an unfinished building site the precise design of the Costabili Palace will emerge as expression of a clear linguistic and lexical intention, called “all’antica”, inspired to the Roman classical architecture.

The proposed research is wondering about the real contribution that the architectural culture in Ferrara at the end of the Fifteenth century, highly represented by the Costabili Palace, offers to the broader context of the Renaissance courts.

**Elzbieta Chrzanowska-Kluczewska**  
Professor, Jagiellonian University, Poland

## **Verbal Text in Architecture – A Text within a Text**

From the semiotic viewpoint, architecture is not only *transmedial* (in which case its specimens in their constitution can be likened to verbal texts that require “reading” and appropriate interpretation) but almost always *multimodal* – a *hybrid text* whose space becomes complemented with pictorial elements (paintings, sculptures), natural language, music, rituals, etc. (cf. Agrest 2008; Elleström 2014).

As a linguist, I intend to focus on the presence of *verbal texts* within or around the architectural space. Their functions are multifarious: decorative, informational, explanatory, devotional, and – especially in modern art – critical and ironical. The following types of verbal texts will be considered briefly:

- 1) inscriptions on walls possessing informative or aesthetic value;
- 2) organic presence of holy scriptures and prayer books in temples;
- 3) paintings which contain images of written texts, books, tablets, inscriptions, etc. placed in architectural spaces (common especially in the oeuvre of Old Masters, cf. Langmuir 1997); they boast a *triple-layered textual embedding*: the painting ekphrastically renders architecture in which certain verbal texts become prominent;
- 4) critical games played by *conceptual artists*, who elevated the verbal element to form the essence of visual art and experimented with placing inscriptions within or close to e. g. museum buildings (C. Ginzburg, 1971; P. Benveniste *et al.*, 1973, discussed in Kalyva 2016) or else exhibiting them in urban spaces (J. Holzer’s *Truisms*, 1977-1987, with her works appearing across New York, and *Projections*, from 1996 on, with poetic quotations executed in neon on important buildings in America and Europe).

All the above-listed artistic projects testify to the importance of verbal texts within, on, or near architectural creations and to the need of interpreting this kind of *composite/hybrid textuality* against a specific cultural, social and ideological background.

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## **The Drawing, it is I: On the Interiority of Álvaro Siza Vieira's Drawings**

Drawing has long been trusted by architect the Álvaro Siza Vieira (1933- ) as a way of engaging with the world, a way for him to be able to stand before the world – to observe it as much as to invent it. For Siza Vieira, the possibility of reflecting about the world is intertwined with the need to draw it.

Nevertheless, a certain degree of alienation from the world would seem to pervade some of his drawings. By virtue of the way Siza Vieira closes his drawings in on themselves, sometimes even enclosing himself in them, some of his drawings unveil an inner world, with no immediate connection to the outer world apparently needed or even intended. Inhabited and maintaining their own time, as if reveries – such are the worlds revealed by those drawings. Such inner worlds are likely to be more evident in Siza Vieira's numerous self-portraits, driven as they are by just the circumstantial pleasure of drawing them, but those inner worlds may also be found in Siza Vieira's observational drawings and, perhaps rather surprisingly, even in his design drawings, those that are expected to enlighten one on the existence in the world of the architectural objects being invented.

Alongside the outer world, on the flip side of that world, a Siza Vieira's inner world seems to be defined and inhabited through the drawing, in the drawing, as a drawing. Instead of standing before the world, Siza Vieira seems to stand before himself.

This paper aims to discuss the interiority revealed by some of Álvaro Siza Vieira's drawings, focusing in particular on the unique intertwining relationship between interiority and the drawing. Rather than as a mere tool for revealing it, drawing should be thought of as a vital constituent instance of that interiority. The perception of the drawing – of its existence and of its relationship with its putative subject – as a mirror is convoked here.

The discussion will depart from a well-known 1982 drawing by Siza Vieira, in which the architect portrays himself in a hotel room lying on a bed: in the foreground, the right hand is shown in the process of drawing his knee and his feet that appear beyond the sketchbook where the drawing is being made; in the background, the mirror of a dressing table reflects Siza Vieira fixing his gaze upon his image. Lines linger in the pleasure of drawing; time seems to have been suspended.

**Ruiqi Dou**

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## **Participatory Planning and Design of Public Housing Renewal in Singapore: In the View of History, Strategy and Reflection**

With public housing and urban renewal programmes adopted by the government since 1960s, Singapore has transformed from a third world to a modern global city-state, and over 80% of the residents have moved into public housing community. In the meantime, rapidly developed high-rise and high-density urban form also resulted in side effects such as alienation of human-earth relationship and weakened community bonding. In response to these problems, the Housing & Development Board has taken participatory planning and design into consideration, and launched a number of community renewal projects with the assistance of grass-roots organizations and researchers. This paper traces the development history of participatory planning and design in Singapore and investigates public housing renewal projects, so as to conclude design strategy of Singapore model and its feasibility of promotion.

The author's research methods mainly include theoretical research, case study, field research and design practice. According to different levels of public engagement by IAP2's Public Participation Spectrum, the author divided the development process of participatory planning and design in Singapore into different stages, and choose typical cases ("Building Our Neighbourhood Dreams" in 2012, "Hello Neighbour!" in 2014, Community Engagement of HILLVIEW @ ELIAS in Pasir Ris in 2018, etc.) to carry out field research by means of questionnaire, interview, mapping and comparative study, which focuses on design methods and the relationship of residents, architects and the governments during design process.

The result of the author's research mainly consists of the following two parts: Firstly, participatory planning and design in Singapore has promoted new space prototype for community-based urban development, such as "Social Linkway" and "Neighborhood Incubator". Secondly, experience and critics from architects and residents can provide reference in promoting further public engagement project, which would be helpful to construct integrated design-evaluation optimization model.

The current situation of community renewal projects has proved the necessity and feasibility of residents' participation in public housing and has presented new design strategies and space prototypes. Nevertheless, there are still a lot of subjects for further research, such as the consideration of different cultural and social context during cross-cultural promotion, the ways to ensure high-quality standards during technology

simplification, and the methods of communication between the residents and architects.



**Ilker Erkan**

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## **Does Architectural Design Affect People's Health?**

Constructing built environment that facilitates walking is conceptually attractive and related to design principles. This study related to how we can design cities in ways that promote good health, reduce wrong design approaches, and guide sustainable urban development. The introduction of the city in a healthy manner is concerned with the concept of "walkability". This concept, which has been frequently addressed in recent times, is relevant to many scholars, but it must be known that walking with the right architectural approaches will increase. The area where the modern and classical urban texture was intertwined was chosen. This study selected settlements in the south of Turkey; both historical and modern urban areas have been examined. In these two areas, "people's willingness to walk" and its relation to design have been investigated. First, the design methodologies of the walk-able areas have been determined. The selected subjects were asked to walk in the designated areas. The walk-in and the mobile-electroencephalogram (EEG) device are placed in their heads so that emotional situations can be detected. Thus, the "walking-preferences" of different age groups and demographic characteristics were determined. The study, bringing a different perspective to the architecture-transport-health triangle, offers a different method approach that shows that three disciplines can work together. Finally, it has been found that the narrow streets are more romantic for people because of the feeling of being at home. When passing through high-rise buildings, no "belonging" feeling is the critical consequence of studying what they have been through. It is interesting that historic walking routes lead people to walk more slowly and comfortably. Conversely, people in modern and highly structured environments - due to design errors - have been noted to walk fast and anxiously. To our knowledge, there is no literature that documents relations between design and walkability in Turkey.

**Itsuki Eto**

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&

**Takeshi Yamamura**

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## **“Dialogue” in the Architectural Perspective of Eileen Gray**

This paper deals with an Irish architect, Eileen Gray (1878-1976) who worked in France from later 19<sup>th</sup> century to 20<sup>th</sup> century. She started her career as a furniture designer but in the latter half of her life she worked as an architect and she devoted great effort into designing. On the other hand, beside design work, it was said that she joined editing the magazine “L’Architecture Vivante” (1923-1933) with Jean Badovici, her lover and collaborator. However, there was few analysis about her essays or her works on magazine. Therefore, this paper focuses on the essay and proves how it connected to her perspective of designing.

There are special issues for her own masterpiece, which is called ‘E.1027 maison en bord de mer’ and it was published in 1929. We can find her own essay on this issue, which title is “De l’Éclectisme au Doute” (it means ‘From Eclecticism to Doubt’).

“De l’Éclectisme au Doute” is written in *dialogue*, which definitely characterizes itself. Furthermore, uniquely there is no name of two speakers so that we cannot recognize easily who is speaking, but it was supposed that this dialogue was held between E. Gray and J. Badovici. “ (...) simplicity does not always follow from simplification, particularly not crude simplification. Formulas are worth nothing; life is everything. (...)’ ‘In short you wish to react against fashionable formulas, you would revert to the past.’ ‘On the contrary, I wish to develop these formulas and push them to the point where they reestablish contact with life: enrich them, penetrate their abstraction with reality.’ (...)” (magazine ‘L’Architecture Vivante’ *Maison de bord de mer: E.1027*, 1929 reprinted in 2015, p.100) Through this dialogical essay, E. Gray expressed the doubt for extremely ‘simplified’ architectures because of modernization. At the same time it does not mean denying ‘formula’ (or it could be interpreted theory or modernization) but it actually means seeking ‘organic unity’.

