



THE ATHENS INSTITUTE FOR EDUCATION AND RESEARCH

# Abstract Book

**13<sup>th</sup> Annual International Conference on  
Architecture  
3-6 July 2023 Athens, Greece**

**Edited by  
Clara Germana Gonçalves & Olga Gkounta**

2023



Abstracts  
13<sup>th</sup> Annual International  
Conference on Architecture  
3-6 July 2023, Athens, Greece

Edited by  
Clara Germana Gonçalves &  
Olga Gkounta

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10677 Athens, Greece

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## Preface

This book includes the abstracts of all the papers presented at the 13<sup>th</sup> Annual International Conference on Architecture (3-6 July 2023), 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, 2011-2023*

Year	Papers	Countries	References
2023	46	17	Gonçalves and Gkounta (2023)
2022	39	22	<a href="#">Gonçalves and Gkounta (2022)</a>
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 conference and its subsequent publications together.

**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 *13th Annual International Conference on Architecture* accomplished this goal by bringing together academics and scholars from 17 different countries (Albania, Australia, Belgium, China, Cyprus, Egypt, Germany, India, Israel, Italy, Japan, Poland, Portugal, Serbia, Türkiye, UK, 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. May it be a stimulus for further research and the progress of the discipline.

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

**13<sup>th</sup> Annual International Conference on Architecture,  
3-6 July 2023, 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, Dean Emeritus & Professor, 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 Invited Assistant Professor, Lisbon School of Architecture, University of Lisbon, 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. Llazar Kumaraku, Academic Member, ATINER & Head of Scientific Research Department, Polis University of Tirana, Albania.
8. Anna Hooper, Academic Member, ATINER, Coordinator, Lecturer, Lead Tutor, Ormond College and Melbourne School of Design, The University of Melbourne, Australia.

## FINAL CONFERENCE PROGRAM

13<sup>th</sup> Annual International Conference on Architecture, 3-6 July 2023, Athens, Greece

### PROGRAM

Monday 3 July 2023

08.30-09.15  
Registration

09.15-10.00

Opening and Welcoming Remarks:

- o **Gregory T. Papanikos**, President, ATINER.

10.00-11.30 Session 1

**Moderator: Clara Germana Gonçalves**, Head, Architecture Unit, ATINER & Researcher, CITAD (Centro de Investigação em Território, Arquitectura e Design), Lusíada University and Invited Assistant Professor, Lisbon School of Architecture, University of Lisbon, Portugal.

1. **Michael O'Brien**, Professor, Texas A&M University, USA.  
*Title: A Tearing Down and the Aspiration to Something Greater: A Freedom Colony Church in Vox Populi, Texas.*
2. **Thomas Bisiani**, Adjunct Professor, University of Trieste, Italy.  
**Adriano Venudo**, Professor, University of Trieste, Italy.  
*Title: Max Fabiani's Trident: Making City. An Urban Strategy with the Architecture of the Street.*
3. **Gozde Kuzu Dincbas**, Assistant Professor, Nuh Naci Yazgan University, Turkey.  
*Title: The Common Lifestyles of Turks and Greeks and its Reflection on the Traditional Houses of Kayseri.*
4. **Takuro Ogawa**, Assistant Professor, Kyushu University, Japan.  
*Title: A Detailed Structural Classification of Cross Vault in Ostia.*

Discussion

11.30-13.00 Session 2 – Hyálinos – Inter and Transdisciplinarity in Architecture

**Moderator: Michael O'Brien**, Professor, Texas A&M University, USA.

1. **Clara Germana Gonçalves**, Researcher, CITAD, Lusíada University, Portugal.  
*Title: The Circle as a Paradigm at the Dawn of the Renaissance: Philosophy, Cosmology, Music, Architecture.*
2. **Maria João Moreira Soares**, Researcher, CITAD & Assistant Professor, Lusíada University, Lisbon, Portugal.  
**Clara Germana Gonçalves**, Researcher, CITAD, Lusíada University, Portugal.  
*Title: A Choreographic Path towards a Humanized Mathematical Structure in Architecture.*
3. **Rui Manuel Reis Alves**, Assistant Professor, Lusíada University & Researcher, CITAD, Lusíada University, Portugal.  
*Title: Contemporary Interpretations In Portugal of the Interior-to-Exterior Transition in Traditional Japanese and Mediterranean Architecture.*

