



THE ATHENS INSTITUTE FOR EDUCATION AND RESEARCH

# Abstract Book

12<sup>th</sup> Annual International Conference on  
Architecture  
4-7 July 2022, Athens, Greece

Edited by  
Clara Germana Gonçalves & Olga Gkounta

2022



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Conference on Architecture  
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Edited by Clara Germana Gonçalves &  
Olga Gkounta

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## Preface

This book includes the abstracts of all the papers presented at the 12<sup>th</sup> Annual International Conference on Architecture (4-7 July 2022), organized by the Athens Institute for Education and Research (ATINER).

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 only after a blind peer review process.

The purpose of this abstract book is to provide members of ATINER and other academics around the world with a resource through which they can 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 can meet to exchange ideas on their research and consider the future developments of their fields of study.

To facilitate the communication, a new references section includes all the abstract books published as part of this conference (Table 1). I invite the readers to access these abstract books –these are available for free– and compare how the themes of the conference have evolved over the years. According to ATINER’s mission, the presenters in these conferences are coming from many different countries, presenting various topics.

**Table 1.** *Publication of Books of Abstracts of Proceedings, 2011-2022*

Year	Papers	Countries	References
2022	39	22	Gonçalves CG and Gkounta O (2022)
2021	33	19	<a href="#">Papanikos (2021)</a>
2020	19	12	<a href="#">Papanikos (2020)</a>
2019	51	21	<a href="#">Papanikos (2019)</a>
2018	57	22	<a href="#">Papanikos (2018)</a>
2017	61	22	<a href="#">Papanikos (2017)</a>
2016	50	21	<a href="#">Papanikos (2016)</a>
2015	72	25	<a href="#">Papanikos (2015)</a>
2014	80	23	<a href="#">Papanikos (2014)</a>
2013	140	39	<a href="#">Papanikos (2013)</a>
2012	20	10	<a href="#">Papanikos (2012)</a>
2011	34	12	<a href="#">Papanikos (2011)</a>

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 can regularly meet to discuss the developments of their disciplines and present their work. Since 1995, ATINER has organized more than 400 international conferences and has published over 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 symposium and its subsequent publications together. Specific individuals are listed after the Editors' Note.

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

## **Editors' Note**

These abstracts provide a vital means to the dissemination of scholarly inquiry in the field of Architecture. The breadth and depth of research approaches and topics represented in this book underscores the diversity of the conference.

ATINER's mission is to bring together academics from all corners of the world in order to engage with each other, brainstorm, exchange ideas, be inspired by one another, and once they are back in their institutions and countries to implement what they have acquired. The 12th Annual International Conference on Architecture accomplished this goal by bringing together academics and scholars from 22 different countries (Albania, Australia, Belgium, Brazil, Canada, China, Colombia, Cyprus, Finland, Ghana, Haiti, Ireland, Italy, Japan, Jordan, Portugal, South Africa, The Netherlands, Turkey, UAE, UK, and USA), which brought in the conference the perspectives of many different country approaches and realities in the field.

Publishing this book can help that spirit of engaged scholarship continue into the future. With our joint efforts, the next editions of this conference will be even better. We hope that this abstract book as a whole will be both of interest and of value to the reading audience.

**Clara Germana Gonçalves & Olga Gkounta**  
**Editors**

**12<sup>th</sup> Annual International Conference on Architecture, 4-7  
July 2022, Athens, Greece**

**Organizing & Scientific Committee**

All ATINER's conferences are organized by the Academic Council. This conference has been organized with the assistance of the following academic members of ATINER, who contributed by reviewing the submitted abstracts and papers.

1. Gregory T. Papanikos, President, ATINER & Honorary Professor, University of Stirling, U.K.
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 Gonçalves, Head, Architecture Unit, ATINER & Researcher, CITAD (Centro de Investigação em Território, Arquitectura e Design), Lusíada University and Associate Professor, ISMAT (Instituto Superior Manuel Teixeira Gomes), Portugal.
4. Maria João Dos Reis Moreira Soares, Academic Member, ATINER & Associate Professor, Lusiada University - Lisbon, and Research Fellow, CITAD - Research Centre on Territory, Architecture & Design, Portugal.
5. Alberto Reaes Pinto, Coordinator / Professor, ULL - CITAD (Research Centre, ULL) / Lusíada University of Lisbon, Portugal.
6. Fatih Rifki, Academic Member, ATINER & Professor, Montana State University, USA.
7. Anna Hooper, Academic Member, ATINER, Coordinator, Lecturer, Lead Tutor, Ormond College and Melbourne School of Design, The University of Melbourne, Australia.
8. M. Arif Kamal, Associate Professor, Aligarh Muslim University, India.

# FINAL CONFERENCE PROGRAM

12<sup>th</sup> Annual International Conference on Architecture, 4-7 July 2022, Athens, Greece

## PROGRAM

### Monday 4 July 2022

09.00-09.30  
Registration

09:30-10:00

Opening and Welcoming Remarks:

- **Gregory T. Papanikos**, President, ATINER
- **Nicholas N. Patricios**, Vice President of Strategic Planning & Analysis, ATINER, Dean Emeritus & Professor, School of Architecture, University of Miami, USA.

### 10:00-11:30 TIME SLOT 1 - MORNING PRESENTATIONS

**Coordinator: João Miguel Couto Duarte**, Assistant Professor, Lusíada University & Research Fellow, Centro de Investigação em Território, Arquitectura e Design - CITAD, Portugal.

1. **Marieke Kuipers**, Professor, Delft University of Technology, The Netherlands.  
**Nicholas Clarke**, Lecturer, Delft University of Technology, The Netherlands.  
*Title:* Acknowledging the Dignity of Architectural Heritage: Adding a Fourth Virtue to the Vitruvian Triad.
2. **Christo Vosloo**, Associate Professor, University of Johannesburg, South Africa.  
*Title:* Future Directions in Architectural Practice.
3. **Joseph Amoah-Nyako**, Dean, School of Architecture and Design, Central University, Ghana.  
*Title:* The Role of Costantinos Doxiadis in the Development of Master Plan for Tema.

### 11:30-13:00 TIME SLOT 2 - MORNING/NOON PRESENTATIONS

**Coordinator: Maria João Moreira Soares**, Assistant Professor, Lusíada University & Research Fellow, CITAD, Portugal.

1. **Inas Alkholy**, Professor, Yarmouk University, Jordan.  
*Title:* Alhambra Palace; a Representative Image of Paradise.
2. **Maria Isabel Oliver**, Assistant Faculty, American University of Sharjah, UAE.  
*Title:* Lieux de Memoire: Challenging Authenticity and Nostalgic Historicity in the United Arab Emirates.
3. **Giovanni Carli**, Research Fellow, Iuav University of Venice, Italy.  
*Title:* Inhabiting the Postmodern Cosmos: The Thematic House by Charles Jencks.

### 13:00-15:00 TIME SLOT 3 - Hyálinos – Inter and Transdisciplinarity in Architecture

**Coordinator: Clara Germana Gonçalves**, Head, Architecture Unit, ATINER & Researcher, CITAD (Centro de Investigação em Território, Arquitectura e Design), Lusíada University, Portugal.

1. **Karel Vandenhende**, Professor, KU Leuven, Belgium.  
*Title:* Mixing Specific and More Universal Design Media to Deal with Multidisciplinarity.
2. **Maria João Moreira Soares**, Assistant Professor, Lusíada University & Research Fellow, CITAD, Portugal.  
*Title:* Bridging Paths Between Architecture and Movement: The “Hieraticism of Noh”.
3. **João Miguel Couto Duarte**, Assistant Professor, Lusíada University & Research Fellow, Centro de Investigação em Território, Arquitectura e Design - CITAD, Portugal.

*Title:* The North American Architecture Experiment: A Reading of Fernando Távora's "The Problem of the Portuguese House".

4. **Rui Seco**, Researcher, Lusiada University – CITAD – Research Center in Territory, Portugal.

*Title:* Preservation, Usage and Technological Updating of Architectonic Heritage: Reviewing the Interventions in the Faculty of Humanities of the University of Coimbra Building.

5. **Yolana Lemos**, Researcher, CITAD, Portugal.

*Title:* Afrofuturism as a New Narrative for Angolan Architecture.

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15:00-16:00

Lunch

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**16:00-17:30 TIME SLOT 4 - AFTERNOON PRESENTATIONS**

**Coordinator: Ms. Olga Gkounta**, Researcher, ATINER.

1. **Francesco Del Sole**, Assistant Professor, University of Salento, Italy.

*Title:* Architectural Instructions in Italy between the 16th and 18th Centuries.

2. **Zeynep Tuna Ultav**, Associate Professor, Yaşar University, Turkey. **Çisem Oguzhan**, Independent Researcher, Turkey.

*Title:* Effects of Interiors on Shopping Behavior in Visual Merchandising: The Case of a Furniture Store.

3. **Miguel Borges de Araujo**, Researcher, University of Porto, Portugal.

*Title:* Alvar Aalto Plan of 'Interconnected Groups', 1964-5.

4. **Lineu Castello**, Retired Professor, Federal University of Rio Grande do Sul, Brazil.

*Title:* Theory of Place and the Fourth Nature Concept: Place-Making in the 3rd Millennium.

**17:30-19:00 TIME SLOT 5 - AFTERNOON PRESENTATIONS**

**Coordinator: Ms. Olga Gkounta**, Researcher, ATINER.

1. **Kengo Makino**, PhD Student, Nagoya Institute of Technology, Japan.

*Title:* Entrance, Corridor, and Balcony, Neglected Space Functions in the Interior of Tehran Apartment Units (Case Study: District 9, Tehran, Iran).

2. **Laura Mucciolo**, PhD Student, "Sapienza" University of Rome, Italy.

*Title:* Countryside: Soil, Energy, Kommunen, Production.

3. **Anne-Laurence Verret**, PhD Candidate, Quisqueya University, Haiti.

*Title:* The Impact of Housing Design and Noisy Environment on the Health and Well Being of Populations. A Case Study of Middle Class and Low Income Families in the Metropolitan Region of Port-au-Prince, Haiti.

4. **Llazar Kumaraku**, Head of Scientific Research Department, Polis University, Albania.

**Dasara Pula**, PhD Candidate, Polis University of Tirana (Albania) and University of Ferrara (Italy).

*Title:* Identity of Architecture: The Case of the National Library of Kosovo.

5. **Maria Philokyprou**, Associate Professor, University of Cyprus, Cyprus.

*Title:* Environmental Features of Vernacular Architecture.