Take a step back with history of their magazines, her concept which explains architecture as an dialogue is well supported by “Eupalinos” (1921) written by Paul Valéry. She seemed to be impressed by Valéry so that E. Gray and P. Badovici quoted the sentences from “Eupalinos” to the introduction of first edition of “L’Architecture Vivante” (1923).

She decided to take the style of dialogue between anonymous two persons, not a manifest statement by only one architect, definitely this decision does express her concept, ‘organic unity’, which clearly appeared in her architectural design.

The study concludes that 'dialogue' style of this essay clarifies her architectural perspective.

**Alessandro Gaiani**

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## **Re-conditioning: From Strategy to Project: Gabicce's Waterfront Case Study**

The unlimited growth typical of the Modernism and Post-Modernism has left a disorderly and uncontrolled soil consumption along with an urban heritage mainly designed on functional organization, that the economic crisis, social changes and time have emptied of their primary sense and abandoned at a slow decline. The redefinition of meaning of this heritage takes place with a theoretical and methodological approach that includes memory, innovation and sustainability leading the mutation of spaces towards the assumption of new value by using tools of hybridization. The architectural theory underlying the proposal presented for the redefinition of the Gabicce waterfront, a city of the linear coastal system of Emilia-Romagna, is that of *circular re-conditioning*. The philosophy is based on the contamination between places and objects capable of reactivating the identity of "discarded" urban elements as seaside resorts, where the contemporary tourist fruition has led to physical and symbolic obsolescence.

The main objectives- are:

- Redefining the *limit* by changing it in *margin*: the interface between the new and different social relations and spaces;
- Involve the discarded urban elements, the traditional seaside resort, in a place that host events 365 days a year.

The methodological process uses the one proposed in 2003 by Haeckel, *Adaptability loop*, based on the multidisciplinary of knowledge. It is implemented with one new point and declined in: *sense*, field of action in which it operates, the areas between the beach and the border of the built space; *interpretation* outlines the elements of the circular and adaptive process, with a re-elaboration of the concept of *border* in *porous margin*: band of overlapping of cultures and events linked to tourism; *decision* defines the intervention strategy: next *clusters* from the "discarded" built area and a different layout and form of the resorts in the new margin; *action* determines the operational implementation tool, the BEND, evolution of the traditional seaside resort with a concave form for winter use, or convex for the summer one; the *outcome*, a project that forms an *urban archipelago* between units heterogeneously arranged on the ground united by the denial of the "consumption" system.

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## **The Role of the Senses in Establishing the Status and Disciplinary Relationships in Architecture**

The discussion on the five senses that is presented in Western thought as a recurring theme has always had direct implications for the theory and practice of architecture throughout its history. It is on this theme, and presenting different paradigms, that this article deals with.

Architecture presents itself as a privileged discipline to measure the impact of this discussion for, on the one hand, it has always had a status that varied between art and science, and on the other hand, it has suffered significant variations within the hierarchy of knowledge, in general, and the arts, in particular.

The analysis of this discussion, which is elaborated here, focuses on two fundamental aspects: the opposition between sensory and rational knowledge and the classification of the senses. The first aspect is presented as a contribution to the understanding of both architecture as a rational process that refutes the adherence to the call of the senses and its opposite, and the second as a contribution to the understanding of the positioning of architecture in the hierarchy of the arts, by the various authors, and of the disciplinary relationships that it has established with other disciplines, mainly arts.

This paper pretends to be a contribution to the understanding of different thoughts on architecture within different cultural paradigms in which it is inserted.

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## **Migration, Translation and Transformation of Western Urban Models**

People, ideas, lifestyles, cultures, architectures, and urban models have always migrated around the world because of military needs, commercial reasons or aspirational values. In particular, western models have spread widely first due to colonization and, recently, due to globalization. It is well-known that many cities around the globe have been impacted by western models, but, curiously, no comprehensive comparative study of these influences has been attempted as yet. This paper is the result of five years of teaching and research in the field of Urban History and it presents a series of case studies in non-western contexts like India, China, Africa, South America, etc. to showcase the direct or indirect impact of several western urban models. The aim is to analyze how differently these models, such as the English garden city, Le Corbusier's plan voisin concept or Haussmann plan for Paris, have been adopted in different non-western cities and to what extent they have been transformed by local contexts. Often, in fact, the exported model has been completely modified from its original idea. The paper also identifies those western urban models that spread the most. There are, in fact, a series of western urban models that can be considered stronger than others and it is worth trying to understand why they have been so successful.

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&

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**Importance of the User during Mass Housing Design Process:  
*Cases of Famagusta Alasya Park and Gossip Zaimler Housing  
Estates***

Today, housing needs have been transformed into a life quality problem with planning problems, and housing that has been built for the purpose of get unearned incomes that does not serve the needs of the user but serves the commercial purpose has been started to be implemented. This negatively affects the quality of the dwellings and the satisfaction of the users in their houses.

The main reason behind this dissatisfaction is the disconnection in user-environment relations. Human and environmental relations are in fact a system of interaction that does not change, but triggers and feeds each other. The unnatural environment, which is part of this interaction system, and hence the most important element, is the house; home.

Within the scope of this study, to increase the satisfaction of the user and the quality of the space; the main objective is to discuss ways to improve quality in the design process and to emphasize the importance of the participation of the user actor in the design process. In this respect, based on the relationship between satisfaction and quality, quality and quality concepts in housing were examined and ways to improve quality were investigated. The concept of quality, which is mentioned in the research, has been viewed from a broad perspective: the material, detail and workmanship of the design, which is related to the application phase of the design phase, is focused on the quality of life of the user in the housing. The most important factor for improving this quality is the user, design process and application relationship. Because of each user has a different profile, different age, gender, as well as different needs and different past experiences. Therefore, it is important what psycho-social needs are perceived and interpreted.

Within the scope of the study, a field study which questions the satisfaction of the standard of living in the mass housing is mentioned. In this study, the level of quality of life of Alasya Park was investigated and on-site observations, interviews, surveys and questionnaires were used.

**Jennifer Hardi**

Senior Lecturer and Course Director, London South Bank University, UK

**Lesson Learned from the Application of International BIM  
multi-Disciplinary Collaborative Working within two  
Universities in the UK and Indonesia**

The construction industry comprises of a number of individual professional disciplines and it is unfortunately still fragmented and silo mentality still considered the norm within the architecture, engineering and construction sector. The need for collaborative working in a multi-disciplinary environment become even more critical to meet client's demand for efficiency, value for money and improved productivity.

A recent study from the academic point of view also identified a gap in research evidence to inform the design of team-based learning experiences that reflect current workplace and professional learning contexts. The need for built environment, architecture, engineering and construction education system to be reviewed on a cross-disciplinary basis becomes ever more crucial. It is important for institutions to encourage greater integration in preparing the future professionals to work collaboratively in a multi-disciplinary environment.

This project is to present the lesson learned from applying this BIM Multi-disciplinary collaborative working within various disciplines in a UK university and the experience in applying it internationally with our partner university in Indonesia. Primary data has been gathered using questionnaire, interview and focus group aimed at professionals in the industry, academia and students. The result provides insight into the challenges of collaborative working in the UK and internationally and potential solutions that can be implemented to tackle these challenges. A model has been developed to foster and encourage integration of BIM multi-disciplinary collaborative working approach into the higher education curriculum.



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## ***Engawa*: Space for Contemplation between the Sacred and the Profane**

*Engawa* is a space that links outside and inside in domestic and sacred Japanese architecture. It is the equivalent to Western porch. Tadao Ando defines it as “a landscape that unites interior and exterior, both psychologically and physically” (Colegrove, 2002). The present paper aims to reflect on the role of the *engawa* in linking sacred and profane worlds.

In 1978, the Musée des Arts Décoratifs in Paris organised an exhibition, curated by Arata Isozaki, reflecting on the concept of *Ma*: *Japanese Time-Space*. The exhibited works, and the reflections provided by Isozaki, stated that there is a blurry boundary between space and time in Japanese architecture (and Japanese philosophy): “the natural distance between two or more things existing in a continuity” (Isozaki, 1978). Distance refers either to space or time, and architecture will be experienced (and created), considering both dimensions. In the exhibition, *Ma* (“a place in which a life is lived”) was explained using several concepts, framing and covering the whole meaning: *michiyuki*, *suki*, *yami*, *himorogi*, *hashi*, *utsuroi*, and *sabi*.

All the previous concepts crystallize into specific architectural elements, but they are all somehow contained in the *engawa*. They also describe different ways of materialisation of the *kami*, so they are visual embodiment of the divinities. This space represents a “movement along a way” (*michiyuki*). It is also a scene for specific rituals (*suki*). Light and darkness (*yami*) engage in this space. The *engawa* constitutes a threshold to the sacred and, in many cases, a sacred space (*himorogi*). It is a transitional space, full of shadows (*utsuroi*). Finally, its ambiguous nature represents an interval, a bridge between two objects (*hashi*).