Discussion

**13:00-15:00 Session 3**

**Moderator: João Miguel Couto Duarte**, Assistant Professor & Research Fellow, CITAD, Lusíada University, Portugal.

1. **Ashish Tiwari**, Associate Professor, Anant National University, India.  
*Title: Cenotaphs at Orchha: A Case Study in Exploring Related Study Program as an Active Pedagogical Instrument.*
2. **Manlio Michieletto**, Associate Professor, German University in Cairo, Egypt.  
**Ahmed Hegazy**, Assistant Lecturer, German University in Cairo, Egypt.  
**Yara Galal**, Assistant Lecturer, German University in Cairo, Egypt.  
*Title: The Architecture of The City of Cairo Between Tradition and Modernity in the Azbakeya Park.*
3. **Amos Bar-Eli**, Senior Lecturer, HIT – Holon Institute of Technology, Israel.  
*Title: Ambiguity and Exposure: Visionary Architecture and Darkness.*
4. **Aleksa Bijelovic**, Senior Lecturer, Curtin University, Australia.  
**Milica Maksimovic**, Co-Founder, Petokraka Creative Practice, Serbia.  
*Title: Flexibility and Folly: A Study of Workplace in Flux.*

**Discussion**

**15:00-16:00 Discussion + Lunch**

**16:00-17:30 Session 4**

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

1. **Burak Mangut**, PhD and Instructor, Mimar Sinan Fine Arts University, Turkey.  
*Title: A Forgotten Typology: The Rediscovery of the “Is Hani” as a Working and Commercial Space.*
2. **Aycan Kizilkaya**, PhD Student & Visiting Researcher, Technical University of Munich, Germany.  
*Title: A Case Study on Alternative Theater Spaces in Munich, Germany.*
3. **Ghazaleh Tarkalam**, PhD Student, University of Campania “Luigi Vanvitelli”, Italy.  
*Title: Iranian Architecture Principles in Europe Mohsen Foroughi’s Maison De’Iran.*

**Discussion**

**17:30-19:30 Session 5**

**Moderator: Olga Gkounta**, Researcher, ATINER.

1. **Celestina Fazia**, Professor, Kore University of Enna, Italy.  
**Giulia Fernanda Grazia Catania**, PhD Student, Kore University of Enna, Italy.  
**Federica Sortino**, PhD Student, Kore University of Enna, Italy.  
*Title: Inclusive Public Space like A Prerequisite for Urban Resilience. The New Dimensions of Sustainability and Accessibility, Between Unexpressed Expectations and Unmet Needs.*
2. **Claudio Meninno**, Adjunct Professor, University of Trieste, Italy.  
**Adriano Venudo**, Researcher, University of Trieste, Italy.  
**Thomas Bisiani**, Researcher, University of Trieste, Italy.  
*Title: Big Barracks for a Small Town. Architectural Reuse of Abandoned Military Heritage.*
3. **Vincenzo Moschetti**, Researcher, Sapienza University of Rome, Italy.  
*Title: Into the Storm. A Guide for a Crossing through the Venetian Wilderness: Architectures 1979-1999.*
4. **Marilena Bosone**, PhD Student, University of Naples, Italy.  
*Title: Mutual Strata: Tales from Fragile Grounds*
5. **Alessandro Gaiani**, Assistant Professor, University of Ferrara, Italy.  
**Salome Katamadze**, PhD Student, Politecnico di Milano, Italy.  
**Duccio Fantoni**, PhD Student, Politecnico di Milano, Italy.  
*Title: The Italian Cemetery: Between Sacred Landscape and Public Space.*

**20:00-22:00**

**Athenian Early Evening Symposium (includes in order of appearance: continuous academic discussions, dinner, wine/water, music and dance)**