20:30-22:30

Greek Night

Tuesday 5 July 2022

TIME SLOT 6 – MORNING PRESENTATIONS

09:30-11:30 Time Slot 6a	08:00-11:00 Time Slot 6b
<p><b>Coordinator: Mr. Konstantinos Manolidis</b> (ATINER Administrator).</p> <ol style="list-style-type: none"> <li><b>Zhonghua Li</b>, Vice President Zhejiang Rail Construction and Management Association, China. <b>Shan He</b>, Adjunct Lecturer, University of Western Australia, Australia. <b>Nigel Westbrook</b>, Associate Professor, University of Western Australia, Australia. <i>Title:</i> Towards “Station-City Integration” in Chinese Railway Stations: A Comparative Study of Three projects of Hangzhou during the Past 20 Years.</li> <li><b>Qiyue Zhang</b>, PhD Candidate, Southeast University, China. <i>Title:</i> Revising the Evaluation Model for Architectural Education in China.</li> <li><b>Yingting Chen</b>, PhD Student, City University of Hong Kong, China. <i>Title:</i> Shopping Mall Importation: American Mall Design in China.</li> <li><b>Xinyu Liu</b>, PhD Student, Southeast University, China. <i>Title:</i> Transnational Landscape: The Symbolic Expression of Urban Parks in Shenzhen during the Early Period of Its Establishment.</li> <li><b>Felice De Silva</b>, Assistant Professor, University of Salerno, Italy. <i>Title:</i> <i>The Architectural Design as a Tool of Research and Knowledge of the Cultural Landscapes.</i></li> <li><b>Sam Moshaver</b>, Adjunct Professor, Ryerson University, Canada. <i>Title:</i> <i>Application of 3D-Conceptual Domain Models into Architecture and Interior Design Research Problems.</i></li> </ol>	<p><b>Old and New-An Educational Urban Walk</b></p> <p>The urban walk ticket is not included as part of your registration fee. It includes transportation costs and the cost to enter the Parthenon and the other monuments on the Acropolis Hill. The urban walk tour includes the broader area of Athens. Among other sites, it includes: Zappeion, Syntagma Square, Temple of Olympian Zeus, Ancient Roman Agora and on Acropolis Hill: the Propylaea, the Temple of Athena Nike, the Erechtheion, and the Parthenon. The program of the tour may be adjusted, if there is a need beyond our control. This is a private event organized by ATINER exclusively for the conference participants. Some participants have videotaped the event. <a href="#">Click here</a> for an example.</p>

11:30-13:00 TIME SLOT 7 – MORNING/NOON PRESENTATIONS

<p><b>Coordinator: Clara Germana Gonçalves</b>, Head, <u>Architecture Unit</u>, ATINER &amp; Researcher, CITAD (Centro de Investigação em Território, Arquitectura e Design), Lusíada University, Portugal.</p> <ol style="list-style-type: none"> <li><b>Thomas Bisiani</b>, Adjunct Professor, University of Trieste, Italy. <b>Adriano Venudo</b>, Professor, University of Trieste, Italy. <i>Title:</i> Fragments of the Iron Curtain. Fragments of the Iron Curtain – The Powder Magazine of Romans d’Isonzo: A Methodological Experiment Between Architecture and Landscape.</li> <li><b>Gulbin Lekesiz</b>, Researcher, Özyeğin University, Turkey. <b>Guliz Ozorhon</b>, Associate Professor, Özyeğin University, Turkey. <i>Title:</i> Second Year Architectural Design Studio Experience: Designing Space for Children.</li> <li><b>Kieran Gaya</b>, PhD Student, University College Dublin, Ireland. <i>Title:</i> Gio’ Ponti’s Design of the Ministerial Complex for Islamabad.</li> <li><b>Mahsa Seifhashemi</b>, PhD Student/Researcher, University of Salford, UK. <b>Hisham Elkadi</b>, Professor, University of Salford, UK. <i>Title:</i> Environmental and Energy Assessment of Solid Wall Insulation Technology for</li> </ol>
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Different Climate Zones in the UK.

**13:00-14:30 TIME SLOT 8 - AFTERNOON PRESENTATIONS**

**Coordinator: Clara Germana Gonçalves**, Head, Architecture Unit, ATINER & Researcher, CITAD (Centro de Investigação em Território, Arquitectura e Design), Lusíada University, Portugal.

1. **Adriano Venudo**, Professor, University of Trieste, Italy.  
**Claudio Meninno**, Adjunct Professor, University of Trieste, Italy.  
*Title:* Shopping Mall as/is a Meeting Place, Reimagining the Parking Lot.
2. **Riitta Niskanen**, Researcher, Helsinki University, Finland.  
*Title:* THE PHENOMENON CALLED ABC! A Finnish Gas Station Chain and its New Sales Methods in the 1990's.
3. **Vittoria Umani**, PhD Candidate, University of Trieste, Italy.  
*Title:* The Role of Architecture in Overcoming Barriers.

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**14:30-15:30**

**Lunch**

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**15:30-17:30 TIME SLOT 9 - Hyálinos – Inter and Transdisciplinarity in Architecture**

**Coordinator: Ms. Olga Gkounta**, Researcher, ATINER.

1. **Charlott Greub**, Assistant Professor, North Dakota State University, USA.  
*Title:* Displacement as a Critique to Commodity Spectacle in Marfa, Texas.
2. **Maria del Pilar Sánchez-Beltrán**, Associate Professor, Universidad Nacional de Colombia, Colombia.  
**Daniel Giraldo**, Architect/Magister Student, Universidad Nacional de Colombia, Colombia.  
*Title:* Small Housing: Wright's Explorations and Published Manuals.
3. **Olivia Longo**, Associate Professor, University of Brescia, Italy.  
*Title:* The After Image Phenomenon Between Immaterial and Hyper-Material Architectures: Hypothesis on the Influence of Italian Architecture at the Time of the Cold War.
4. **Sinem Cinar**, Instructor, Atilim University, Turkey.  
*Title:* Burj Al Babas Project and Discussion of An "As if Architecture" in the Context of Contemporary Turkish Architecture.
5. **Joana Pereira**, PhD Student, University of Lisbon & Centro de Investigação em Território, Arquitectura e Design - CITAD, Portugal.  
*Title:* Inscribed in Skin - Arts and Architecture in Banco Nacional Ultramarino of Lourenço Marques.
6. **Paulo Guerreiro**, Architect, University of Porto, Portugal.  
*Title:* On Informality - Programmed Spontaneity in Spatial Design.

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**20:00-21:30**

**Greek Home-Made Dinner (includes the traditional Greek household hospitality and quality)**

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**Wednesday 6 July 2022**  
**Educational Islands Cruise**  
**Mycenae Visit**

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**Thursday 7 July 2022**  
**Delphi Tour**

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**Inas Alkholy**

Professor, Yarmouk University, Jordan

## **Alhambra Palace: A Representative Image of Paradise**

The Alhambra Palace as a Moorish program consists of architecture, sculpture, paintings, gardens, water, arabesque, inscriptions, and warm nature might be an image of Islamic Paradise. Both geometric and arabesque ornamentations, with endless expansion and craftsmanship, contain images of the eternal paradise. The arabesque, with its infinite patterning, is identified as a representative art. Moorish art inspired by *tawhid* 'the utter oneness', involves a conceptual approach for which the possible manifestations are in fact infinite. One Qur'anic characteristic that has determined artistic expression in Islamic culture is its abstract quality. The Alhambra Program is considered the apogee of the 13th- and 14th-century Moorish art. Its brilliant ornamentation portrays a unity of philosophical, symbolic, and aesthetic images of paradise on earth.

The function of a visual image in this architectural program needs to be examined more closely. The main function of a visual image is to present us with an iconic cue of our experience of the world in that way drawing out its unique way of knowing. The visual images are distinguished motifs known as carriers of a predictable meaning; when images are joined together, they are called "stories or allegories" (Stephan 117). According to Panofsky, the interpretation of symbols such as forms, motifs, images, and allegories is the subject of iconology, which rises from synthesis rather than analysis. "The correct identification of motifs is the prerequisite of their correct iconographical analysis, so is the correct analysis of images" (Panofsky 32). The recognition memory systems are responsible for perceiving those visual images (Stephan 8).

Studying the description of the Alhambra program is a complex task because over a period of two hundred and fifty years the throne was occupied by at least twenty-three sultans who made administrative changes in the court and subsequent modifications. The main concern of this study is neither style nor history, but an intrinsic and iconographic analysis of the whole program for its image of paradise.

**Joseph Amoah-Nyako**

Dean, School of Architecture and Design, Central University, Ghana

## **The Role of Costantinos Doxiadis in the Development of Master Plan for Tema**

There is a wide body of knowledge which seem to suggest the impact of the political, socio-economic and environmental relationship between the translation and implementation of modern external architectural concepts by international designers and their interventions in the process nation building and the adjustments in the practice of tropical architecture.

Such interventions are apparent in most African countries, Ghana, being the most prominent and the first to gain independence after the four hundred colonial rule. In 1957, Prime Minister Kwame Nkrumah made a decision to build a new town, Tema together with the harbour, as part of the Volta River Dam Project. The dam created the largest man-made lake based on surface area to provide uninterrupted sustainable green energy to support the industrial and economic development of Ghana. An English planning team started this process earlier, however, their carefully designed, winding road patterns was incompatible with the fast paced and rational vision of the president.

In 1960, he hired Greek prominent architect and planner, Costantinos Apostolou Doxiadis, to speed and scale things up as well as rationalize the urban plan. Prominent among the president's pragmatic decision for appointing a Greek architect was, he argued, Greece did not participate in the colonisation of the Africa and wanted to honour the Greeks in Ghana for their contribution to world architecture and environmental design.

To support the rapid development and to provide locally trained professionals, a School of Architecture was established in 1958 at the University of Science and Technology in Kumasi. The Architectural Association (AA) in London was invited to take over the development and running of the school. Professor John Owusu Addo, an AA Ghanaian product, who eventually became the Dean, postulated with others, that the faculty, if it was to truly contribute to the future of the African continent, must drastically redefine the role of an 'architect' and "must assume a broader place in society as consolidators, innovators, propagandists, activists, as well as designers."

The curriculum addressed the urgent challenges of post-independence Ghana, including rapid population growth, fast-track urbanization, low industrial and technological resources, a scanty

building industry and an insufficient number of professionally qualified Ghanaians. Most of the student architects were employed by the Government and contributed to the Volta River Resettlement project which involved the re-housing the residents following the construction of Volta Dam with comprehensive designs of new townships, low-cost type houses, and self-help construction systems.

This paper will investigate the role of the Greek Architect, Constantinos Doxiadis, in the development of the master plan for Tema. It will provide a historical documentation and examination of the Ekistics in a tropical context after sixty years and the socio economic and environmental impact. It will also investigate the establishment and development of architectural education in Ghana and whether their attempt to mitigate Doxiadis concepts in incorporating tropical architecture and the degree to which current developments contribute to the 2050 Green Agenda. General conclusions will be drawn relating to sixty-year development of a modern planned city in tropical Africa.

**Thomas Bisiani**  
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&  
**Adriano Venudo**  
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## **Fragments of the Iron Curtain - The Powder Magazine of Romans d'Isonzo: A Methodological Experiment between Architecture and Landscape**

The speech at the conference, and also the paper will deal with the results of a scientific research carried out at the Department of Engineering and Architecture, University of Trieste, by the two authors, concerning the tools and methods for the redevelopment and reuse of a former military site, the former powder magazine of Romans d'Isonzo in Friuli Venezia Giulia, from an architectural, landscape and infrastructural point of view. This is a very large area (near the former Iron Curtain, between Italy and former Yugoslavia), abandoned since the end of the Cold War.

The general research activity has developed themes, tools and above all methodologies for the architectural recovery of large disused military areas with a view to integrating them with the qualities and potential of the landscape, in a context strongly characterised by settlement dispersion and ecological fragmentation.

The area of the former powder magazine of Romans d'Isonzo has a considerable potentiality deriving from its location in a strategic infrastructural junction, with wide area functions, near the motorway exit between the A36 Villesse - Gorizia and the A4 Trieste - Venice. The abandonment of the area for about 30 years has allowed the "reactivation" of spontaneous environmental dynamics, especially in the vicinity of the paleo-bed of the Isonzo river (principle of A. Gabbianelli's Nature of the Fourth Kind, or of A. Geuze's Second Nature and, before that, of G. Clement's Third Landscape), to the detriment, however, of the military building heritage, still abandoned to this day. Given the considerable size of the area (20 hectares, as much as the inhabited centre of the municipality in which it is located), the building heritage contained within (almost 40 buildings), the proximity to a system of small lakes deriving from former quarries, the surrounding intensive agricultural fabric and the fact that it belongs to a particular polycentric territorial system, the former military sector has a natural strategic vocation not only for the municipality in which it is located, but for the entire Gorizia plain.