All these values tie outside and inside, sacred nature and profane domesticity. *Engawa* becomes the natural environment for contemplation, as contemplation will be the only activity able to bind both worlds, according to Zen (Tōen, 2010).

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&

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## **Manifestation of Ideology through Architecture**

Across cultures, every now and then heroes are born who selflessly contribute to the society. They have strong ideologies which inspire thousands of lives, even after they are gone. To celebrate them, memorials or museums have been built across the globe. Few of them are exemplary as they effortlessly establish a relationship between the user and the ideology of that personality. Users may directly or indirectly connect with the space, as they are enabled to relate with the person in the first place and that perception is what the individual remembers. This research aims to study and analyze the process of how architecture can be used as an effective tool for manifestation and personification of people and their ideology.

The memorials associated with famous personalities like Mahatma Gandhi, Sardar Vallabh Bhai Patel, Abraham Lincoln, Isaac Newton, Albert Einstein and several others have been examined for role of architectural components like building elements and spatial organization in ideology manifestation, and whether they have been perceived through abstract, literal/ direct and composite interpretation. The methodology adopted was analysis of scale, proportion of architectural components, building materials application and user survey for their understanding of the space with regards to ideology.

The study concludes with design approaches comprising of space making elements, building materials, design principles in architecture as well as landscape with respect to any of the three interpretation of the ideology.

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## **Hexagonal Grid-Based Flexible Dwelling Units**

Dwelling units are, in general, rectangular or square in shape and their interior dwelling space is usually divided by partitions organized in an orthogonal manner - creating square or rectangular interior dwelling spaces.

Flexible dwelling units are designed to enable a variety of interior dwelling space arrays which need to suit specific dwelling needs which, either result from varying dwelling needs which may occur during the familial life-cycle, or vary among different dwellers.

Utilization of a lightweight partitioning system, constructed of modular movable elements which can be assembled (and later reassembled whenever needed) in a variety of configurations to form desired arrays, is one strategy of achieving this goal. Such method needs to rely on a modular grid of specific dimensions on which pre-manufactured matching partitioning elements are placed to define and form the desired interior dwelling spaces.

Subdivision of flexible dwelling space is usually organized according to an orthogonal grid. However, a number of non-orthogonal grids are known which can define the geometrical layout for placing a lightweight partitioning modular system. The hexagonal grid, being one of such grids, seems suitable to address this purpose and it is interesting to explore its architectural potential in view of flexible dwelling units.

In this respect, a study of applying a modular lightweight movable partitioning system to a flexible dwelling unit based on a hexagonal grid is brought forward, displaying several optional floor plans of an illustrative dwelling unit.

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## **Erik Bryggman and his Trip to Italy**

This paper explores the relation between Erik Bryggman's trip to Italy and his architectural vision.

Architect E. Bryggman (1891-1955) is one of the pioneers of Finnish modern architecture as well as his friend, Alvar Aalto. He designed many architectures highlighted by the Resurrection Chapel in Truk. As the contemporary Nordic architects, he traveled in Italy in 1920 and 1927, in his young age, and drew townscapes, landscapes and some details of architecture. Though an inspection of Bryggman's trip, this paper aims to provide new ideas for Bryggman's architectural vision.

The process consists of assessment on the previous researches, collection his drawings from the archive and analysis of them.

The previous researches figured out that Bryggman's trip had influence on his architectural works after his trip. In other words, his trip to Italy is interpreted as the starting point of his career.

E. Bryggman traveled for two months in Roma, Venice, Florence and the other Toscana cities. All his drawings during the trip are archived in Museum of Finnish architecture. Examining these drawings reveals that he repeated the same themes. In this paper, in particular the four themes are picked up and discussed: the perspective heading upward, the tower as an eye-stop, the flowing sequence and the classic element. As the previous researches mentioned, these four themes can be found in his architecture works after his trip. However before the trip he had already drawn about these themes. For example, he drew the chapel looked up from the bottom of a hill as the competition project which he participated in 1919. This indicates that before the trip E. Bryggman had already found the possibilities of this point of view: the perspective heading upward. Also in his article in the magazine appears this notion. It means that his drawings have coherent with his architectural vision.

This study concludes that piles of Bryggman's drawings in Italy is a part of his architectural vision itself. He reconfirmed and draw the ideal architectural images which he had and made it appear as architectural vision. In spite of the previous interpretation of his trip as the starting point of his career, this paper provides the new interpretation of his trip as a part of his architectural vision during the career.

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## **The Architecture Project: Organization, Management and Performance**

The architecture project, by necessity, is a collaborative endeavor and its implementation requires the commitment of multiple actors from a variety of disciplines. These actors must be brought together to collaborate in a nurturing environment of shared vision, trust and unwavering commitment.

Such a project can be likened to a symphonic performance that requires masterful collaboration of multiple talented musicians supported by a formidable yet invisible organization. One key difference, is that unlike a symphony, the architecture project is a unique endeavor whereas in the music performance the final result (product) is achieved after lengthy multiple rehearsal and practice sessions on the part of its participants.

This paper explores the challenges that architects, designers, engineers and other stakeholders in the architecture project face in the course of their professional practice. It addresses the conflicting demands amongst project needs, practice needs and client and institutional constraints by examining the evolution of organizations and management practices vis-à-vis the increasing complexity, expanding knowledge and the galloping pace of technology.

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## **The Architectural Philosophical background of Ivan Leonidov: Research on the Inheritance from previous Russian Avant- Garde**

Ivan Ill'ch Leonidov (1902-1959) was a Russian constructivist architect. Le Corbusier appreciated him as one of the most talented architects in the Soviet Union. As many architectural historians mentioned in their publications, it is commonly believed that Ivan Leonidov's works deserve taking a very important place in history and being contextualized in it. His works however, with that said many previous researchers showed influences of Leonidov's works.

This paper aims to shed some light on the background of this architectural icon and study how he inherited the architectural theories argued not by Suprematist but by the previous Russian constructivists.

With gazing at "Counter Relief (1913)" by Vladimir Tatlin (1885-1953), the materials such as ropes, steels and wood that construct paintings retain the harmonic balance. Tatlin explained that his own works are based on correct understanding and practical use of materials in his article. His concept led his work to embrace "movement, tension and a mutual relationship between materials." (Tatlin, Vladimir, "Works ahead of us", 1920).

Moisei Ginzburg (1892-1949) was an architect and a theorist of Russian constructive movement. He wrote a book "Style and Epoch" (1923), which is one of the biggest and significant pioneer in the Russian theoretical works about constructivism. He emphasized that architectural creation must be based on material's "own distinctive harmonious principle" (Ginzburg, Moisei, Style and Epoch, 1923, p.86). He supported his research by quoting renaissance architectural theory written by Leon Battista Alberti (1404-1472).

At the end of this paper, take an investigation on "Lenin Institute (1927)" designed by Ivan Leonidov which state that the geometrical volume presents a perfectly harmonic synthesis though the composition is asymmetry. This composition which emphasizes the balance was formed not only by the composition of volumes but also by construction system. Take an example of high-rise part of "Lenin Institute" and floating sphere. They look trying to go up. However, at the same time, desire for rising towards the sky is frozen by wire connects these volumes and low-rise part or ground. As a result of these structures, this architecture keeps its extremely supreme balance. As he said, an architect "must muster the

possibilities of building technology philosophically” (Leonidov, Ivan, “The palette of the architect”, Architecture USSR, 1934).

Therefore, Ivan Leonidov can be genealogically related with Vladimir Tatlin and with Moisei Ginzburg rather than with Kazimir Malevich (1879-1935) as previous research wrote. Through comparison and observation, Leonidov’s theories and works inherited from theories of Russian constructivism.

These observations indicated that Ivan Leonidov and his works are contextualized not in Suprematism but in Russian constructivism. This paper concludes that Ivan Leonidov should not be explained with the relationship between architecture and society but explained as an architect contextualized in the inheritance from architectural history.

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&  
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**Late Antique and Early Medieval Rupestrian Architecture in  
the Northwest of the Iberian Peninsula:  
St Pedro of Rocas (Galicia, Spain)**