**Tuesday 4 July 2023**

<p><b>08:30-10:00 Session 6</b> <b>Moderator: Mr Konstantinos Manolidis</b> (ATINER Administration).</p>	<p><b>07:30-10:30</b> <b>Old and New-An Educational Urban Walk</b></p>
<ol style="list-style-type: none"> <li><b>Shinya Okazaki</b>, PhD Student, Nippon Institute of Technology, Japan. <i>Title: Joining Techniques in the Window Frames of Khmer Architecture.</i></li> <li><b>Xi Ye</b>, Assistant Professor, Macau University of Science and Technology, China. <i>Title: Heritage through othering and Performing: Reuse of the Former Leprosy Asylum, Macau.</i></li> <li><b>Martina D'Alessandro</b>, Adjunct Professor, University of Bologna, Italy. <i>Title: Oswald Mathias Ungers and Sol LeWitt. Variations.</i></li> <li><b>Francesco Del Sole</b>, Assistant Professor, University of Salento, Italy. <i>Title: Neo-Baroque Flowers in Contemporary Architecture: Hints for a New Aesthetic.</i></li> </ol>	
<p><b>10:00-11:30 Session 7</b> <b>Moderator: Mr Konstantinos Manolidis</b> (ATINER Administration).</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: Zappion, 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.</p>
<ol style="list-style-type: none"> <li><b>Makbule Oktay</b>, Assistant Professor, European University of Lefke, Cyprus. <b>Damla Mısırlısoy</b>, Assistant Professor, European University of Lefke, Cyprus. <i>Title: The Role of Architectural Education in Creating Awareness on Conservation of Cultural Heritage.</i></li> <li><b>Chiara Barone</b>, PhD Student, University of Naples Federico II, Italy. <i>Title: Excavating the Past: Incisions, Stratifications, and Ablations as Design for Underground Archaeological Spaces.</i></li> <li><b>Bruna Di Palma</b>, Researcher, University Federico II of Naples, Italy. <b>Francesca Coppolino</b>, Adjunct Professor, University Federico II of Naples, Italy. <i>Title: Museums of Landscape. A Project for the Tuscia's Archaeological Heritage.</i></li> <li><b>Bianka Madhi</b>, PhD Student, Polis University, Albania. <b>Llazar Kumaraku</b>, Head of the Scientific Research Department, Polis University, Albania. <b>Keti Hoxha</b>, Lecturer, Polis University, Albania. <i>Title: Facade and form in Architecture. The Case of Kristo Sotiri's Buildings in Durres.</i></li> </ol>	
<p><b>11:30-13:00 Session 8 – Hyálinos – Inter and Transdisciplinarity in Architecture</b></p>	
<p><b>Moderator: Clara Germana Gonçalves</b>, Head, Architecture Unit, ATINER &amp; Researcher, CITAD (Centro de Investigação em Território, Arquitectura e Design), Lusíada University and Invited Assistant Professor, Lisbon School of Architecture, University of Lisbon, Portugal.</p>	
<ol style="list-style-type: none"> <li><b>Maria Tavares</b>, Assistant Professor, CITAD, Lusíada University, Portugal. <i>Title: A House: A Modern (Life) Prototype between Lisbon and London.</i></li> <li><b>Rui Seco</b>, Researcher, CITAD, Lusíada University, Portugal.</li> </ol>	

*Title: Portuguese Integrated Planning: Late Modernist Urban Design Experiments. Portuguese Integrated Planning: Late Modernist Urban Design Experiments.*

3. **João Miguel Couto Duarte**, Assistant Professor & Research Fellow, CITAD, Lusíada University, Portugal.  
**Maria João Moreira Soares**, Researcher, CITAD & Assistant Professor, Lusíada University, Lisbon, Portugal.  
*Title: Marguerite Yourcenar, Fernando Távora and the Looking-Glass House: Journeys in Japan in Space and Time.*
4. **Annelies Staessen**, PhD Student, Ghent University, Belgium.  
**Danielle Childs**, PhD Student, University of Warwick, UK.  
*Title: On the Road through Cinematic Landscapes: The Imagination of Urbanized Motorway Landscapes in the Contemporary Fiction Films Steve+Sky and American Honey.*
5. **Joana Pereira**, PhD Candidate & Researcher, CITAD, Lusíada University, Portugal.  
*Title: Flesh and Bone: The other Life of Panorâmico de Monsanto.*