The interest of the research concerns in particular the development methodology with which the phase of multi-criteria analysis was integrated with that of data interpretation and elaboration of the transformation project. The approach to recovery strategies saw the elaboration of 7 scenarios (meta-projects), based on the transformation question, "what would happen if ..." according to the historical methodology of Giovanni Astengo. From here we went back to the analysis, identifying 7 territorial indicators of transformation to put the scenarios into context. The scenarios were then "tested" with possible stakeholders. The 7 transformation hypotheses were recombined (matrix) and synthesised into 3 more complex and alternative hypotheses. These three trend scenarios were then integrated into a 'structure diagram' that became the basis for the master plan. This "analytical method", partly deductive and partly inductive, made it possible to develop divergent hypotheses, to visualise the effects of the different configurations of the area (architectural, landscape, environmental, infrastructural) and to assess the internal (architectural) and external (urban planning and functional impacts on the surrounding area) impacts.

The results that will be presented are intended to demonstrate the effectiveness of the methodology adopted in providing solutions to complex problems according to the principle that the universe of possible worlds is constantly expanding and diversifying. In fact, critical design, by generating alternatives, is able to create "compasses", instead of "maps", to offer less rigid and more resilient design solutions in an increasingly dynamic and changing reality.

**Miguel Borges de Araujo**  
Researcher, University of Porto, Portugal

## **Alvar Aalto Plan of 'Interconnected Groups', 1964-5 – The Competition for the Pohjola Office Building in Helsinki**

This paper is part of a research on Alvar Aalto and on his office building designs. It seeks to inscribe an atypical plan, what Aalto called the 'plan of interconnected groups', in the contexts of his career and of the Modern Movement architecture in Finland and internationally. Moreover, it seeks to reassess the meaning of this plan for architecture theory and practice today. The 'plan of interconnected groups' is based on a square module, like the open office plan of a tower. However, two or more modules can be linked along their partly overlapping sides according to an aggregative principle. The workspaces are organized horizontally, but also semi-contained and with multiple cores leading to the ground floor level(s). The building volumes are interspersed with nature. Aalto used the plan in two (lost) competitions from 1964-5. In order to go in-depth, this study concentrates on the second of these: Aalto's design for the then the largest office building in Helsinki, the Pohjola Insurance Company Office Building. The study combines archival and bibliography research. The primary material are the drawings and project documents deposited in the collections of the Alvar Aalto Museum in Jyväskylä, which I examined firsthand in August 2021. Studying a non-built design involves dealing with incomplete pieces of evidence. To consider the Pohjola project including its potential aspects, I propose comparing it with relevant references and along a sequence of themes, respectively (1) composition, (2) construction and form, and (3) building services and atmosphere (maintenance). The following hypotheses are discussed: (1) the freestanding and compact 'plan of interconnected groups' presents an alternative to Aalto's typical organization of the plan around a central space; (2) despite the systematic quality of the 'plan of interconnected groups', Aalto is interested in the (topographic, constructive, etc.) opportunities to depart from the system. By contrast, in Viljo Revell/Heikki Castrén's winning proposal, the use of industrial building methods guides throughout both the design and the construction processes; (3) Louis Kahn's contemporary project for the Richards Medical Research Laboratories (1957-1965) exemplifies a growing interest in infrastructure at that time. Aalto's hybrid environmental solution neither ignores nor amplifies the role of the latter.

**Giovanni Carli**

Research Fellow, Iuav University of Venice, Italy

### **Inhabiting the Postmodern Cosmos: The Thematic House by Charles Jencks**

The proposal investigates the construction process of the Thematic House, the residence of the English architect and theorist Charles Jencks, built by himself between 1978 and 1983 near Holland Park in London. The primary source of the research is the book *Towards a Symbolic Architecture* (Jencks 1985), in which the demiurge-author documents the phases of the project, from its genesis to its completion. By analysing the rooms of the house in succession, whose image is the result of actions of deconstruction and reconfiguration of the symbols of the classical architectural culture, it emerges how the design of the private space reveals itself as the design of a new cosmogony that embodies the principles of the Postmodern *koinon*, theorised by Jean-François Lyotard and Gianni Vattimo. The movement within the rooms, organised according to the traditional high-bourgeois distribution model but evocatively renamed (Cosmic Oval, Winter Room, Spring Room, Summer Room, Autumn Room, Solar Stair, Moonwell, Architectural Library, Foursquare Room), suggests how 'inhabiting' cannot be resolved as a circumscribed and immediate experience but as an opportunity to immerse oneself in *other* places. In what Jencks calls 'the perfect storm of Postmodernity' (Jencks 2011, Ch. 1), the *surplus* value of the cosmopolitan dweller lies in recognising the architecture's power to imagine oneself concurrently *hic et alibi*. The Thematic House thus seems to amplify the message of the *Strada Novissima* at the 1st Venice Architecture Biennale directed by Paolo Portoghesi, where we see the loss of wholeness in exchange for poly-dimensionality: Jencks' house adds 'the new interest in the city as the basis for architecture, the commitment to anamnesis (i.e., the memory of past forms)', or rather 'the ironic twists and disguised deflections, the typical displacement tactics of Post-Modernists' (Jencks 1987, p. 177).

Lastly, the proposed study on the Thematic House calls for a reflection on the 'spirit of the place': the architecture of the house, especially referred to the recent confinement due to the SARS-CoV-2 pandemic, may be capable of triggering a system of 'interferences' between the real and the imaginary, between the domestic and the exotic, between the contemporary and the primitive.

**Lineu Castello**

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&

**Simone Back Prochnow**

Federal University of Rio Grande do Sul, Brazil

## **Theory of Place and the Fourth Nature Concept: Place-Making in the 3rd Millennium**

The concept of Place is a theoretical construct implying the creation of an environmental form. This form eventually becomes infused with symbolic significance to its users and then turns out to be consolidated as a *place*. The Fourth Nature concept evaluates the evolutionary stance as experienced today in the relationship Man/Nature. This paper at first re-examines some assumptions in the concept of place typical of the contemporary era we are entering now; then it recalls the current giant climate crisis experienced now in our present pandemic conditions. Next it attempts to blend Theory of Place principles with Fourth Nature doctrines, in view of the important psychological components they both present to the current scientific knowledge. The emphasis next is addressed to specifically highlighting the power these ideas can accrue when focused *together*. The several variations presently emerging in our ways of living are certainly accompanied by changes in the designing of places. New situations demand new solutions, and the experiential awareness promoted by Nature can contribute to enhance the task of place-making, especially in the goals of stimulating the humanitarian objectives needed in post pandemic times. Places are units in which human experiences and physical forms are fused together. Therefore, the study of places brings back Nature into the study of cities. The paper argues that to assist the fundamental demands - of physical and mental health - proposed by Fourth Nature, the study of places may have its relevance reinforced. But in which ways can this be attained? The paper then starts to elaborate on this point. It is assumed that by enriching people's experiences of public life can lead to a new consciousness of *belonging*, that results in a proactive action of users promoting connectivity. Indeed, some points in the theories of place and the Fourth Nature can in fact inspire an intentional perception of the city, as well as a *perception of ourselves as Nature again*: moving us from the traditional emphasis on the material aspects of our civilization to a holistic view of our existence as occupants of this planet. We then can be seen as conscient Place builders transforming Nature into Culture in a harmonic way. The



paper looks at some newest examples of this powerful combination. By operating experiential, perceptual and architectural approaches that preserve Nature as well as cultural heritage, they encourage a symbiosis with human development. These new visions can nurture positive features, not only for the places outside us, but also inside us.

**Yingting Chen**

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## **Shopping Mall Importation: American Mall Design in China**

Domestic shopping malls in the United States have been in decline. In the mid-1990s, brands like Amazon and eBay brought about the rise of online shopping, which devastated the mall retail industry. By contrast, China keeps introducing a large number of American architects to build malls, with the number and scale of projects continue to expand. China itself houses many design institutes, especially in Beijing and Shanghai. On the one hand, why should Chinese clients and government seek farther to the United States? What do they want from American architects? On the other hand, why would American architects, who also have projects in or around the U.S., are willing to travel thousands of miles to China for practice? How did they feel rewarded?

While still being popular with Chinese consumers, shopping malls by American architects are also challenged by booming online shopping. Economic, socio-cultural and demographic changes have altered consumers' shopping expectations on architectural quality as well as various functions and activities besides shopping. And the design of mall is changing in respond to the expectations. This study hypothesizes that the expectations essentially lie in the improvement on one's overall quality of life, which is defined as shopping wellbeing. What are the characteristics of mall design imported from the United States? How do these design attributes contribute to customers' wellbeing? What are the consequences of mall design that are of higher perception to shopping wellbeing?

This paper attempts to answer these questions through a historical study on the evolution of American exportation and Chinese importation of shopping mall in three periods: (1) (1990 - 1999) to introduce western leading design concepts and techniques; (2) (2000 - 2009) to enhance cooperation and integration; (3) (after 2010) to explore sustainable development under the pressure of thriving online shopping. Along with an empirical study, including an on-site investigation of design attributes for shopping wellbeing and a questionnaire survey, on three cases of Shanghai, namely Shanghai Center (1990), Plaza 66 (2001), and Taikoo li Qiantan (2021), to examine the contribution of mall design to costumers' wellbeing and mall

attractiveness, and analyze if this evolutionary line is in fact the best possible one, or if instead the mall could be shaped differently.

**Sinem Cinar**

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## **Burj Al Babas Project and Discussion of an “As if Architecture” in the Context of Contemporary Turkish Architecture**

Burj al Babas is a residential construction located in a natural environment near Mudurnu, a historical Turkish town that takes place in the tentative list of UNESCO World Heritage Sites. The Project having an Arabic name translatable as “Babas Towers” is a complex of 732 identical villas resembling miniature palaces or French castles with a blend of diverse architectural styles. The construction of the densely situated villas came to a halt due to the bankruptcy of the construction company. Today the landscape of this abandoned and uninhabited ghost town is the subject of attention from both national and international media, photographers, and music video makers.

This place in-between a Disney or post-apocalyptic stage setting atmosphere deserves discussion not only for its visual and uncanny aesthetic qualities but also for pointing to a complicated state in the discipline of architecture as understood and practiced in the Turkish context. This state as I will conceptualize it as “as if architecture” refers to a prevailing architectural approach in Turkey whose examples are increasing day by day all over the country. “As if architecture” briefly points to a state in which the content of architecture is discharged from its ethical values, culture, knowledge, skills, and responsibilities; and loaded with superficial meanings found in attached images. This approach with its capacity of affecting fundamental constituents of the discipline and boldly represented in the Burj al Babas example needs to be discussed and understood in the academic environment as well.

Discussion of “as if” formulated in the context of architecture is adapted from two sources which reveal different modes of “as if architecture.”

The first reference is from psychology, that is ‘as if personality,’ a type of personality style initially described by psychoanalyst Helene Deutsch. In 1942, Deutsch depicted a person who behaves as if mentally and emotionally stable but is doing only what is expected without genuineness. The ‘as if’ person has no connection to her/his true self and lacks inner motivations. Without the possibility of developing self-identity, the adaptation of imitation takes over.

The second reference is Doğan Cüceloğlu’s discussion of “acting as if,” a social phenomenon that he recognizes in the Turkish context. In

his book “Mıř Gibi Yařamlar” (translatable as “Pretend Lives”), Cücelođlu, a Turkish communication psychologist, presents “as if” culture as a phenomenon that is observed in the assumption of responsibilities happening in every scale ranging from personal relations to the implementation of the legal system in Turkey. “Acting as if” is a condition of exploitation of four factors: intention, knowledge, skill, and responsibility.

These two concepts of “as if personality” and “acting as if” will constitute the framework for discussing “as if architecture” in the Turkish context. The study reveals the existence of these two modes with examples from the Turkish architectural context that are happening simultaneously in the context of Burj al Babas.