St Pedro of Rocas is one of the emblematic places of the *Ribeira Sacra* territory (in Galicia, northwest of the Iberian Peninsula) and, nevertheless, many questions have been asked about this unique rupestrian complex. In the framework of the transdisciplinary research project that we have been developing through analytical techniques applied to Cultural Heritage: Archeometry, info-architecture (3D representation), architecture archaeology, laboratory analysis techniques, aerospace remote sensing and geographic information systems (GIS) we have obtained a very different image of this place. Are we really in St Pedro of Rocas before a hermitic and anchoretic movement? Is it probable that we will attend another Thebaid, like the Egyptian, but this one in the West, in St Pedro of Rocas. We are before a rupestrian hermitage whose origin goes back to the 6<sup>th</sup> century, extended during the 8<sup>th</sup>, 9<sup>th</sup> and 10<sup>th</sup> centuries, later transformed into a Benedictine monastery and adapted to the needs demanded by the coenobitic life, from the 12<sup>th</sup> century. St Pedro of Rocas is in its first moment an architectural complex known as *laura*, a large area with defined spaces, cells and access areas that make up the housing space. The *ecclesia* with liturgical, cult and devotional function and the space destined for funeral burials coexists with the previous two integrating both spaces. From this 1<sup>st</sup> period the singular architectural elements, hagioscopes for liturgical use, funerary chapels and *arcosolios* with devotional and memory character, cells built in the rock with specific technology and a set of utilitarian and symbolic elements, such as channels, silos, stairs, passage areas, access terraces and platforms. We are facing an early medieval architecture that is characterized by the combination of carved rock and wooden structures that are installed on the stone (joinery carpentry). It is also necessary to highlight the presence of a significant number of inscriptions; many reused architectural elements of an early medieval edifice, currently gone, and the presence of a funerary mural painting with the representation of a World map dated at the end of the 11<sup>th</sup> century. The precise study of the light, the exact orientation of the construction and the design of the space based on the acoustics and the visibility of the interior of the *ecclesia* and *paraecclesias*, make the rock complex a place completely organized, planned and executed by master builders. In the living space, we find a domestic



architecture built by each monk, with the basic planning that requires the adaptation of the rock to a wooden hut, spontaneous and organic, to reach the configuration of a large "city of monks". Finally it is necessary to emphasize that in St Pedro of Rocas we have a "sacred natural space", later adapted and built with a cult, funerary and housing use. The nature and the orography of the place are similar to the "sacred mountain" (Sinai, Egypt), hence it was chosen as the place of settlement of the first hermits. Subsequently, this place was transformed thanks to the built architecture and the "holy men"; to become a complex that acquires the character of a "holy place". We are before the presence of a nature sacred by its natural morphology, of the rock as architecture in its primitive character and to the integration of the actions of man in the sacred landscape, without modifying the environment.

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## **Architecture as a “Thing in Itself”**

This article proposes to understand the architectural object as "thing in itself" so it is necessary in the first place to define what is a “thing”.

One thing is a determination of the idea and this when perceptible falls in space and time "one thing is this thing. *We try to understand in a more rigorous way the essential character of the thing we find*" (Heidegger, 1992)

So, the essential character of "this thing" needs to be configured in a structure with four main characteristics:

I. Appearance, that in which the thing is manifested, in its gestaltically perceptible nature

II. Form is the way in which the internal elements of the structure interconnect and manifest themselves;

III. Matter, matter can be said to be what "supports" the form, that which allows the form to manifest and organize;

IV. Substance, substance is what allows a thing to be that "thing" and cannot be another "thing" is the essence of being.

So, the architectural object as a thing in itself in its unit must be analyzed according to these four conditions.

I. The appearance is the configuration of the architecture that is embodied in its physical, technical and decorative aspects in a general way what in art history is called "styles".

II. The architectural form corresponds to the way in which spaces, interior or exterior interconnect in their internal coherence

III. The matter of architecture is in itself space as the support of form and as place in its signification.

IV. The substance of the architecture is the geometry, which makes possible the three previous conditions.

As a conclusion of this analysis it will be seen that the unity of these four conditions integrated into a single object is that it is the essence - "Being" of Architecture.

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### **The Aesthetic Ideas in Furttentbach's Treatise *Architectura Civilis* (1628)**

At the beginning of the sixteenth century, German culture was under the growing influence of the Italian Renaissance. In the field of architecture, Walter Rivius prepared the first Latin edition of the Vitruvius' treatise in 1543, and he translated it into German in 1548. In 1542, the fourth book by Sebastiano Serlio was also translated. Following the first efforts that brought the examples of the Italian Renaissance close to German readers, the treatise *Architectura Civilis* by Joseph Furttentbach was published in Ulm in 1628. Based on the legacy of the contemporary Italian architecture, it was one of the most important works of this kind written by a German author. The main subject of the treatise – private and public architecture – was discussed in a practical manner, concerning mainly the functional aspects of the art of building. However, in the treatise one can indicate existence of important terms and notions regarding ideas of architectural aesthetics, related to characters and characteristics of the fifteenth, sixteenth and seventeenth century thinking in that field.

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&

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## **Volumetric Elements and their Inter-Relationship with User Experience in a Public Space**

In urban spaces, enclosure is a product of the built and the un-built components of architecture and planning. Whether planned or unplanned, all spaces within a city tend to have a finite enclosed volume. The enclosing elements may exist in various forms such as built mass, landscape, urban context or topographical features. The proportions, typology and size of enclosure, have a direct impact on user experience. If public spaces are successful they are inclusive of a wide array of people and cultures. Scale and Proportion, Volumes, Articulation of built mass, Arrangement of built and open spaces and Porosity, may affect how people perceive a building as well as how they feel in a public space.

This research studies the relationship between the previously mentioned physical aspects and “public-ness”, that can help develop public spaces that are more inclusive of people. The former has been done through three dimensional analyses of the selected cases, which are celebrated public spaces. 'Volumetric Elements' and 'User experience' are two parts of an equation that are required to direct this research. Furthermore, the User experience is taken as a constant, whereas the Volumetric elements are taken as a variable in the selected cases.

The study concludes with the finding that the Public-ness of a space is directly proportional to the user experience in public spaces. The users often act in accordance with the enclosure that surrounds them. The sense of enclosure can only be altered through a change in relationship of Built and Void. The mathematical relationships and tools are derived for designing or altering a public space in an urban setting.

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## **Spatial Prosody and Parasemiosis: A Social Semiotic Perspective on Appreciating the Built-Environment**

The built-environment and language are different social semiotic systems; nonetheless, they share similarities because both spatial and verbal texts unfold over time as we move through their semiotic space. It is for this reason spatial theorists have often looked towards linguistics and semiotics to recalibrate their understanding of *how* the built-environment means<sup>1</sup>. This paper contributes to these studies by drawing on the theoretical frameworks of Systemic Functional Linguistics and Social Semiotics to elucidate how designers can more effectively “voice” their attitude and influence users’ appreciation of the built-environment.

The focus of the paper is the principal pathway through the transitional spaces of two high-rise apartment complexes in Sydney. For a designer, this pathway is a powerful social semiotic resource, as it not only positions all users to see what the designer wants them to see; it also positions users attitudinally, compelling them to make evaluations of prominent elements, which guide them through the spaces. The users’ evaluation of these elements (either negative or positive) can semiotically spread throughout the space and “colour” their evaluation of other elements in the same space, a process referred to as *prosodic attitude*<sup>2</sup>.

Designers can choose additional spatial semiotic resources to amplify their attitude, attempting to align users into an overarching, preferred reading position. While research within social semiotics has accounted for a user’s overall experience of a building through *intersemiosis*<sup>3</sup>, a process whereby different semiotic systems collaborate to produce a complex whole which is more than the sum of its parts, this paper argues that some elements in this process do none of the semiotic labour at all, yet get the credit. I call this *parasemiosis*, a process that enables co-existing elements to assume the value of their surrounding elements. Both prosodic attitude and parasemiosis are essential semiotic resources for designers when attempting to influence residents’ appreciation of a building.

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**Immutable Elements: Ancient Issues New Visions**

The theme of this abstract refers to the immutable elements of architecture. The investigation inquires the possibility of architectonic interpretation of immutable elements of design becoming a subject of synthesis and creation of new visions over the times. Despite all the contextual and cultural changes which may differentiate distinct buildings the architectural practice can basically be described as lying at the cultural and contextual root rather than providing a direct response to procedures and standards. The overall practice of architecture embraces a synthesis of a wide range of elements interpreted in different perspectives over different periods of history. The practice shapes specific responses transforming and adapting places, spaces, techniques and materials to different contexts.

Throughout the paper, we intend to explore the responses to architectonic topics of architectural buildings. Specific responses to technical, material, context and cultural issues are subject of investigation. More specifically we will focus on the development and the final proposal of architectural designs. Analyzing and assessing the themes approached, the perspective establishes a triangulate between the implicit theory and practice. The appraisal of proposals will be assessed and reviewed assuming that thinking and doing establish a dialectical relation. Doing is intrinsically related with thinking either in testing, moves or probes of experimental action. Thus, reflection feeds doing and its results searching a dialectical process where thinking and doing reciprocally overlap boundaries. This paper points to reveal and expose the relation within the inner core of the architectural design. Evolution sketches, models and technical drawings are some materials to work with, on the construction of the essential concepts of the projects.

This paper aims to explore the overlap of proposed interventions, in order to identify the dominant themes and reach a higher level of self-reflective practice. Once identified the character of the design, it is possible to clarify the architectonic immutable elements and establish the link to new visions of ancient issues. Once the development of an architectural design is involved in a nonlinear process, full of advances and retreats, characterized by ongoing interplay of factors involved in the development of project synthesis, the boundaries of each scheme will be defined by the specificity of context and form.

The methodological hypothesis proposes the direct access to the author of the projects. This process enables to trace the evolution of the design scheme and the final proposal. This way we expect that it will be possible to enlarge the range of level of self-reflective practice.

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## **Transformation of Cinema Buildings and Spaces in Nicosia: Early-Mid 20<sup>th</sup> Century Heritage**

Cinemas emerged as a new and genuine expression of the culture at the beginning of the 20th century. In the 1920's cinema buildings became important for developing city life and especially as a social public space for entertainment. The period of great success of cinemas was inevitably destined to fade with the arrival of TV. However this period left behind interesting architectural heritage. On the other hand the "box of dreams", the cinema industry, is a suggestive media contributing in defining other aspects of popular culture in a period of hectic changes and progress.