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#### Discussion

#### 13:00-15:00 Session 9

**Moderator: Maria João Moreira Soares**, Researcher, CITAD & Assistant Professor, Lusíada University, Lisbon, Portugal.

1. **Cesare Sposito**, Associate Professor, University of Palermo, Italy.  
**Francesca Scalisi**, Head of the Research Department, Demetra Ce.Ri.Med (Euro Mediterranean Documentation and Research Center), Italy.  
*Title: Green Design: A Contribution from the Upcycling of Discarded Shipping Containers.*
2. **İrem Baz**, Research Assistant, Abdullah Gül University, Turkey.  
**Nisa Semiz**, Associate Professor, Abdullah Gül University, Turkey.  
*Title: Conservation of 20th Century Architecture: Case Study of Sümerbank Kayseri Textile Factory Employees' Club.*
3. **Miao Luo**, PhD Student, Ghent University, Belgium.  
*Title: Mapping the Unfinished \_ Focusing on One of Paused Constructions in Chongqing, China.*
4. **Vittoria Umani**, PhD Student, University of Trieste, Italy.  
*Title: A Foam of Blocks: Lawrence Halprin's Architectural Language.*
5. **Xiujie Li**, Master Student, Shanghai Jiaotong University, China.  
*Title: Layout Characteristics and Design Principles of Atrium Integrated Space.*
6. **Zenovia Toloudi**, Associate Professor, Dartmouth College, USA.  
*Title: Learning from the Architectural Image.*

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#### Discussion

#### 15:00-16:00 Discussion + Lunch

#### 16:00-17:30 Session 10

**Moderator: Ashish Tiwari**, Associate Professor, Anant National University, India.

1. **Arianna Scaioli**, PhD Candidate, Polytechnic University of Milan, Italy.  
*Title: Her Space: Women's Collective Living as a Form of Emancipation.*
2. **Vitul Agarwal**, Master Student, University of Nottingham, UK.  
**Katharina Borsi**, Associate Professor, University of Nottingham, UK.  
**Tim Collett**, Associate Professor, University of Nottingham, UK.  
*Title: Informal Slum Settlement – 'Dharavi' an Inspiration for Live Work Architecture.*
3. **Sudeshna Chakraborty**, Master Student, Hokkaido University, Japan.  
**Suguru Mori**, Professor, Hokkaido University, Japan.  
**Rie Nomura**, Associate Professor, Hokkaido University, Japan.  
*Title: Universal Design Features and their Accessible Continuity in Shopping Malls of Kolkata, India.*
4. **Adriano Venudo**, Professor, University of Trieste, Italy.



**Thomas Bisiani**, Adjunct Professor, University of Trieste, Italy.

*Title: The Historic Villa Ritter Park: From Sublime Micro-world to Urban Wonderland.*

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**Discussion**

**17:30-19:00 Session 11**

**Moderator: Olga Gkounta**, Researcher, ATINER.

1. **Ana Pinto**, PhD Candidate, University of Porto, Portugal.  
*Title: The Palatial Food Network: An Intersection of Architecture and Food Practices at the Turn of the 19th Century.*
2. **Bartosz Świniarski**, PhD Student, Warsaw University of Technology, Poland.  
**Ewa Stankiewicz**, Graduate Student, Warsaw University of Technology, Poland.  
*Title: Design for Adaptive Reuse of High-Rise Buildings.*
3. **Aakanchcha Raj**, PhD Candidate, The University of Kansas, USA.  
*Title: Evaluating the Impact of Vacant Lots in Wendell Phillips Neighborhood.*
4. **Andrew Gipe-Lazarou**, Instructor, Virginia Tech University, USA.  
*Title: Ghosts Beneath the Grid: A Weird-Fictional Account of Machine-Age Manhattan.*

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**Discussion**

**19:00-20:30**

**Ancient Athenian Dinner** (includes in order of appearance: continuous academic discussions, dinner with recipes from ancient Athens, wine/water)

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**Wednesday 5 July 2023**  
**An Educational Visit to Selected Islands**  
**or**  
**Mycenae Visit**

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**Thursday 6 July 2023**  
**Visiting the Oracle of Delphi**

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**Friday 7 July 2023**  
**Visiting the Ancient Corinth and Cape Sounio**

**Vitul Agarwal**

PhD Student, University of Nottingham, UK

**Katharina Borsi**

Associate Professor, University of Nottingham, UK

&

**Tim Collett**

Associate Professor, University of Nottingham, UK

## **Informal Slum Settlement - 'Dharavi' an Inspiration for Live Work Architecture**

Dharavi is 525 acres of informal township in the heart of the metropolis of Mumbai in India. It is a city within a city - a maze of matchbox houses and shanties stacked together to capitalize on whatever space is available for inhabitation. Negligence of the government has left Dharavi's hygiene and safety levels grossly inadequate. Its unending dirty lanes, open sewers, and cramped huts exacerbate the effects of inadequate healthcare provision (Carr, 2015).