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**The North American Architecture Experiment:  
A Reading of Fernando Távora's "The Problem of the  
Portuguese House"**

Fernando Távora (1923-2005), who was born in Porto and graduated in architecture from the Porto School of Fine Arts (EBAP) in 1950, was a key figure in introducing the discussion of the importance of tradition in achieving modernity into Portuguese architecture. Távora defined the connection between the traditional house and Modern Architecture in his essay "O Problema da Casa Portuguesa" [The Problem of the Portuguese House], published in 1945 and re-published in 1947 in an expanded version. The so-called Modern Architecture was the only architecture that could be carried out with sincerity, and in doing so, "[t]he vernacular house will supply us with great lessons when properly studied, as it is more functional and less fanciful, or in other words, more in accordance with the new intentions," acknowledged Távora. The publication of the essay in 1945 coincided generally with Távora's desire to visit the United States and Brazil. Among the books he acquired at the time were the 1944 edition of *The Modern House in America* by James Ford (1884-1944) and Katherine Morrow Ford (1905-1959) and 1944's *Built in USA: 1932-1944* edited by Elizabeth Mock (1911-1998). Both books distance themselves from the 'International Style', instead valuing vernacular architecture. They stress the need for a humanised architecture that is sensitive to local conditions, capable of responding to the demands of contemporary life. Because of its diversity and attention to materials, North American architecture is presented as a counterpoint to European architecture. The books provide contact with the output of various North American architects, among whom Frank Lloyd Wright (1867-1959) stands out. The notes that Távora made in both books, especially in *Built in USA: 1932-1944*, reveal a thorough and attentive interpretation that seems to find in the texts support for the vision that Távora had for Portuguese architecture. Echoes of these readings can be discerned in "The Problem of the Portuguese House", especially when Távora states the need to study vernacular Portuguese architecture, convinced as he was of the importance of its values for modernity. In the 1947 edition of the essay, Távora quotes William Lescaze (1896-1969), who, in his 1942 book *On Being an Architect*, sums up

architecture as the art of making the content and the forms of a civilization coincide. Lescaze was a Swiss architect who emigrated to the United States. Távora visited the USA from February to May 1960, on a trip that also included Mexico, Japan, Thailand, Pakistan, Egypt, and Greece. Wright's architecture moved him; by contrast, he found most American cities disappointing.

Acknowledging the possibilities offered by an interdisciplinary approach, this paper aims to understand Fernando Távora's approach to North American architecture in the 1940s, and to assess the significance of this approach for how Távora formulated the balance between tradition and modernity that he believed should be present in Portuguese architecture, to which his essay "The Problem of the Portuguese House" is acknowledged as a key contribution. Both Távora's approach to North American architecture and the significance of said approach remain largely ignored today.

**Felice De Silva**

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&

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## **The Architectural Design as a Tool of Research and Knowledge of the Cultural Landscapes**

What appears today in our landscapes is the millennial palimpsest of stories and traces of the past that present themselves to us as a conjunction of both similar and different languages and whose knowledge must not trigger an attitude that involves an incommunicability between ancient and modern languages. On the contrary, the architectural project must dialogue with the traces of antiquity to make the text of the geography of the territories clearly legible, interpretable and above all transferable as cultural heritage to future generations. In operating in a condition of inhomogeneity and contradictions between the past and the future, one must therefore confront the archaeological evidence, avoiding the danger of accentuating the physical and functional limits, to investigate the new possible semantic conjunctions between the past and the future, in order to foresee a new scenario capable of recognizing the grammars of the archaeological landscape.

Compared to the, often ungrammatical, text of archaeological areas, the possibilities on how and what to do can be many and different, from pure conservation to backfilling; from the musealization to the construction of structures to protect the remains. Today it is necessary, through the project, to take a clear and precise position.

The architectural design in archaeological landscapes can be understood as the conjunction of systems - archaeological, geographic and architectural - which tend to influence / flow into each other through an interference operation which likewise ripples, instead of overlapping, tend to knot the patterns they insist on. The interference project aims to work at the stitches and the edges between the old and the new and to reconsolidate the relationship between landscape, architecture and archeology.

As part of the scientific research activities carried out within the Italy-South Africa joint Scientific Research Project entitled Documentation, Project and Enhancement of Cultural Landscapes in South Africa, funded for the year 2020 by the Italian Ministry of Foreign Affairs and International Cooperation, within the Architectural design



laboratory III at the Department of Civil Engineering at the University of Salerno, we focused on the development of architectural design proposals on the theme of an Interpretation Center for the archaeological site of Moxomatsi, a 17th century Bokoni Capital in the region of Mpumalanga in South Africa.

At the base of the projects developed by the students there is a careful process of knowledge of the archaeological site that made use of the studies and surveys conducted by the research group of the University of Salerno, and the contribution of colleagues from the architecture department of Tshwane University of Technology of Pretoria in South Africa.

**Francesco Del Sole**  
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## **Architectural Instructions in Italy between the 16<sup>th</sup> and 18<sup>th</sup> Centuries**

Carlo Borromeo's *Instructions* represent the only practical application of the Tridentine decrees in architecture. However, historians over time have given little weight to the work, which is mostly considered a simple parish handbook due to its practical-functional nature used to treat the sacred space. New research conducted on the literary work has focused on the massive diffusion of this treatise in the undergrowth of the ecclesiastical literature of the time, testifying to how much the *Instructions* are linked to the historical context and the spiritual needs of the post-Tridentine Church. The great novelty of the work lies in the fact that it completely overturned the way of writing about architecture. In the writings of Carlo Borromeo, a continuous interweaving between the doctrine of the soul and the sacred building is outlined to give the Church the image of an institution organically constituted in its material and spiritual reality. The influence of this work outside the Milanese context in which Carlo Borromeo worked is still to be clarified, especially in the South of Italy, which experienced the peak of its Counter-Reformation season between the seventeenth and eighteenth centuries. Here, *Instructions* will be analyzed along with the *Antica Basilicografia* of Pompeo Sarnelli (1686) and *Il Rettore ecclesiastico* of Marcello Cavalieri (1688), two writings born in the diocese of Benevento under the wing of the bishop Vincenzo Maria Orsini, a native of Gravina di Puglia.

**Kieran Gaya**

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## **Gio' Ponti's Design of the Ministerial Complex for Islamabad**

State-sponsored architecture is often designed to exhibit the principal ideology of the nation it is called on to represent. In the case of Islamabad's Ministerial Complex, this 20<sup>th</sup> century constructive endeavour was to be resplendent of a modern visual vocabulary infused by historical Islamic-inspired iconic forms as added visual confirmation of the professed religious reason for the country's geopolitical existence. Military leader General Ayub Khan and his government were intent to be portrayed as forward-looking progressives radicated in the fundamental core values of Pakistan's predominant religion.

Italian architect Gio' Ponti (1891-1979) spent the larger part of his career drawing from the past to create modern expressions of classical values. He was as concerned with function as with aesthetics and his buildings used everything contemporary technology had to offer. His professed, as well as proven, ability to craft iconographic historically-inspired forms housed in modernity made him attractive to the government of Pakistan as they sought architects for the focal-point government enclave of the capital city. In August 1961, the Capital Development Authority for Islamabad chose Gio' Ponti to design the Secretariat, the Pakistan Hostel to house government officials and delegates, and the Ministerial Blocks.

Ponti's body of work in Pakistan participates in the inauguration of modern Islamic Architecture for Pakistan. His designs have proven to be successful in giving visible materiality to the enmeshed ideologies of the nation. They have acquired the status of joining the ranks of the area's chapters of Mughal and subsequent British Anglo-Indian colonial architecture whilst projecting to the future.

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&

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### **Small Housing: Wright's Explorations and Published Manuals**

In 1936, Frank Lloyd Wright built the first of the Usonian series: the Herbert Jacobs House. These houses were characterized by providing a solution to affordable housing after the crisis of 1929. They concrete so by reducing the spatial and material elements of the house to a minimum, systematizing its construction, and thus, making it more efficient. Along with his spatial explorations, Wright had a prolific production of texts and conferences about the subject. Concerns about minimum housing in the United States was an unavoidable issue, seeking to provide a comprehensive solution involving economic, constructive, and social aspects in order to overcome the difficulty of building houses.

Different manuals made in the country informed the policies on the realm since 1936, such as *The Book of Small Houses* by Architectural Forum, helped the population to make decisions guided by these documents on how to build an affordable house with everything necessary for a decent life. These publications referred to develop the building in a single story, the most used materials, the basic program, and the importance of considering the opinion of the architect, the builder, the decorator, the landscape architect and the real estate manager.

Some of these publications showed a wide catalog of projects by various architects, such as Frank Lloyd Wright, Richard Neutra, Rudolf Schindler, among others. By doing so, these publications disseminated projects focused on what was considered essential for a small house and were inductive in the reader's opinion, providing solid foundations on how to build a house.

Based on the published manuals, it is possible to affirm that Wright was part of broader reflection on the basic needs of the time. However, his contributions would stand out in the search for a comprehensive solution after the crisis.

**Charlott Greub**

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## **Displacement as a Critique to Commodity Spectacle in Marfa, Texas**

The artist Donald Judd settled in Marfa, Texas in 1972 for its vast vistas of ineluctable space and developed multiple sites in and around town that transformed Marfa into an internationally recognized arts venue.

Today Marfa has morphed into a new destination for art-inspired fashion designers and the institutions that support them as prime real estate in a remote west Texas desert.

In an uncanny response to the commodity spectacle, Prada maintains a conceptual roadside boutique, titled Prada Marfa (2005), as a public sculpture created by the artist's duo Michael Elmgreen and Ingar Dragset. Located in the Texas desert on USA Highway 90, outside the town of Valentine on the approach to Marfa, the site-specific art\architecture work is a replica of a Prada store in form of a building that appears to be open for trade, but which is permanently sealed. Visitors to Marfa pass the sculpture on their way into the remote desert oasis.

Prada Marfa relies almost entirely on context for its critical effect. The insertion of a luxury boutique into the desert wilderness is a surrealistic appropriation of the disjunction and alienation between the sculpture and its setting. The Prada Marfa building itself is made of biodegradable sun-dried, unfired bricks of clay and straw, which historically was the traditional building material of Mexican Americans in Marfa. Prada Marfa was intentional created in mud as an installation that would naturally decay into a ruinous state in the Anthropocene.

Prada Marfa will be discussed in terms of its relationship to site-specific art practices and as a form of cultural discourse that engages with ideologies of capitalism and art/architecture that is responsive to the Anthropocene.

**Paulo Guerreiro**  
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## **On Informality - Programmed Spontaneity in Spatial Design**

### *Formalism*

The conception that something is “formal” refers to the idea of protocol or behavioural rule. The term “informal”, on the other hand, connects one to concession, softening pre-established rules of demeanour. However, a problematic concept arises in architectural theory: formalism. Read the following words by Ernesto Nathan Rogers about it:

“(…) Formalism is any use of non-assimilated forms: the ancient, the contemporary, the cultured or the spontaneous.”

In the more orthodox architectural classicism, formalism is not an attitude of approximation to the common idea of “formal” (understood as canon or behavioural rule) but, on the contrary, it represents the distance from that idea of traditional formality.

### *Spontaneity*

Spatial planning is not immune to the immeasurable variety of life aspirations, aesthetic affinities, financial wealth or poverty, receptivity to the idea of norm or expectation for offers of novelty. The structured thought about European-based architecture has developed a certain fascination with the possibility of incorporating the features of “architecture without architects” in the discourse and practice of conventional design, up to a point where they are codified into theoretical and formal canon. This fascination grew mainly since the advent of the picturesque movement, throughout the nineteenth-century romantic period and, later, due to development of the theory of empathy, or *Einfühlung*.

### *Integration*

This tendency or interpretation is exacerbated by market economy (that is, by the competition for notoriety), but also by the subject of “taste”. At a socio-political level, the subject of integration arises insofar as it defines the degree in which the “variable” is accommodated within the general structure of a society.