The scope of this paper, aims to understand and investigate this specific building type, cinemas, within the context of modern heritage value in Northern Cyprus. The purpose is to raise awareness on significance of cinema buildings thus to foster its protection and enhancement. The study also aims to investigate the historical relation of these buildings to their environments and neighborhoods as well as their transformed current situations. Some buildings were replaced with new ones, some were abandoned, and some others were converted into different uses. These transformed situations are results of changing economic, socio-cultural life styles and changing morphology of the cities. This paper aims also to stress the role of Cypriot architects and architecture in the international panorama among Mediterranean area, in a peculiar multicultural context. Common features with other countries and local characteristics of the selected buildings are detected and analysed. Architectural qualities and solutions are studied to understand the reflections of the studied period.

This study follows a qualitative research approach. The key discussions are made through investigating the cinema buildings and spaces in Nicosia, Northern Cyprus as a case study method. This research investigates these buildings and spaces through historical archives, photographic surveys and producing maps for showing the location of these within historic Walled City of Nicosia and its close surrounding. This stage provides significant data about their historic conditions and surroundings and comparisons with today's current situations. In addition, interviews with local residents who used these cinemas in those periods are also carried out to support historical information and highlight the socio-cultural and economic understanding of those days. Furthermore, for contributing in defining other aspects of local culture in a

period of radical changes in customs and habits, some movies from each decade (between 1920's- 1960's) are chosen in order to contextualise the studied periods.



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## **Archival Verticality**

This abstract asks how can we as researchers and educators of architects introduce the notion of the compact, small, and undetected as a parameter for the making of an architecture that blends in and may not have the grandeur of the icon of the object. We could ask how experimentation of and in what way this could become a potential for exploitation on the already constructed environment.

As the era of the Anthropocene provokes a dilemma in how we as humans continue to occupy the earth in either total expansion or a calibrated reuse. An proposal for an architecture that addresses this condition could be acquired either by making new territories or by exploiting the already built correspondingly by demolishing (occupying terrains as our garbage dumps etc.) and building on the debris of the former. As another factor to consider is the fact that contexts for private inhabitations for the many becomes smaller (the opposite tendency is bigger for the few).

As architects we have to encourage to think or to find the gaps, cracks and other unexpected voids for territorialisation, as the space for building new in the urban is becoming more and more scarce. As well as the sustainability issue and the price and lack of space.

One of the options as a context for this architecture is the vertical scapes in urban settings. Subsequent this could instigate the mapping of these blank territories or with which others that already have occupied as the roofs scapes and minimal footprints for new developments (plots for Pencil Towers).

Can this ground be subject to extractions of miniature possessions as Walter Benjamin obsessions of the world in miniatures as well as the possibility to gaze in total detailed views(distorted) as in representations as panoramas, tableaus or as in material effects for example mirrors for visual expansion of space?

To dwell and inhabit of the magnificent and yet an infinitesimal space.

Other approaches could be the multiplication of views by the articulation of spaces and the multiplicity that reflective materials give us. We can design as to how we in this inhabitation in small spaces can facilitate generous architecture.

For the presentation of this paper the making of representations that envisions a project will be accessible, as well as examples of how students of the former Studio Constructing an Archive (2012-2016) have dealt and experimented with some similar challenges. Explorations of which parameters that potentially frame the programme for the project as delineating some procedures for detecting possible intrusions and

interventions in the built environment and thereby exploiting the existing (infra)structures for densification and expansion of the urban within the urban.

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## **From the Russian Garrison of the Early 20<sup>th</sup> Century to a Modern Residential and Business Area – An Example from Hennala, Lahti**

The planning of Hennala garrison in Lahti was started in the year 1900. The reason of the project was the Russian military situation in the beginning of the 20<sup>th</sup> century. At that time Finland was part of Russia, and it did not have a military force of its own, making it an attractive transit area for the enemy coming from the west. This was a threat to St. Petersburg that was the capital of Russia at that time.

Russia raised its military capability in Finland in case that Germany would attack Russia via Finland. The railways in a decisive strategic position had to be secured. Finland, like the whole Baltic coast, began to be fortified. One of the new garrisons was placed in Lahti because of its location along the St. Petersburg railway line and its rail link to the Southern coast.

According to the Russian ordinance on the universal conscription from the year 1874, the aim was to place soldiers in separate barracks from the civilian population. In June 1910, the Russian military authorities redeemed the old Hennala farm for the garrison.

The Russian garrisons were carried out in Russia as also in Finland according to certain established formulas. Military buildings built in Finland were like Russian barracks in architecture. Architecture and construction were strictly standardized.

Russian military architecture was developed strongly in the late 19<sup>th</sup> century. In the Crimean War, it was learned that defective hygiene was a massive threat. One third of the British army died at that time of the diseases caused by the unhygienic conditions, and after the war large deficiencies were shown in the life conditions of soldiers. The garrisons began to be planned from this point of view. Russia took the model from England.

Finland became independent in 1917. The construction work of the Russians in Hennala remained unfinished but the Finnish Defense Forces continued to do it. Hennala developed into a representative architectural entity that was developed as a garrison in accordance with current ideals.

The activity of the Finnish Defense Forces ended in Hennala at the end of 2014. It was necessary to develop new plans and make sure that the historical, architectural, and urban values can be preserved and Hennala maintains its characteristics as a garrison area. New urban plans, plenty of different surveys and studies, and close cooperation with the new owners in the region were needed.

In my paper I study the transformation of Hennala garrison from the historical military environment into a modern residential and business area.

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## **Urban Voids & Connections**

Pressures of Modernization in India have either pursued or yielded deficient city master-plans and planning schemes. These proposals and guidelines have been unable to resolve housing and infrastructure problems and have led to uneven development patterns. Concerning the same, aforementioned approaches as well as people, want to mimic what West has come to realize as short-sighted and unsustainable. The planning schemes therefore implemented primarily target rapid urbanization and in turn have overlooked several key issues, for instance, breathing buffers within Indian cities.

This research critically analyses few of planning schemes, design guidelines and descriptive terminologies with respect to green spaces. Post which, the land use plan of Jaipur (India), was studied for identification of probable voids in the urban fabric. These voids were then observed and analyzed for their user-pattern, activity mapping, approachability, permeability. Subsequently, their potential as qualitative 'green voids or connectors' acting as breathing buffers amidst dense built establishments was synthesized.

The study concludes with design measures and recommendations that shall facilitate towards rethinking Urban open spaces and Landscapes, particularly in the present Indian scenario.

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## **Downtown Berlin Americanized**

In this article, the parallels between American downtown areas and the revitalized city centre of Berlin are examined as a means to reveal that the new Berlin downtown is an americanized version despite its promotion as a European city.

After the fall of the wall in 1989, the revitalization of the city centre of Berlin, that is located in the former eastern part of the city, became one of the most important directions of the urban planning in Berlin. The leading model was called "Critical Reconstruction" of the "European City." That meant reconstruction and maintenance of the street pattern of the 19th century, of the block structure, of the height of the buildings, of stone facades, and of the open spaces. This should also enhance the street life and public spaces.

Comparing this German strategy of downtown revitalization and the introduced building type to North American city centres, several similarities are notable:

Autonomous compounds are directed towards their interior rather than towards the street. Private indoor plazas want to substitute for outdoor public streets and spaces. Commercial buildings lack a direct street relation. Through a monostructure of uses and building types, the centre is directed towards service and business, and it is only frequented during rush hours and lunch breaks. The tendency of gentrification is obvious. The displacement of housing towards the suburbs leads to a deurbanization of the centre by means of depopulation. All of these criteria have been noted in North American downtown areas for decades.

These similarities between the planning for American downtown areas and the "new" centre of Berlin are remarkable, because the official directing ideas of the German planning were the "Critical Reconstruction" and the "European City". The new downtown does not represent a European city, rather it has many components of American central business districts.

**Mostafa Ramadan**

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&

**Eman Abowardah**

Associate Professor, Prince Sultan University, Saudi Arabia

## **The Interrelationship between Socio-Cultural Factor and Aesthetic Judgement in Evaluating the Quality of Architectural Works**

Building performance evaluation means the assessment of the built environment quality by using measuring metrics for many aspects; health, safety, security, functionality, as well as psychological, social and cultural satisfaction of building users. Most of the previous studies that discussed strategies for architectural criticism and building quality judgment relied mainly on assessing the aesthetic qualities and appealing of form, without taking into considerations evaluating the reflection for social identity and culture values for the local built environment. This leads gradually to lose the cultural identity and discourage the community from seeing and thinking holistically. The study raises one main question; investigating if integrating socio-cultural values in the buildings' design makes them aesthetically and intellectually appealing among both external form and internal spaces, and accordingly affects the viewer's opinion in evaluating the building performance? Therefore, to answer the research question, this study aims to highlight and discuss the effect of considering the socio-cultural aspect on the aesthetic judgment in architecture. To reach this goal, the study implements both analytical and quantitative research methods. First, the analytical method aims to propose a comprehensive integrated framework for evaluating the building performance. This framework comprises measuring criteria, which incorporates socio-cultural values in the cultural building type as a case study. Second, the quantitative method through conducting questionnaire survey for a group of participants from different and variable educational level to compare the liking rates of different participants on various contemporary cultural projects in Riyadh city. The main purpose is to measure the satisfaction degree of users and professionals, to rate how the building satisfies certain chosen qualities and the expected functionality. The data obtained indicates that integrating socio-cultural values in the buildings' design affect positively the building aesthetic appeal and expected functionality. Accordingly, it shows a high positive correlation and interconnection between aesthetical judgement and Building performance evaluation in the process of evaluating the buildings' quality that would promote more liveable environments enabling comprehensive quality assessment in architecture.