In design, the question is posed in similar terms and the answers can be grouped in two main types. The first design option can be synthesised by the definition of a common “neutral” terrain seen as sufficiently broad as to allow for the flourishing of individual expression (Rem Koolhaas’ remarks on the New York Grid are paradigmatic). The second approach meets a certain “aesthetic of spontaneity”.

### *Replica*

Contemporary spatial planning displays, then, an attempt to reproduce the associations to “informality”, replicating the formal characteristics which lead to those associations. For example, take the experimental project for an urban ensemble in Paraisópolis, Brazil, by Christian Kerez’s architecture office. This project, as several others, attempts to replicate some of the spatial features of the favela, glamourising their picturesque exoticism, and tries to integrate them in the legitimisation of the proposal. A sort of programmed irregularity is proposed, emulating actual spontaneous diversity through the traditional methods of “disciplined” urbanism and architecture: structured analysis organised in parameters, the establishment of patterns, the identification of functional, formal and expressive models. The goal of such a process is, arguably, that of systematising spontaneity and, ultimately, of integrating the several meanings of informality within the formal canons of design.

**Marieke Kuipers**

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&

**Nicholas Clarke**

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## **Acknowledging the Dignity of Architectural Heritage: Adding a Fourth Virtue to the Vitruvian Triad**

The complex and often contradictory legacies of the past call for an urgent reconsideration of the principles of architectural design and conservation for both architectural education and contemporary practice. The current challenges of housing shortages, meeting sustainable development goals and the need for heritage adaptation place architects before complex dilemmas when drafting their design strategies. Many of these designers lack in an appropriate training to deal with the existing built environment. Specialised heritage architects do not always develop appropriately creative solutions for interventions that allow for new functions or the upgrading of the functionality of a built heritage site. Ironically, the ageing legacy created by Modernist architects has proven to be extremely difficult to maintain in theory as well as in practice.

To this day, Western architectural thinking is deeply influenced by the Vitruvian triad *Firmitas*, *Utilitas* and *Venustas*, sourced from the well-known ancient Roman treatise on architecture. Another strong contemporary influence is the much more recent maxim 'Form Follows Function', originally coined by Louis Sullivan, but widely disseminated by the protagonists of the Modern Movement. Together, these established a great divide between the design for newbuild and the care for existing buildings.

This divide is marked by the two Charters of Athens: the 1931 'Carta del Restauro' adopted at the First International Congress of Architects and Technicians of Historic Monuments, and the document by Le Corbusier as a result of the IVth International Congress of Modern Architecture (CIAM; 1933) on the Functional City.

This paper argues for the need to introduce the concept of 'Dignitas' (dignity) as an equal virtue to the Vitruvian Triad and, as such, it attempts to bridge the gap in Western architectural thinking and doctrinal conservation theories. Though open to multiple interpretations, the term 'Dignitas'-linked with worthiness, reputation and respect-implies distinction and an ethical position towards the treatment built heritage. Its introduction (re)unites the Vitruvian and



Functionalist modes with that of careful custodianship of the existing. An acknowledgement of its 'Dignitas' places the building before the ambitions of the current owner or architect, extending the timeframes being considered from that of immediate need to long-term maintenance and curation through use. The concept may be adopted as an umbrella for a wider range of values that deserve recognition when decisions must be made about the future of 'inherited' buildings. It is the starting point for a critical analysis of the cultural resilience embedded in the dynamic interaction between the 'Stories' and the 'Stones' and for justifying new interventions.

By expanding the Vitruvian Triad with 'Dignitas' as fourth virtue, especially in architectural education, the cultural imperative of architectural conservation can be better addressed, thereby fundamentally contributing to achieving the increasingly complicated balancing act between change and continuity.

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&

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## **Identity of Architecture: The Case of the National Library of Kosovo**

This article is part of a research on concepts that belong to the theoretical speculation in the discipline of architecture. The main intention is to shed light on the relationship of these theoretical concepts with the construction of architectural form and the episteme of architecture itself. One such concept is identity in/of architecture, and the aim of this research is to clarify the interplay between identity – as a theoretical concept that is directly related to form – and the architectural discipline.

As architecture is a field of representation of society and its material existence, it is commonly related to the concept of identity, be it national, religious, cultural or other. When discussing identity in architecture and the city, there is often a confusion between the identity of architecture itself and the concept of the individual's identification with architecture. In this context, the premise is that an architectural work has its own identity, while at the same time expresses a certain, external, identity.

The objective is to decipher the identity of architecture, by unfolding the plans in which it appears. The initial hypothesis, is that architectural forms do not have a particular external identity detached from their formal essence, but have an identity expressed by morphology. This identity is manifested in three main aspects defined in this article, which are: formal, stylistic/linguistic and technological. Here, we are to deal with aspects of a building such as typology, geometry, proportions, aesthetics, and the technology and materials used for its construction.

The followed methodological approach is based on a theoretical analysis of the concept of architectural identity, – including the comparison between identity and identification – through the discussion and interpretation of works from Manfredo Tafuri (1976), Franco Purini (2019) and Raimundo Panikkar (2004). The results obtained at a theoretical level, and which aim to further clarify the discourse on the presented concepts, are expected to be verified

through a case-study: the National Library of Kosovo, built in Prishtina during 1972-1981, whose analysis is precisely developed in the context of form, style/language and technology.

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&

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## **Second Year Architectural Design Studio Experience: Designing Space for Children**

The relationship between space and person has a bi-directional interaction. A change in one of them transforms the other; changing people's habits and needs requires the modification of spaces designed for people. This requirement necessitates examining and rethinking all spaces from the smallest scale to the largest scale. In architectural education, design studios create a valuable environment that enables this act of thinking. In the studio, architectural design can be discussed with innovative ideas in a free and active environment to cover all the dynamics of life. The studio provides an experimental environment for generating thoughts on current situations.

In this paper, the experience of a studio (201A) conducted with mentioned perspective will be revealed, and the design studio method and the process will be discussed in the light of this experience. The method of 201A was created by considering the role of a second-year studio in architectural design education and the gains it required. The studio focused on kindergarten design in Istanbul, and a multi-layered, research-based process was followed at every step in order to think about 'place' and 'program', sometimes separately and sometimes together. In this process, the subject of children was discussed in a multidimensional way with reading and research, the qualities of children's spaces, the effects of life changes on children, child perception and child development were examined. Some key concepts were given to the students to accompany their studio research, and the students were encouraged to deepen their studies on these key concepts. These studies guided them to develop their unique architectural programs, and thus they developed their thematic approaches. On the other hand, the dynamics of the place chosen for the kindergarten (Koşuyolu District), its immediate surroundings and the metropolitan city it is in were examined, and design ideas that could relate to/belong to that place in the studio were pursued. Another critical issue that will be addressed within the scope of the paper and affecting the studio process is the effect of pandemic conditions. Although the studio was held face-to-face when the

pandemic conditions were relatively light, the students spent a year with distance education before. Therefore, this situation was also included when planning the studio method and process. It is aimed to contribute to the dynamic structure of the studio with both individual and collective short works. In the short exercises, the students were encouraged to work with physical models to understand the topography, understand the characteristics of the place, and implement strategies accordingly. On the other hand, for students who are experiencing the studio physical environment for the first time, it is more important than ever to emphasize the pluralistic structure of the studio (juries, workshops, presentations, etc.) with methods and tools.

While focusing on the architectural design studio on the axes mentioned above, it is aimed to discuss the process, methods and products and the studio, to examine the potentials of the architectural design studio as an experimental thinking environment and to contribute to the research environment with this discussion.

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## **Afrofuturism as a New Narrative for Angolan Architecture**

Over the years, Afrofuturism has assumed a fundamental role in the valorization of African culture and its diaspora. Manifesting mainly in literature, film, and music industries, the different Afrofuturist narratives break barriers between Western technologies and African tradition. Focusing specifically on literature, several authors imagine futuristic universes and cities, bringing to the stage current racial and social issues.

This movement, or phenomenon, is seen to communicate and express current and historical black experiences. The correlation between the past and the present helps us understand spatial and temporal connection of Afro-descendant individuals in society. Understanding the importance of Afrofuturism and its relationship with various areas of knowledge enables us to open doors to new perspectives and innovative solutions for the development of African cities. However, it is difficult to materialize these ideas and imaginations in social, political, and economic environment of these cities.

Just as we see the adaptation of Afrofuturist literature to the movies – such as the novels by Octavia Butler, N. K. Jemisin, and Nnedi Okorafor, or the comic *Black Panther* –, some experiences try to transpose these imaginary universes into architecture and urban planning. However, it is necessary to understand that there is a long way ahead, from utopia to the materialization of these thoughts, where regionalist and participatory architecture may be one of the keys to demystifying the various symbols and indications that Afrofuturism gives us.

The mystical is a very strong element in majority of African cultures. Specifically in Angola, the tales, rituals, emblematic and mystical figures help to tell stories that are passed down from generation to generation. Thus, this paper intends to understand the abstract as well as the tangible part of Afrofuturism, to create new perspectives for contemporary Angolan architecture. To do so, we will combine the utopia present and well developed in Afrofuturist literature with an emblematic figure, real but mystical in Angola, the Soba. In this context, we will present the work developed by a collective of Angolan architects and artists called BANGA where, in one of the projects developed by the group, the *modus vivendi* of this Angolan

figure is explored - from the past to the future - to understand how, throughout history, the Soba has evolved with globalization, the urbanization of Angolan cities and the abandonment of cultural issues, privileging, in the present, international urban models. For the future, Soba's house is idealized, manifesting itself as a confrontation between local architecture and customs with current or futuristic technologies, materialities, and systems.

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**Towards “Station-City Integration” in Chinese Railway  
Stations: A Comparative Study of Three Projects of  
Hangzhou during the Past 20 Years**

Chinese railway stations have been long challenged by disconnections from their immediate urban precincts, in both spatial and functional dimensions, and are widely found from old stations operating over decades and new stations opened in recent years (Gui, 2017, p4). He (2016, 2017) has discussed this problem based on large-scale surveys across the country, concluding that these disconnections are results of the train services that have been established for long distance transportation only. Such homogeneous nature excludes station services of urban commuting and short-distance travels, which are substantial to directly translate users between station and the urban areas around it. He (2017) has further suggested “urbanization of stations” in the research to achieve integration between station and city. This targets at transferring stations from pure infrastructural nodes into urban destinations incorporating multiple urban functions that are woven into the contextual urban lives through inviting users with much mixed travelling purposes to the stations than the traditional long-distance travelers. This means railway stations should be supported by a much hybrid infrastructural system, especially a new rail hierarchy covering travelling demands both inside and beyond the city.

This paper aims at examining the above theory through studying three chronological station projects of Hangzhou city during the past 20 years, including Hangzhou Station opened late 1999, Hangzhou East Station operating since 2013, and Hangzhou West Station expected in 2022. Being one of the major urban centers of the Lower Yangtze Delta region, Hangzhou has experienced unprecedented growth in the past decades. The city’s constructed area, according to Hangzhou Municipal Government (2022), has expanded from 177.18 km<sup>2</sup> to 648.46 km<sup>2</sup> between 2001 and 2020, with urban population soaring from 6.22



million to 10.36 million accordingly. Hangzhou's first metro service started in 2013 on a line of 47.97 km; by the end of 2020, the metro system had a network of 306.30 km of tracks, which is still expanding to connect nearby urban centers. The growing city and emerging urban rail system have shaped a changing environment for the railway stations to respond to, various outcomes of "station-city integration" can therefore be observed from the three selected cases.

This paper starts from a theoretical discussion to setup a framework to qualitatively assess the "station-city integration" levels of the cases. The three projects are then analyzed accordingly, comparing their rail connections, users and eventually integration levels. New-found issues of land-use planning, and land acquisitions are also discussed, to understand their potential influences in the station practices. By summarizing the comparison, the research ends with suggestions for future developments aiming at full "station-city integration" that are customized to Chinese urban contexts.

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**Transnational Landscape:  
The Symbolic Expression of Urban Parks in Shenzhen  
during the Early Period of its Establishment**

Among discussions on topics regarding Chinese contemporary urban issues, urban parks are technically accepted as ecological infrastructures or outdoor activity spaces, while their intellectual value is often neglected against the big background of vigorous urban construction. Whatever the definitions of park given by the society, our ultimate pursuit is to ask how to understand, construct and operate urban parks in our social life. Thus, urban park, as the space of cultural form, is the representation of urban social life, just like streets, residential quarters and public buildings; whereas as the nature of cultural form, it is cultural landscape superimposed with a specific meaning, similar as river, farmland and classical garden.

Urban parks are spaces of cultural form and also nature of cultural form. Thus, the intellectual discussion to Chinese contemporary urban parks should take account the system, policy and concept originated in the process of production of space and nature. Contemporary China was once a semi-colonized and late-industrialized country, the termination of this situation benefited from nation-state power construction which has been intertwined in many relationships since then. Therefore, for the social and cultural analysis, and also the analysis of the production of both space and nature in developing countries represented by China, it is necessary to see the influence imposed by the country and its policies on the analysis.

Shenzhen can be depicted as the epitome of contemporary China, which marks the transition from planned economy to market economy in China's urban planning and construction. However, even the construction of Shenzhen is the result of Reform and Opening Policy which emphasizes the power of market, still it is not a newly-built city under the circumstances of absolute capital liberalization. Its construction is under the manipulation of a clear national and urban policy. There were only 2 parks in Shenzhen before 1978 and the number of parks increased dramatically to 1090 of various scales by 2019. Their construction is the transformation of both space and nature under specific context, which makes them socially constructed space and nature.

This study intends to answer the following questions based on the above vision:

- 1) Apart from general functions such as providing healthy, leisure and social interaction spaces for citizens, what political plans were behind the top-down park construction in Shenzhen in the early 1980s?
- 2) What are the transnational concepts and expressions in urban park construction from the perspective of global history and international interaction? How should we examine those concepts?

In an article of 2017, Sinologist E.F. Vogel believed that Shenzhen still had not yet got a scholarly attention it deserved. As a response and based on the above perspectives, this paper attempts to shed a light to the urban parks built in the specific context of China since the Reform and Opening Policy.

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## **The After Image Phenomenon between Immaterial and Hyper-Material Architectures: Hypothesis on the Influence of Italian Architecture at the Time of the Cold War**

This contribution is based on the research of the causes that in the last twenty years have led to the spread, on a planetary scale, of architectures that express an opposition to a compositional process based on the construction of images as the aim of the architectural project, in the modern composition of volumes (the term "modern" is understood here in strict reference to the events of the Modern Movement of the twentieth century).

Investigating the characteristics of the Cold War, this research identifies connections between the cultural phenomena that characterized this conflict and the methods of production, at a compositional level, of the Italian architecture of that period, between the 1950s and the end of the 20th century.

The Cold War was not just a political-military confrontation, but a lifestyle, an atmosphere that enveloped and conditioned society in all its dimensions. A daily life lived and suffered in a climate of absolute mistrust and fear that led to the birth of the so-called "culture of suspicion". A way of conceiving and looking at the other as an enemy, the one who is beyond the iron curtain, behind the wall.

Regarding the question of the most recent architectures, oriented towards the negation of figurative compositional processes, and which have had greater success in recent years, Biraghi identifies the phenomenon of the *After image* (see Biraghi 2008, pp. 509-532) which seems particularly fruitful in opening to an "after contemporary architecture".

Among the many possible examples, this concept of *After image* can be found in Herzog and de Meuron's architectures where there is a willingness to oppose a type of design based on illustration and images. The paradox of this process lies in their search for the moment in which materiality transcends immateriality using a strategy of hyper-materiality, where the material conditions of the structure are called into question from the very beginning (see Mori 2002, pp. 105-107).

The paper will try to identify both unconscious and conscious origins of this complex concept of immateriality, through the two key phrases "anarchist architecture" and "interrupted sign", in the design processes, open to future transformations, theorised and experimented

by Giancarlo De Carlo and Vittoriano Viganò inside the complex and articulated historical-cultural context of the Cold War.

The profound differences between their personalities will be addressed, both for training and cultural origins and for the different kinds of approval that each of them received at national and international level.

According to this point of view, some works by De Carlo and Viganò will be analysed, such as for example the INA Casa Fratelli di Dio (1950-1953) in Sesto San Giovanni (Milan) and the Marchiondi Spagliardi Institute (1953-57) in Milan.

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**Entrance, Corridor, and Balcony, Neglected Space Functions  
in the Interior of Tehran Apartment Units  
(Case Study: District 9, Tehran, Iran)**

In Tehran, expansion of urbanization and population growth intensify the housing shortage every year. The current lifestyle has influenced the layout and interior spaces of the apartment units. A variety of Interior spaces that used to be critical in the past were gradually reduced in size or even eliminated. For instance, traditional houses had a step-by-step approach to entering and accessing private parts. This hierarchy was a fundamental principle of Iranian architecture. This research aims to determine the role of the entrance, corridor, and balcony and their relationship with the unit size in the current apartments in Tehran, Iran.

We used a simple random sampling of 469 architectural layouts of residential units constructed during 2018 and 2019 in Tehran's District 9. There was a living room, bedroom, toilet, bathroom, and kitchen in each sample. We classified them as main spatial functions. Since some units lack an entrance, corridor, or balcony, we characterize them as secondary spatial functions. Then we compared our findings with Booklet 4 of the Iran National Building Regulations (B4 INBR), which deals with interior space.

The entrance was omitted in 51% of samples; there was no separate area for placing related items such as shoe rack and hanger. The shoe rack is usually moved to a shared space (adjacent to the unit's front door) despite the rules and culture of apartment living. It increases tension between residents, especially when there are multiple housing units per floor (67% of our samples). The corridor was not observed in 31% of units. The balcony size was 2-4 m<sup>2</sup>, it was absent in 14% of units, and only half of the balconies are over 2 m<sup>2</sup>. There is no correlation between unit size and the presence or size of entrance, corridor, and balcony; these spaces were eliminated even in units with sufficient space.

B4 INBR specifies an entrance of 2 m<sup>2</sup> and 1.4 m in depth. Furthermore, Strangers' depth of view into the interior must be restricted.

The entrance is removed to prepare enough space for living-room in small units (under 75 m<sup>2</sup>). Units larger than 75 m<sup>2</sup> tended to overlap the living room and entrance to form an integrated and unobstructed space. It seems that it is a common approach, even if it is against the rules, and in this approach, the corridor is more likely to be removed, affecting the living room quality. The balcony lacks privacy due to the dense urban residential texture and can be used merely as a storage room.

Residents tend to allocate the largest share of their unit to collective spaces, unobstructed, without separating elements, and integrated to facilitate communication and the possibility of eye contact from all points. They adhere to the B4 INBR legal minimums for all spaces except the living room. The apartment unit is reduced to a shelter to meet the basic necessities of residents. Consequently, secondary spaces that focus on improving the quality of interior space are either eliminated or inefficient.

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### **Bridging Paths between Architecture and Movement: The “Hieraticism of Noh”**

In his text “Toward a Japanese-Style Architecture of Relationships” (2010) Kengo Kuma (b. 1954), writes that Japan “experienced modernity each time a new technology matured and a kind of stagnation began to prevail”. This sense of modernity, taking place in waves, was experienced for centuries, from period to period – during the Heian, Muromachi and Edo periods. Said experience is still the case in contemporary Japan. For geographical reasons, Japan is a country that “cannot help but assume a passive stance with respect to newly introduced technology, whether it likes it or not; it has had no choice but to experience modernity numerous times”, writes Kuma. This “image” of Japan, as a passive century-old recipient for what comes from the outside, leads us to another “image”: Japan as an extremely effective slow *metabolic* system. A system where an apparent inaction gives place to a certain boredom, an *ennui*. In Kuma’s own words, it was out of this elegant *ennui* that Japanese architecture was born.

Marguerite Yourcenar (1903-1987) was to write that Noh theatre distils *ennui*. Said *ennui* comes from a hypnotic poetic chant that is sung slowly. Not just sung, but also moved in space. The whole movement – walking and dancing – is performed in a weighty relationship with the ground, feet firmly placed on the ground, seemingly without moving from one spot. The performance is weighed down and amplified by heavy robes. As if the fabric of the robes were the fabric of a culture that is woven slowly in time. As if the whole Japanese archipelago were a huge loom in time. Regarding this idea, Yourcenar, in the “Avant-propos” to the 1991 edition of Yukio Mishima’s (1925-1970) *Cinq Nô modernes* (Five Modern Noh), also speaks of the angel in the Noh play *Hagoromo* (羽衣, *The Feather Mantle*), who is a celestial maiden seeking to return to heaven. In the play, the essence of flight is shown through an image of a body dressed in a heavy cloak. The body stretches out, with arms in extension, lifting the whole scene, which is essentially static, upwards. Yourcenar uses the expression “hieraticism of Noh,” and in relation to this attribute, i.e, the hieraticism, expresses that it is further sublimated in the slow and deliberate sliding walk of the Noh actor – *hakobi* (運び). In his text, “Teaching the Paradox of *Nō*” (1997) Nomura Shirō (b. 1936), a currently active *Nohgakushi* (能楽師, Noh



actor), says that Noh is an art of "nearly expressionless expression." Paradoxically, all these hieratic presences need space, need the void. Valorization of the void is intrinsic to spatial organization in Japan. Architecture, as the embodiment par excellence of said organization, is included in it. It is formed in *extension*. Time dimension is the organizational axis for the space.

This text aims to reflect on modernity as a fabric woven in time, where Noh theater and contemporary architecture mirror each other, bridging paths towards the next (sliding) step.

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## **Application of 3D-Conceptual Domain Models into Architecture and Interior Design Research Problems**

The *3D-Conceptual Domain Model* is a *conceptual prototype* that structures research problems associated to architectural and interior design into simpler yet systematized components. This theoretical model practices decomposition and classification theories by organizing and breaking down knowledge via categories and classifications. These theories, originally used in mathematics and business research, are implemented into the research of developing built environments.

The profession of architecture and interior design can practice this conceptual model based on three system levels: human, building, and architectural. For example, the human system level is initially measured by the user to determine the criteria based on the *scenario* of design. The response to the human-level system is a set of architectural and built options.

This study, termed the *3D-Conceptual Domain Model*, is intended for the user in the domain of architecture and interior design to evolve his/her methods of research.

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## **Countryside: Soil, Energy, Kommunen, Production**

The need to readjust the theoretical principles to look at the *countryside*, to identify necessary conditions for architectural design, is characterising contemporary research about space and its developments. The interest in extra-urban territories has put under the magnifying glass some urgent considerations, including, the crisis of the urban model as inhabited space, the need for individual autonomy and collective interdependence of the project, the project as an integrated expedient of autonomous production. These needs redefine parameters with which to answer the question: "Can the *countryside* be a productive, ecological and safety infrastructure? How to respond in terms of design?"

Four themes (soil, energy, *Kommunen*, production) compose the probable causes of the future project, outlining a possible answer to the questions. Crossing the updated relationship with the soil, the energy possibilities, the settlement relations as both collective and productive dynamics, new hierarchies and necessities required to the project and its theory are defined. The renewed interest in the *countryside* recalls the appearance of some theoretical-design perspectives already initiated by past research (Ungers, 1974). If the fortune of these lies (probably) in the strongly theoretical and situationist thrust, today the theoretical-design declination takes on connotations of concreteness and necessity; understanding how to interpret those images and assumptions which, although the great visual impact, represent the interpretative capacity of historical-political trends for an 'ignored' territory (Koolhaas, 2020). The representation of the *countryside* as a space that meets "outside the city, towards the city" is an expression that precisely circumscribes some of its characteristics, identifying first of all the absence of a reference theory (only in the contemporary, it has emerged with great acceleration as an urgent problem) and therefore the absence of a valid design practice with respect to the multiform and hybrid spatial manifestations that this structure hosts.