**Rui Manuel Reis Alves**

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## **The Significance of the 'Architectonic Place' in the Work of Álvaro Siza**

This presentation draws from a critical reading of two works by Álvaro Siza: the museum for two Picassos (1992), an unbuilt project for the Parque Oeste in Madrid; and the Art Pavilion due to open in 2019 at Saya Park in South Korea. I will try to gauge the relevance of Siza's words – "the idea of architecture is in the place itself more than in anyone's head". His statement suggests that the *idea* of any given project unfolds from the reading of the 'place' - even if the Pavilion at Saya Park is largely an overall adaptation of use to the pre-existent plan of the Parque Oeste defined twenty-six years prior. How do these two works reflect back the 'place'? Does the reading of the 'place' direct the project or is there, instead, an idea *ex ante* developing the project in tandem with said reading?

The questions stem from the concept of 'architectonic place' introduced in architecture theory in the 1960s by Christian Norberg-Schulz in his interpretation of Martin Heidegger's writings. By the 1980s and against the backdrop of 'critical regionalism', Kenneth Frampton further identified a number of architects whose works were particularly sensible to the 'architectonic place' and the local, cultural characteristics with Siza's work standing out in this regard. Ideas such as these are often used to distinguish these authors from others who lean towards the opposite - approaching architecture as if carrying an universal meaning closely tied to the process of globalisation. The duality of this standpoint adds another layer to the framework hence calling for a conclusive comparison of the two works of Álvaro Siza with the adaptation of Rem Koolhaas's project of the Y2K House (unbuilt, Rotterdam 1998) to the project of Casa da Música (Porto 1999-2005) by the same architect.



**Fatih Rifki**

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## **Paradigm Shift in Memorializing Events, Individuals, or Causes**

Since the dawn of human history, Memorials have been either the hallowed and the sacred, or the profane and the secular shrines, objects or points in settlements, where communities have aspired to seal in place the memory of events or individuals who shaped their collective consciousness or memory over time. Similarly, memorials are also used in reminding people or etching a social or political cause in the community's conscience as a whole.

The institutional and public nature of Memorials, make them not just markers, signs, or guideposts of the past history or promoting an awareness of a cause. Because of their institutional and public nature, Memorials rely for their effectiveness on the preservation and codification of memory and sympathy, and a relationship to that memory and empathy nurtured by individuals through their shared experience.

Instantaneous perception of memorials is first triggered by the senses and initiate in the long term the cerebral reflection of the memory through the visceral impulses. In a temporal sense the third and final effect is the cerebral reckoning. If such a rather linear series of emotions triggered by memorials is valid it is apparent that the design paradigm that first emerged in the Vietnam Veterans Memorial (Maya Lin 1982) was major shift from the ones that preceded it. The National September 11 Memorial (Michael Arad and Peter Walker 2011) furthered this paradigm shift and it culminated in The National Memorial for Peace and Justice (Mass Design Group, 2018). This paradigm shift has dominated the design scene of Memorials since its first appearance in 1962.

The paper outlines experiential case studies of these three significant Memorials and tests the purported import of the Paradigm Shift in the designs of architecture graduate students in architectural design studio that was taught by the author in Spring 2019.

**Miguel Rodrigues da Cruz**  
Researcher, University of Lisbon, Portugal

## **Humanized World and Human World**

The notion of 'humanized space' in Architecture raises a questioning arising from the different ways in which it is understood: it is a romantic and nostalgic idea, since, with some difficulty (if not impossible at all) we experience this ecstasy of *experience* in the presence of an *object* [work of architecture] (Noe, 2012), and we rather evok before us an image of an imagined architecture, as Husserl and Pallasmaa seem to maintain, or, on the contrary, its existence lies at the base of *lived space*, as Merleau Ponty claims by the perceptive experience, and as Lyotard acknowledges in his defense of phenomenological reduction? Can the 'humanized space', in architecture, be understood in an objective and practical way to apply in the (future and present) object, the establishment of rules for its conception, and by that, be conceived by an image; or, is it that *subjective being* [subject of perception], something only possible in experience, that is, it is the very notion of architecture - experience - as concretization of the relation Body / world, and by this notion, humanized space is an 'indetermination'?

Not all humanized space is existential (in the lived sense), and the question of the actual existence of a lived space is not answered (achieved) - in the evidence of not being able to *experience* it - meaning certain spatio-temporal unconsciousness of reality, an 'indetermination', in the words of the philosopher. Marc Augé has already defined these *abstract places* - empty places of identity where our (material) body merely occupies the space, similar to the objects that occupy a physical space. The *existential* merges this natural world with the human, and except for this exception, we inhabit the humanized world, but disengaged from an experience, and engaged (only) in this *adapted world* [utilitarian world]. The reality simply humanized is the world adapted to Man, without a realized consciousness in the lived. It is the mechanized world.

Through a confrontation of thoughts of different authors, we try to define the notion of 'humanized space'. If, on the one hand, Pallasmaa still uses the term «image» for the establishment of meaning with the work of art: "A work of art is not an intellectual riddle that needs interpretation or explanation. It is an image, an experiential and emotional complex that penetrates directly into our consciousness" (2016: 60), and by this understanding, the work of art still belongs (in a certain sense) to the realm of realism and possible *a priori* determination; on the other hand, Merleau-Ponty claims the perception as "re-creation or a re-constitution of the world" (1999: 279), that is, the sensorial experience as a form of existence and not lived through our "powers of knowledge" (1999: 298), and in this way the notion of 'humanized space' conceived in *action*.

If the term 'humanized' can indicate the constructed space to the dimension of man according to the standard measures of man, this metrical dimension of man - distinct from the *human dimension* - is not what guarantees a primordial meaning, a specific mode of existence, and that the term 'existential', aims, and which Merleau-Ponty seeks to clarify by the experience of the Body. The meaning of 'existential' claims a *unity*, but a unity which is not given by the sum of adapted objects, and in this sense capable of being *constructed*, but, in the philosopher's words, an 'immediat' anchorage.

**Anjali Sadanand**

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&

**R.V. Nagarajan**

Professor, Hindustan Institute of Technology and Science, India

## **Transition Spaces in the Indian Context**

Architectural spatial organization is a manifestation of our socio-cultural character reflected in space. On one hand we have multiple users and on the other hand multiple function defined spaces. Differences in social relationships are reflected in articulation of spaces. In this sense the significance of transition spaces is paramount. The paper aims to explore the nature of transition spaces with respect to social meanings attributed to them and the symbolic reference they give in return to architectural space. The transition from public to private, from sacred to profane is explored. It aims to describe transition space in terms of nature, character, morphology and social meaning. Hierarchy and enclosure will be looked at as well as transparency and material articulation. From architectural elements to spaces the role and quality of the nature of "transition" will be analysed. The paper will look at transition spaces from the viewpoint of its role as that which enforces the identity of users and from that which merges them. Social conditions of status, gender and differentiation will be enumerated. Transition spaces from examples of houses in traditional environments, urban and rural and will be described and compared with corresponding urban contemporary examples, within a fixed historical framework and will concentrate on examples from South India. Focus will be given on threshold spaces and courtyards. Theoretical framework of Yatin Pandya will be referenced in terms of spatial elements and Amos Rapoport for a framework of reference for social meaning and space. The paper will show that in contemporary life people adapt to new conditions but maintain old traditions interpreted in a new way where distinct boundaries laid by tradition give way to new understandings of adjustment and adaptation and temporal space thereby to some extent blurring boundaries but still maintaining cultural differences. With paucity of space in the urban situation space is negotiated in a temporal sense creating Michel Foucault's "heterotopias" and transformations where social enactment is renewed.

**Rui Seco**

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## **From Royaumont to Caxinas: Fernando Távora and the Response to the Complexity of Reality**

Returning from the Royaumont meeting, in 1962, Portuguese architect Fernando Távora published in the journal 'Arquitectura' his testimony, as observer in the encounter, reporting the impossibility of consensus between the participants, and the lack of an attempt to establish conclusions.

With somewhat disappointment, Távora related the big difference from the Charte d'Athènes era, three decades earlier, and expressed that *'a formal conclusion, similar to that remarkable document, is absolutely impossible, almost foolish'*.

Although he considered indispensable to achieve operative ideas that could synthesize and guide architectural practice, he stated that *"times and dimensions have changed... Reality is more diverse (...) Knowledge about mankind has increased, societies phenomena are beginning to be understood, and simultaneously everything gets more complicated. It's a time of doubt and research, of drama and mystery (...), not a time to conclusions."*

These questions permeated throughout the intense program of the meeting. As Candilis presented his 25.000 dwellings masterplan for Toulouse, Coderch objected that for a single house he required six months to develop a project, moment that, according to Fernando Távora, synthesized the 'zeitgeist' of the meeting.