Countryside, if simply narrated as an alternative to the city, with no integration of pluralities, does not illuminate paths of research and relation, but rather reduces a complex perspective to the two-dimensional plane: there certainly coexist "practices of abandonment and conditions of repopulation, a mixture of the values and experiences

of the past combined with the use of more than new technologies”, but all this is continually mediated by design practices, authorial and otherwise (especially the latter), where the architectural project itself becomes a component of relation, communication and governance of a given landscape.

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## **THE PHENOMENON CALLED ABC! A Finnish Gas Station Chain and its New Sales Methods in the 1990's**

As early as in the 1930s, in the United States it was discussed whether gas stations could serve as shopping malls in residential areas. Some experiments were also carried out in Finland, but the idea did not go further. Cooperation between distribution stations and shopping centers really began in the 1980s, at the height of the economic boom. Shopping became a part of free time, entertainment gained ground. The Finnish alcohol monopoly stopped restricting liquor licenses, and restaurants became accessible to all.

Motorists were a great target group. Additional services at petrol stations eventually became the bulk of supply. Especially in rural areas, service stations developed into consumption and entertainment centers in their surroundings. In small localities, their positive and negative effects radiate widely.

The law finally liberalized the sales ranges of service stations in 1991. Food stores were set up at petrol stations, and the legislation also facilitated the distribution of oil. Car services were hardly developed anymore, and many service halls were converted into supermarkets. The supply of stations increased further, and at the same time the size of the buildings increased.

Traffic station chain ABC! was founded in 1998. It was based on intensive development work based on international experience and research. Central to this was architect Luc Martinez, who had previously been designing commercial properties. He especially worked on the landmark, pylon color, and typography of the stations.

A space program, floor plan framework and architectural guidelines were created for the stations. The behavior of motorists and other customers was studied, and station operating models were designed based on their needs. The goal was a familiar and recognizable but distinctive chain of service stations that was easily accessible along busy main roads.

Soon after its founding, ABC! became a Finnish phenomenon and a symbol of mass entertainment. The newcomer, who invested heavily, grew into a chain of one hundred stations in four years. Today it is still the market leader.

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&

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## **Effects of Interiors on Shopping Behavior in Visual Merchandising: The Case of a Furniture Store**

The aim of this study is to determine the visual design components of store interiors that provide in-store pleasantness and to identify the effects of these design components on shopping behaviors through a case study of the furniture industry. This will provide guidance on the interior design components that need to be taken into consideration for furniture stores. The study employs both qualitative and quantitative methods. First, the interior design components that create pleasurable in-store experiences were identified to determine the connection between interior design components and shopping behaviors. Field research included observational strategies, photo-shootings, survey studies and face-to-face interviews. The analysis revealed that it is important to use visual design components to create appealing store atmospheres that provide customers with in-store pleasantness. This in turn has a good effect on customers' shopping behaviors. Specific findings of the study can be listed as: Store atmosphere and design components influence customers' store selection, and affect the time spent in the store; designers can use environmental factors like store atmosphere to ensure that consumers leave the store having had a satisfying shopping experience; and interior design components such as space allocation, materials, color scheme and lighting contribute to the pleasant store atmosphere.

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## **Lieux de Memoire: Challenging Authenticity and Nostalgic Historicity in the United Arab Emirates**

Historic preservation achievements, either imposed or consciously accepted, have stemmed mainly from its successes in articulating a resonant message regarding the 'aura' of the patrimonial built environment. However, contemporary debates on the cultural heritage of communities question whether current practices in historic preservation can make substantial contributions to the field by challenging the concepts of authenticity and nostalgic historicity.

According to French cultural critic Pierre Nora, there are *lieux de memoire*, sites of memory, because there are no longer *milieux de memoire*, real environments of memory. In his text *Lieux de Memoire*, Nora problematizes the collapse of memory in modern societies. He proposes its *lieux* as an institutionalized form of collective memories -places, events, and figures- where whole countries, communities, social sectors, and ethnic and gender groups restate their relationship with the past as an integral part of their identity. Nora defines the term as 'any significant entity, be it material or non-material in nature, which human will or the work of time has rendered into a symbolic element of the memorial heritage of a community.' Scholarship among sociologists, historians, architects, preservationists and other related fields propose that memory and identity are hermeneutic constructs aimed at recovering the past. This recovery relies on signs and symbols that re-create the meaning of objects and events in contemporary cultures. While the Sharjah Art Foundation (2013) by Mona El Moustafy, and the Qasr Al Muwajji Museum in Al Ain by Machado and Silvetti reveal their significance through their historical context; Sharjah's Al-Qasimiya School by Khatib and Alami (1970), and the Al Jubail Vegetable Market by the Halcrow Group (1970) reveal their value as historical unintentional modern monuments that rely on the commemorative value conferred to them.

Patrimonial structures are crucial in granting cities their iconic image. Their preservation is instrumental in legitimizing the history of local people while providing a legible virtual representation of a particular past. Thus, the impulse to fossilize and expose a legitimate place to shape the ideals of identity exposes the extent to which the fetishized patrimonial architectural piece becomes a repository of memory. These four projects in the United Arab Emirates address the

question of authenticity and nostalgic historicity and provide, in their terms, a *lieux de memoir* where the actual rather than the factual produce the illusion of continuity of tradition while expressing a conceptual imageability of a monument.



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## **Inscribed in Skin - Arts and Architecture in Banco Nacional Ultramarino of Lourenço Marques**

The Portuguese Architectural production for the African overseas territories, during the third quarter of the 20<sup>th</sup> Century, has been a topic of interest for Architects and Historians. It is undeniable the contribution of a new generation of Architects, graduated during the 1940's, to the implementation of the Modern movement and its International canons, especially in Angola and Mozambique territories.

Due to the combination of both geographical distance from Continental Portugal (that allowed the looseness of supervision by the *Estado Novo* autocratic government) and the inherent physical and environmental characteristics of those Portuguese Provinces, those authors were able to freely explore different architectural languages, forms and materials.

One of those architects was José Alexandre Gomes Bastos (1914 | 1991). Although never deeply studied by Portuguese researchers – there are no Thesis or Dissertations specifically about him – and almost unknown among its peers, José Bastos was a very prolific author, with hundreds of buildings developed and built throughout his long career.

Curiously enough, while studying his personal archive, we have realised that when inquired about his most representative pieces, José Bastos would highlight his Atelier (1959 | 1963), in Estoril and the Banco Nacional Ultramarino (BNU) Headquarters (1954 | 1964), in Lourenço Marques – Mozambique, today Maputo. The latter building became the case study and central piece of this paper.

Although we acknowledge that the BNU edifice was already studied for more than one author, those contributions had a common aim and *modus operandi*: to analyse and study the BNU program and formal aspects *per se*, only briefly mentioning the authors, titles, locations, dimensions and techniques of the paintings and sculptures wittingly created for the building.

In fact, BNU is much more than a piece of Architecture, it is a singular composition exercise that intertwines Architecture, Painting and Sculpture. This reality gets even more intense when gaining conscience that, at least fourteen plastic artists, from different backgrounds and distinct graphic expressions – such as Estrela da

Liberdade Faria (1910|1976), João Garizo do Carmo (1917|1974), Maria Manuela Madureira (1930), Malangatana Ngwenya (1936|2011) e Querubim Lapa (1925|2016) – were directly involved in the development and conclusion of this piece of *total Art*.

Therefore, this paper focuses on the notorious correlation and dependency between Architecture and Arts in the BNU project and how much those paintings and sculptures are essential for the qualification of its spaces and inherent program. Simultaneously, this paper seeks to study those artistic creations, contextualising them in terms of its authors' production timeline and phase.

This study examines not only the building processes available in the Institutional Archives, but also the drawings, written documents and photographic records that constitutes the José Bastos particular archive.

Ultimately, this paper aims to contribute to the better understanding of this deep organic connection between those three forms of Art.

In the end, if the Architect *gave* concept and program a *body*, unquestionably those Painters and Sculptors enhanced it, turning it into a *living* being. To this day, their legacy remains ... inscribed in *its skin*.

**Maria Philokyprou**

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## **Environmental Features of Vernacular Architecture**

The sustainable identity of vernacular dwellings is closely connected with the satisfaction of the daily needs of the inhabitants through simple structural methods, as well as with the use of traditional local materials and available resources, the incorporation of many environmental features into the design and their potential to be continually reused and adapted to changing local conditions. Their environmental features ensure a climate responsive approach and a better thermal performance of the dwellings. The vernacular architecture of Cyprus follows the main principles and forms of the vernacular architecture in the eastern Mediterranean region and may thus be considered as a typical and representative case study, suitable for an in-depth investigation.

Within this context, the presentation will focus on the investigation of the environmental features of vernacular architecture, as well as on new perspectives towards environmentally sustainable conservation of vernacular dwellings, considering the vernacular architecture of Cyprus as an appropriate case study. The research findings presented herein derive mainly from two extended multidisciplinary research programmes, as well as from postgraduate and doctoral studies, that examine the passive design features of traditional settlements (i.e. heating and cooling strategies, as well as strategies for outdoor microclimatic regulation). Specifically, various environmental aspects are discussed, starting from the urban scale of the settlements and moving to the building scale, focusing on different elements (such as semi-open spaces, courtyards and subterranean structures) and strategies (natural ventilation and lighting), and ending with the investigation of the thermal behaviour of traditional building materials (thermal inertia, temperature fluctuation). The analysis of the environmental attributes of vernacular buildings, has shown that more emphasis was placed on cooling rather than on heating strategies probably due to the climatic conditions of the island – mild winter, very hot summer.

The research reveals the necessity for a qualitative assessment of vernacular architecture through a multicriteria process, in order to establish a contemporary environmentally sustainable conservation methodology. The environmental conservation (refurbishment) of vernacular dwellings and the improvement of their thermal

performance, contributes to economic sustainability as it reduces the energy requirements and thus operational costs of the dwellings. Conservation projects return vernacular dwellings and settlements to society as living complexes, offering new human environments while, at the same time, they improve the inhabitants' quality of life and social resilience. The connection of heritage values with aspects of environmental technology, gives this field of investigation a multidisciplinary character, offering opportunities for further research and innovation.

**Rui Seco**

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## **Preservation, Usage and Technological Updating of Architectonic Heritage: Reviewing the Interventions in the Faculty of Humanities of the University of Coimbra Building**

The use of buildings with heritage significance, either in continuity with their past functions or by creating new alternatives, is widely considered as a contributing factor for their preservation. In this context, the evolution of common standards of comfort and infrastructure of the edifications - energy efficiency, air quality, heating and cooling, lighting, provision of infotechnologies, etc. - raises significant challenges, combining the need to preserve their inherent qualities with the demand for incorporation of new technical elements (piping, wiring, etc.), which some authors have referred to as 'socio-technical systems'.

These issues are not easy to generalize, being situation-specific, and it is therefore rather difficult to establish strict and well defined principles for intervention and preservation, either by the concrete characteristics of the architecture, its physical nature, its resilience or vulnerability to modifications, or by the specific uses under consideration, and the conditions that impose the need for the interventions.

Contexts with several overlapping historic layers present particularly sensitive points in this regard. The thorough knowledge of its values and history is instrumental in defining criteria that enable a positive balance between usage and valorization and preservation.

The study of a specific example - the Coimbra Alta University campus, recently listed by Unesco, in 2013, as World Heritage, and more specifically the Faculty of Humanities building - sets the starting point for a reflection on the criteria for architectonic intervention in a framework of technological upgrading.

The building, designed by the notorious Portuguese architect Alberto Pessoa within a global intervention plan of urban renewal in the 1940s, has been subject to recent partial redesign by architecture studios such as João Mendes Ribeiro, Atelier do Corvo, Estúdio Esse and Comoco, with the aim of adapting to particular requisites and several use changes, following decades of intense utilization and many hasty transformations.

From this case analysis, showing different and continuously evolving concepts of intervention in architecture and urban structure over the course of almost a century, important and sensitive issues on heritage preservation, technology and usage standards are taken into consideration, in a quest for usable criteria and ideas.

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&

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## **Environmental and Energy Assessment of Solid Wall Insulation Technology for Different Climate Zones in the UK**

Thermal retrofit of the existing homes is crucial for tackling the UK's fuel poverty and achieving the net-zero carbon target. Among all the retrofit options, solid wall insulation (SWI) has great potential for energy saving and CO<sub>2</sub> reduction. However, the progress of SWI has been very slow with a significant number of solid wall homes remaining to be insulated. Different barriers were identified to halt SWI application. One of those is the lack of accurate information and awareness about SWI energy benefits. Therefore, this study intends to evaluate the environmental and energy benefits and indoor temperature changes following SWI in 4 different climate zones (North-West, North-East, South-West and South-East) across the UK. To achieve this aim, the Salford energy house, a typical Victorian end of terrace solid wall property, located in an experimental environment chamber, was modelled in IES-VE software and the benefits of SWI in terms of energy consumption, CO<sub>2</sub> emission and cost were investigated for the selected 4 cities of Camborne, Manchester, Aberdeen, and Heathrow representing each climate zone. The results showed a significant annual energy saving of about 35% by implementing the SWI where the U-value and AP are changing from  $U=1.56 \text{ W/m}^2\text{K}$ ,  $AP=13.95 \text{ m}^3/\text{m}^2\text{h}$  to  $U=0.2593 \text{ W/m}^2\text{K}$ ,  $AP1=10 \text{ m}^3/\text{m}^2\text{h}$ . The maximum energy saving was achieved for Aberdeen at 54.36 kWh/m<sup>2</sup>/year. This was estimated to be about 900 kg CO<sub>2</sub> reduction per year. The cost-saving was found to be £260 to £343 yearly for the selected cities in 4 climate zones of the UK.

**Vittoria Umani**

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## **The Role of Architecture in Overcoming Barriers**

“Something there is that does not love a wall”, the starting phrase of Robert Frost Mending Walls seems to express a negative perception of a “wall”, an infrastructure designed to keep two sides separated.

In 1989 with the fall of the Berlin wall, a general feeling of relief and naïve thinking elevated the hope of the abolition of this kind of approach to resolving conflicts.

But the poem ends with a very different quote, “good fences make good neighbors”; clashing with this optimistic view that does not coincide with the truth. In reality, in the last few years, more border walls have appeared in Europe than those present during the Cold War.

What is fundamentally wrong about these walls is how a simple line drawn on a map, able to change the perception of a territory, of identity, does not follow any design principle.

In these particular places the role of architecture is fairly minimal and struggles to surpass a surface level and the only possible contributions remain in the terms of provocations. Examples of this can be found in the utopistic scenario of the border project by the Mexican studio Estudio 3.14 that transforms the USA and Mexico border wall into a giant pink prison for the many undocumented immigrants to be processed, classified, and/or deported.

With similar irony, in Ronald Rael’s book *Borderwall as Architecture*, he envisions the same border wall becoming the “tortilla wall”, “the swing wall”, “the fog wall”, the “cactus wall” and many other evocative “walls”.

And even when intervention is granted, like in the case of Rael’s pink swings across the two sides of the border, these interventions take the form of temporary (in this case just 24 hours) installations, belonging more to the field of art than that of architecture.

The border walls though, are not the only contemporary built “walls” that form barriers with negative social implications.

Expanding on the theme of infrastructure, differently from the previously mentioned type, connecting infrastructure, such as highways, freeways, parkways, is designed to unite two sides, two places. If this is true in one direction, in the other direction it is quite the opposite; two sides that used to be neighboring, now are separated by a physical barrier, not just a line in the sand.



In this case, architecture plays a key role in order to overcome such obstacles and even gift the specific context of a stratified complexity that ultimately results in a new definition of interaction as seen in Seattle, with Lawrence Halprin's Freeway Park.

The placement of this physical, built element that disrupts the order of the built fabric that is in fact a barrier, is also the possibility to shape new relations and nodes that are formed at their interceptions.

But as places of conflict, just like in the case of state border walls, these places inevitably inherit characteristics that are very unique. Either if the infrastructure is designed to separate or connect, just by placing it in a specific context, it becomes the place of connection, where different things, ecosystems, cultures, languages meet and join to become something else.

**Karel Vandenhende**  
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## **Mixing Specific and more Universal Design Media to Deal with Multidisciplinarity**

Recently, architecture seems to be marked by boundlessly crossovers. Today, new types of programs, new technologies, new contexts and new criteria all come together in a single project.

In this paper, by reviewing research and publications about the design process and about design media, we investigate which strategies designers use to be able to deal with multidisciplinarity in architecture. And by which media designers communicate in this changed conditions.

From the literature review, we learn that designers have to use an unpredictable, often long and iterative process in which the cycle of concept, testing, evaluation and conclusion is repeated until a satisfactory solution has been formulated. Designers start by developing a first solution, then evaluate that idea in drawings, models or other media and thereafter react to that evaluation by changing their solution or by developing a new one. This in turn is followed by another cycle of evaluation, and the formulation of other variations and so on. And in each cycle, the concept has to be tested for all constraints, originating from different disciplines, all needing different media. This turns the design process in an almost endless sequence of models, drawings, texts, images, samples, mock-ups, renderings and other media. And at the same time, designers have to be able to check if all these different investigations match with each other.

On the one hand, designers seem to use all kinds of different and distinct media and many different forms of representation to investigate the wide variety of constraints. And on the other, they synthesise all these investigations with diagrams and schemes that bring together all the separate design researches, and make it possible to match the results from the distinct disciplines.

In architecture today, designers seem to combine specific representations, or jargon, together with more universal standard media, at the same time integrating the peculiar and the general. They mix the languages of the different disciplines in architecture together with a more universal comprehensible architectural language.

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&

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## **Shopping Mall as/is a Meeting Place, Reimagining the Parking Lot**

The scientific research was developed by the two authors together with other figures in the course of 2020 within the Department of Engineering and Architecture of The University of Trieste for Ingka Centers (owner and operator of IKEA stores), and in particular for those large areas around the shopping centers represented by the parking lots. Huge areas often used only to park cars, but with great architectural, landscape, environmental and also social potential, especially in a historical moment like this, which sees the birth of the 6th generation of shopping centers: after being born as "department stores" in the cities, they have evolved and increasingly enlarged moving away from the city and occupying areas near the infrastructural nodes. Today it seems that a further dynamic has been activated linked to the return of these large commercial boxes in the dense historic centers of the cities. So what to do with these large areas? Perhaps for the part of the buildings and structures it is easier, but for the huge open areas dedicated to traffic and parking of thousands of cars what could be the fate? Today they are still mainly technical and service areas, but the research has allowed us to investigate case studies and project tools to reconvert, or to associate these spaces with new social and ecological values, and also new functions. The study was developed by a group of researchers from the University of Trieste with a dual purpose: a theoretical-methodological approach and an operative and more practical one, applied to a case study of the Tiare Shopping Center owned by Ingka Centers in Villesse - Gorizia, a large commercial platform with a catchment area that covers entire Friuli Venezia Giulia region together with Veneto region, Slovenia and Austria. Study and project workshops with students were organized, together with conferences and days of in-depth seminars and part of the results were collected in publications.

The proposed article for the Athens Journal of Architecture and the speech for the conference in Athens on July 4-7 deal with the results obtained from this study, articulated both on theoretical and operative level: retracing the birth and history of large shopping centers, their

evolution in relation to the city and the landscape and the role of technical and service spaces (large parking areas) today in the construction of the landscape around cities. Furthermore, the case studies collected and considered good practices, developed in Italy, in Europe and in the United States (the cradle of this urban typology).

Will be illustrated and reconstructed a theoretical and operative methodology to answer the research question: in a moment of further transformation of shopping centers, can these large service areas become meeting places able to answer to the problems of those territories in which they are located, as for example the dispersed city of north-east Italy?

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&

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**The Impact of Housing Design and Noisy Environment on  
the Health and Well Being of Populations: A Case Study of  
Middle Class and Low Income Families in the Metropolitan  
Region of Port-au-Prince, Haiti**

It is estimated that people spend the two thirds of their lives within the home and immediate environment. The health and wellbeing of the occupants are subsequently at potential risk in an unhealthy housing situation and a noise polluted environment. Research has exposed a strong relationship between natural light within a building and the human body and mind. Furthermore, minimum space has been linked to healthy housing, resulting in norms and regulations for home constructions. Similarly, measures have been taken towards environmental noise. Growing evidence shows that exposure to prolonged or excessive noise causes a range of health problems. The study of such issues finds its full meaning in a country such as Haiti where the built environment transgresses most living standards. This study aims to analyze the impact of housing design and environment on the health and wellbeing of middle-class populations in the Metropolitan Region of Port-au-Prince.

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## **Future Directions in Architectural Practice**

The period since 2015 has seen dramatic changes in the global technological, scientific and socio-economic environments: While the COVID pandemic might have had a detrimental impact on what our futures might look like, there are other developments such as the rapid advances taking place in the spheres of communication and information technology causing major changes resulting in the onset of the so-called 4th Industrial Revolution. In addition globalization and new liberalism have suffered some form of (temporary?) setback and we see large scale human migration towards wealthy countries. All the while the balance of economic power is shifting with the People's Republic of China producing increasingly sophisticated products and making inroads in many markets. And then there is the threat of global warming and the urgent need to change the way we live and do things.

While the future direction of architectural practice has been a topic in the professional conversation for some time with architectural professional bodies such as the Royal Institute of British Architects (RIBA) commissioning a study on the future of the profession, focusing on the question: "Who will design our built environment in 2025; what roles might those trained in architecture have then and how might architectural practice have changed as a result? Since then the American Institute of Architects (AIA) in the 2014 edition of the AIA's 'The Architect's Handbook of Professional Practice', called for 'an entrepreneurial approach' when starting a new firm. Earlier, in 2011, Nathan Richardson also warned that if the architectural profession continues to pursue an understanding of practice that is steeped in the past, it is bound to face "diminishing relevance".

Much have changed since then and the 2025 horizon set by the RIBA's study is looming on the horizon. Based on a literature review, this study aims to identify some of the possible directions into which the global economy and architectural practice might develop in the next five to ten years and the opportunities that might come about as a consequence of the previously mentioned developments. This will be done in order that practitioners can prepare themselves for what opportunities the future might hold while educators can develop and adapt education programmes in ways that will ensure that their graduates are empowered to flourish on response to the unfolding opportunities.

**Qiyue Zhang**

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## **Revising the Evaluation Model for Architectural Education in China**

Architectural education in China started both in art schools and polytechnic institutes around the 1920s. The differing nature of these institutions leads to a common understanding that art schools focus on fine arts, while polytechnic institutes focus on technical skills, thereby corresponding closely to the “Beaux-Arts” and “Poly-Technique” tradition. However, this simplified binary evaluation model, based on a one-dimensional “Fine Arts to Technical Arts” spectrum, cannot accurately reflect the reality of architectural education programs in China. Such a model inherently leads to misjudgments and incompleteness about the nature of a school’s architectural programs by conflating the institution-type with the nature of their architectural programs and focus areas. In this paper, a revised model for evaluating architectural education programs is proposed and used to reevaluate some modern and contemporary architectural programs in China. Through this analysis, the incompleteness and mislabeling of the selected programs are corrected and the model’s potential value as a general platform for the further improvement and refinement of the architectural education system in China is demonstrated and discussed.

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