One decade later, Álvaro Siza, a former disciple of Távora, developed his plan for a small group of houses in Caxinas. A number of critics and historians state that there is a radical transformation in Portuguese city in the early 1970s. One of these authors, Paulo Varela Gomes, sustains that Caxinas is the turning point in that transformation.

This presentation intends to perceive this change, and to identify how the absence of references and absolute certainties, in that time of doubt and research, led to a new way of thinking and designing the city. Was this an answer to Távora's concerns about the lack of conclusions in Royaumont?

**Fatima Silva**

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## **Learning Sustainability from the Past: Alburrica Place in the Tagus Estuary**

The word sustainability clearly characterizes one central problem that humanity see as a challenge for this new millennium. A problem that implies a global adjustment in the dimensioning of structures and infrastructures that support human existence on the planet earth, in need to re-ordering and management of the territories and their natural resources, for the protection of the environment.

The guiding principles established by Summits, Conventions and International Agreements are a emphasizing note of the growing concern and collective awareness (of extreme urgency), to rethink the way in which nature is considered and used, and how the environment is qualified.

The idea of scale, basilar concept, returns to this need to resize the space in a search for guiding criteria.

The theme of Architecture and Landscape, but even more of Landscape Architecture, becomes fundamental for a re-ordering of territories, and this approach is with a point of view of landscape heritage, as an economic and cultural asset.

The concept of architectural and landscape heritage in its multiple values leads to this explanation, and integrates it, into the idea of searching for strategies for the sustainability of the territories, through a case study of requalification / regeneration integrated into a sensitive national landscape unit; The place of Alburrica on the riverside front of the city of Barreiro in the Tagus Estuary.

This study focuses on a transition space, land-water-land, and is a paradigmatic case of an adequate use of the natural resource, and its contribution in the formal characterization of this natural space.

Human knowledge recognizes and potentiates the resource by building a set of habitable gadgets; windmills and tide (with their respective water boilers) qualifying that formerly undifferentiated place of so many others along this estuary.

Alburrica is an example of adequacy and sustainability in the construction of a Landscape.

**Miguel Angelo Silva**

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**Art and Architecture as Opponents against the Loss of Cultural Identity in the Context of a Post-Industrial Environment - The Case of the Manufacturing Villages of Cebolais de Cima and Retaxo, Portugal**

Facing the dramatic numbers of desertification of the territory under study, the article presents the results of a methodology of experimental approach on the regeneration of landscapes in the national territory, where, man, communities, architecture, art and environment combine in a visible result, image of synthesis, itself revealing the problem.

In the process of deactivation of an industry, textiles in general and cotton wool in particular, the Cebolais de Cima and Retaxo territory in Castelo Branco, Portugal was marked by a period of stagnation, abandonment and degradation of manufacturing sites and, consequently, of the deep degradation of its urban and human landscape.

This landscape, which was essentially characterized by an intensive work environment and industrial production, is today essentially characterized by a legacy of abandoned buildings, materials and machinery, dispersed by a decharacterized landscape.

It is therefore in a physical, social and human environment at a high rate of abandonment and degradation that the matrixes will be found for a process of collaboration between an active group of local forces and the critical mass offered by the University.

This was intended to provoke a strong awakening of the various agents involved in the alarming conformism installed in these settlements, an environment that transcends the entire frontier spot of the interior border between Portugal and Spain.

The beginning of this path with several steps and still in a preliminary stage is offered to students of architecture, studying in Lisbon. It was the opportunity to know other realities than their daily lives, in a universe of excess of information, but weak reflection.

On the other side, the confrontation with other points of view of those few, who still live in the territory and feel like staying and not emigrating as most already did.

For this difficult rendez vous, during two years several actions were planned, in Lisbon and Cebolais de Cima and Retaxo, culminating in the so-called Creative Assault, "occupying" an abandoned factory as a cry of alert for the awakening of consciousness. During three days, various activities and exhibitions took place in this space, inviting to participation the community and local authorities, as well as the students involved in the various moments of work.

Whatever the level of direct results obtained by this project, this is not statistically measurable. The objectives were focused on the process of rememoration originated, allowing brutally erased values to be remembered and behave as levers of development and true generators of the cultural identity of each site.



**Maria Joao Soares**

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Portugal

## **The Noh Theatre and the Flower: Towards an Aesthetic (non)-Framework for Architecture**

Modernist architecture's interest in Japan, as a culture, has been well documented: for instance, from Frank Lloyd Wright (1867-1959) to Bruno Taut (1880-1938) and to Charlotte Perriand (1903-1999). But this modernist interest was most wide-spread in cultural circles around the turn of the twentieth century and the subsequent decades. In this context, the Japanese Noh theatre emerged as a fascinating form of performance for European and American modernist artists and writers. People such as Ezra Pound (1885-1972), William Butler Yeats (1865-1939), Bertolt Brecht (1898-1956), Benjamin Britten (1913-1976) and Samuel Beckett (1906-1989) succumbed to the intense and elaborate dramatic world of Noh theatre.

During the 1910s in Los Angeles, a group of bohemians including the photographers Edward Weston (1886-1958) and Margrethe Mather (1886-1952), and even the modern dance pioneer Ruth St. Denis (1879-1968), also took, a specific interest in the aesthetics of Noh. Architect Rudolph Michael Schindler's home in Los Angeles, the Kings Road House (1921), became a gathering place for this group of artists. It was a house that emanated its own very specific Japanese atmosphere.

Zeami Motokiyo (ca. 1363-ca. 1443) is the most imperative theorist on Noh theatre, a Japanese performance art form, as stated above. He was also an actor and playwright who wrote the most important treatises on Noh - of which the most significant is the collection *Fushi Kaden*, 風姿花伝, (ca. 1400-18). To Zeami, a flower - *Hana* - expresses beauty, but a beauty that goes further than the image of the flowers, the trees and plants in all their diversity of colour and form. It is an actor's job to bring the flower to bloom on the Noh stage, and in order to do so in a deeper way, after reaching the correct level of maturity, he, the actor, must use the "wrong style" for his representation. The wrong style is a non-consciousness; it is a lower level, because non-consciousness, as a value, is only attained when an actor reaches a higher level and then stoops to a lower level. There is an inversion; to go back to the beginning is to go onwards and upwards.

In this context, this paper sets out to discuss the modernist interest in Noh drama and to draw a line linking the specific conceptual universe of Noh - through Zeami's work - to contemporary architectural thought. A path to an aesthetic (non)-framework for architecture.

**Ewa Stachura**

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Poland

## **The Critical Analysis of New Large-Scale Architecture Located in Heritage Zones in Zakopane, Poland**

Zakopane is a renowned Polish winter resort and architectural heritage centre. Its vernacular, wooden architecture is synonymous with a strong regional culture. The city's development is now linked to tourism and associated development. Nestled in the foothills of the Tatra mountains, Zakopane and the surrendering Podhale region since the second half of 19<sup>th</sup> c., has attracted mountaineers, researchers and scientists and later health resorts for tuberculosis patients. The city eventually obtained charter rights in 1933.

Development of the city brought with it a transformation of local architecture to allow

larger scale buildings to accommodate the growing number of visitors. Zakopane is visited by around 3,5 million tourists annually making it one of the largest tourist cities in Poland, which has strongly influenced development in the city. A major part of new building construction activity is investment driven by wealthy, out of town people for vacation rental apartments and, timeshares. Almost all properties offer high quality, luxury standards with a wide range of amenities making the real estate prices unobtainable for local residents.

In addition, the local vernacular architecture has been adapted and infiltrated with inappropriate details, decorative motives and citations. Hence Zakopane's new development is influenced by outside socioeconomic interests that have no association with the cultural heritage of the city and its surrounding area.

The aim of this paper is to study this new large-scale investment in the city especially the condominiums, hotels and apartment buildings. A classification of new development will be proposed as well as an analysis of the impact of new complexes and individual building on the urban and social environment of the heritage districts in the city.

The paper will also investigate and characterise the qualities of two selected new developments located in the city centre in terms of functionality, aesthetics and the relationship between new architecture and the heritage objects protected by law.

**Ching-Pin Tseng**

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**Exhibiting Imprisoned Memories:  
The Construction of Spatial Narrations in the Jingmei Human  
Rights Cultural Park**

When Taiwan was governed by KMT party, martial law was implemented in the island from 1949 to 1987, and many events of violating human rights occurred during this 'White Terror' era. Under martial law, military commanders were authorised with the power to restrict people's freedom of speech and publication, as well as prohibiting people's public assembly and religious activities. Any person who acted against the law would be committed such crimes as offence of public order, or even offence of treason or sedition. The Jingmei Human Rights Cultural Park was once the place where such political victims were held in tried, custody and imprisoned. Until the lift of martial law, these inhuman events could have been revealed to the public, and the military courts and prisons in the park would recently have been transformed into the National Human Rights Museum.

The occurrence and narratives of inhuman political events were closely related to the previous courts, prisons and public loci in the Park. As many political persecutions and inhuman executions implemented by military commanders in the previous prisons and military courts, the disclosing and transformation of the area into the museum demonstrate a site-specific memory recollection by means of spatial narrations as well as historical archives and victims' leftovers. In addition to the conservation and exhibition of the site and relics of previous prisons and military courts, this museum portrays the stories about 'White Terror' era through a construction of entrance image, and some special exhibitions. This paper thus intends to discuss the setting of story lines for this spatial narration and the reconstruction of these imprisoned memories of the momentous political events. Furthermore, the paper will thus examine the design method of reconstructing such imprisoned memories through spatial narration and exhibition settings. Finally, due to young generations in Taiwan could not have experienced such historical trauma, this paper would ask what medium could be utilized to activate such unforgettable memories of the events and the victims' psychological experiences.

**Huma Tulce Uman**

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**The Role of Actors in Transformation of Industrial Heritage:  
Eskişehir Brick and Tile Factories**

Industrial architecture, once marker of technical and social revolution, became vacant due to change in production patterns, environmental contamination, causing danger to their surrounding and economic determinants in the post-industrialized city. Accordingly, these brownfields have been subject to diverse tendencies: dereliction, destruction or transformation.

Eskişehir, designed as a symbolic industrialized city with a significant role in brick and tile production due to its adjacency to railway and rich clay reserves in the Early Republican Period of Turkey, is chosen as a case study of the paper. Towards the 1950s, the production technique of the factories was improved that resulted in the evolution of the structures, and the factories were closed in the 1990s. From industrial to post-industrial society, some of brick and tile factories were reused within a new meaning through the input of commercial patterns, and the outcome of the redevelopment is a controversial issue due to the evaluation of physical, social, administrative and economic values of these sites. However, there are still factories represented the distinct identity of brick and tile production.

Transformation, as a multi-faceted concept, does not only cover conversion of tangible aspects as form and function; but also change in intangible characteristics as cultural identity of industrial heritage. Centrally located expansive sites, national and regional authorities and commercial interests sometimes led to re-use of industrial heritage as a cultural or economic commodity rather than foregrounding their cultural identity. These structures, inherited from past, should also adopt to changing needs of present-day society while taking into consideration their authenticity. The main agenda of this paper is to explore who are the main actors involved in decision-making process? How the transformation of industrial built environment influence cultural identity of a living artefact besides its built form, and accordingly, interrogate how the actors are involved within this process?

*This study was a bi-product of the master thesis "The Conservation Principles for the Brick and Tile Factories in Eskişehir", produced in consultation with Thesis Advisor Dr. Nimet Özgönül, at METU, in Fall 2012.*

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&

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### **Adalaj Stepwell - A Magical Resonance of Architectural Ingenuity**

The term Stepwells defined as “Wells with Stairs” are windows to the ethnicity of forgotten civilizations. Stepwells are structures up to 3 to 5 stories down from ground level, many of which are artistically designed with exquisite workmanship.

These stepwells collect water during seasonal monsoons and in the deeper part of the ground with shadows around, such water bodies undergo slow evaporation process. Normally at the bottom the temperature will be 5 degrees less than prevailing temperature at ground level.

In India, stepwells have been around since the age of Harappa and Mohenjo-Daro, about 4500 years ago. During this period, bath wells with steps were created, with rooms surrounding the well-pit for resting. Such stepwells were once integral to the semi-arid regions of India, as they provided water for basic amenities for subsistence. These wells were also venues for colourful festivals and sacred rituals, paving the way for a rich cultural legacy.

One such unique stepwell is located in Adalaj village at Gujarat, India, initiated by Raja Veer Singh in 1499 and completed by King Mohammed Begada for Rani Rudabai, wife of the Raja.

The cultural and architectural representations in the stepwell at various levels are a tribute to the history, built initially by Hindus and subsequently ornamented and blended with Islamic architecture during the Muslim rule.

Present day perception, nurtured by technological advancements, has shifted. The paper focuses on the effects of the changing urbanscape on the architectural and visual connectivity with the cultural heritage of Adalaj.

**Christo Vosloo**

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## **Standard Bank Centre: Johannesburg**

Over the last 20-30 years there has been a renewed interest in tall buildings and skyscrapers as symbols of growth, affluence and progress. The Standard Bank building is one of a handful of 'upside-down' or hanging buildings in the world. It was designed to be a prestige symbol in a city that at the time was one of the fastest growing cities in the world: Johannesburg is situated on the edge of the world's largest known gold reserve. The associated wealth led to a city that grew rapidly and attracted not only fortune seekers from around the world but also buildings, particularly skyscrapers designed by some of the most prominent architectural practices of the time, in this instance the German practice Hentrich-Petschenigg and Partners. The main aim with the design of the building was to create a symbol of the success of its owners-as is the case with many of the skyscrapers constructed in recent times. In addition, the Johannesburg City Council and the architects wanted to use the building to improve the overcrowded urban area by creating a positive open space. However, geotechnical conditions linked to goldmining in the area played a decisive role in the development of the building. While the building functioned as intended for a number of years, the owners eventually moved out of the building when developments such as open-plan offices meant that the layout of the building could no longer provide a productive office environment. Sadly, the building stands deserted and derelict and studies have found that it will not be economically feasible to refurbish this iconic structure.

This paper will explore the design and construction of this building to determine what the lessons are that the designers of today's skyscrapers can learn from this project.

**Takeshi Yamamura**  
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## **The Architectural Theoretical Relationship among Antoni Gaudi and Le Corbusier**

This paper deals with a relationship between a Catalan architect, Antoni Gaudi i Cornet and a French Architect Le Corbusier. The Purpose of this paper will be discussed about the architectural theoretical relationship among them. The motive of this research was started when the author found that the book of *Gaudi* (Poligrafa, 1967) was the only book that Le Corbusier wrote about another architect in his life. In this book Le Corbusier wrote that "There was no question of that for me. What I had seen in Barcelona was the work of a man of extraordinary force, faith and technical capacity. Manifested throughout his life in the quarry, that of a man having stone carved before his very eyes from really masterly drawings" (p.22) and the other hand, A.Gaudi also talked about Le Corbusier that "Le Corbusier was a great builder" to his discipline in his last years.

Many architectural historians wrote that the works of Le Corbusier was changed in his 1930s because of visiting to Spain. There is a sketch that Le Corbusier draw about Gaudi's works which was the elementary school of church of Sagrada Familia. However there are very few researches about this fact and about the influence of A.Gaudi's architecture to Le Corbusier's architectural philosophies.

In the sketch of kindergarten of church of Sagrada Familia drawn by Le Corbusier, The possibly of Catalan Vaults Structure and the Expression of local materiality were drawn. We can find that Le Corbusier was really interested in the Colloid Structural Roof of the kindergarten. Therefore, he drew normal Vault space next to it in order to compare the difference and figure out the peculiar structure.

Le Corbusier went to Mallorca Island in 1932. He visited to the Cathedral of Mallorca. This is a renovation project of A.Gaudi. A.Gaudi designed interior objects such as a baldachino and the high altar. Le Corbusier left some sketches about these objects, and wrote clearly down the name of architect "gaudi". The Reverberator for Misa is one of those objects and Le Corbusier imitated this idea and its form for his design of Chandigar.

From these facts, it is very clear that Le Corbusier was influenced by A.Gaudi's Architecture. However he never mentioned about A.Gaudi neither wrote about Catalan architecture in his enormous books. So that on this paper, the common and uncommon architectural theoretical Philosophies among these two architects will be presented and will be shown a new vision and a new idea for the definition of Modern Architecture.

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&

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## **Different Forms and Behavior of Water and Reflections in Design: Critical Discussion of Sustainability**

The Earth needs protection from human activities. The phenomenon of deterioration of the physical environment has increased significantly causing major changes. Life is strongly connected to the quality of the natural environment and its alteration makes humanity permanence no longer certain whether actions are late to be implemented. Sustainability has acquired centrality in international debates to establish new forms of development. It became urgent to rethink modalities of living, producing, moving, to ensure continuity and balance. History reveals that nature has provided humans with knowledge and resources to develop in any field. Often, inventions were the results of nature imitation; for instance, in the transportation sphere, automobiles aimed to achieve animal speed, while metallic wings have been built imitating birds flight. Thus, the role of nature has been crucial in creating machines which helped to improve our lives. However, the environmental crisis we are facing, shows how we failed the attempt to fully reach such advanced technology in nature, instead polluting and exploiting resources. Eventually, a renovated interest for its study will inspire designs for a new generation of low impact machines for living, moving, etc. In other words, it refers to sustainable houses, cities and transportation to tackle environmental changes and lead future challenges such as living on water.

The aim of this paper is to understand and investigate the relationship between the natural environment and human beings within the context of water and design. Different types and states of water enforce a variety of behaviors and effects to its surrounding. Rivers, ponds, oceans, sea, vapor, ice, fog show simple yet complex reflections to their surroundings. This study also aims to understand and investigate the sustainability debates within the context of inventions/sustainable inventions and the role of nature influencing these designs.

This research investigates these through different case studies as well as the research of movies and works of artists that have scenes of natural environment (especially water) and design where critical discussions and debates are emphasized. These critical discussions are analyzed in order to stress the relationship and dependencies between the nature and human beings in particular to sustainability debates.