However, Dharavi's informality and improvisation is a "response to the social ties and economic needs of the community" (Carr, 2015). It provides one million people with basic living and work and generates an informal annual economy of "one billion dollars" (Yardley, 2012). Nearby localities gradually moved into Dharavi creating clusters specializing in different industries. Today these clusters are supposed to house "20,000 small-scale manufacturing units" (Assainar, 2014). The 13th compound cluster is Dharavi's unique recycling industry. Spread into five sectors it is famous for recycling approximately 60-80% of Mumbai's waste (Bath Spa University, 2020). 250,000 ragpickers supply 40,000 people employed in the recycling micro enterprises.

This paper provides an in-depth typo-morphological analysis of Dharavi to expose the spatial specificity through which this socio-spatial ecology of living, working and recycling is supported. It maps the process of recycling and patterns of inhabitation graphically, and analyses how the permeability of the urban tissue and the flexible definable thresholds between the inside and the outside engender and support the coexistence of living and production. The research has identified a number of typological and morphological concepts, such as a porous ground level, facilitating exchange and interaction; a sectional stratification that allows both inhabitation but also material and production flows and progressive construction using recycled and scrap materials. The paper argues that these spatial concepts perform as

a productive multi-scalar ecology of living and working from which lessons can be learned.

**Amos Bar-Eli**

Senior Lecturer, HIT - Holon Institute of Technology, Israel

## **Ambiguity and Exposure: Visionary Architecture and Darkness**

Visionary architecture is architecture most commonly not-built, sometimes un-buildable. It proposes polemical architectural concepts that are counterweight or alternative to the existing. Those who are engaged in visionary architecture do it for a multitude of reasons: research and development, personal expression, experiments, political protest, social criticism, and educational purposes. Visionary architecture allows creators to make use of architectural tools to make historical research, critical discourse, and dialogue that can raise questions other than what is possible with verbal or written tools. Released from the shackles of reality, it presents opportunities to explore human emotions and futuristic speculations.

Darkness entails unwelcome misunderstandings, frustrating dead-ends, and lurking dangers. On the other hand, darkness offers a reconciliation cradle for unresolved issues, transgressing taboos, and inner conflicts that torment and arouse man's soul. The lack of the visible does not reduce understanding but rather opens up windows toward new ideas and feelings that the visible cannot unveil. The visual is not merely the content of the seen, it is always about the potential and possible interpretation, a hint toward something else that resides elsewhere. As such darkness is not a cover and distortion is not hiding. On the contrary, darkness, invites, penetrates, resonates, and exposes, with ambiguous possibilities, the irreconcilable truth of reality.

Visionary architecture uses darkness to explore conceptual understandings that concrete reality cannot explain. Drawing on multiple visionary architecture examples, supported by relevant theoretical interpretations, the paper articulates the typology of darkness within the realm of visionary architecture. The paper categorizes several issues of darkness and their uses in visionary architecture. Exploring well-known architectural creations by such architects as Piranesi, and Boullée, up to more contemporary creators like Pichler, and Spiller, as well as others. The categories of how darkness is used in visionary architecture start from deciphering the mysteries of the 'dark forest', its metaphor, and various uses. Proceeding to issues of psychological nature such as identity, sense of disintegration, freedom, revolt, relationship to power structures, and reconciliation with our fate and end. It continues by exploring some

dystopian speculations, its dark atmosphere, its uses, and the ideas it prompts. The paper's focus tends mainly toward the atmospheric, associative, and poetic attributes of darkness, as opposed to its physical ones'.

The paper concludes with a discussion about the importance of the multiple uses of darkness in contemporary architectural discourse, education, and practice. It claims that the use of darkness is imperative today no less than at any time in the past. That although contemporary technology can decipher mysteries of the universe and the body, still the ambiguity of creativity, emotion, eroticism, the unfinished, and death can be reconciled mainly by the use of darkness.

**Chiara Barone**

PhD Student, University of Naples Federico II, Italy

**Excavating the Past:  
Incisions, Stratifications, and Ablations as Design for  
Underground Archaeological Spaces**

Man in the past inhabited the underground, a space carved from an excavation: the act of construction, resulting from quarrying earth material seems to fix itself in the underground, establishing a lasting relationship over time between man and the environment. This relationship allows us to look at the past, but it can also guide contemporary design.

The deep exploration of the past, in both physical and metaphorical terms, allows us to bring to light archaeological spaces hidden underground and invisible, going on an excavation that has remained in a state of suspension.

Only the design project can go on the archaeological excavation, encouraging the continuation of the archaeological research and new possible interpretation of ancient spaces. As Ignasi de Solà Morales said, the design of a new architecture not only establishes a relationship with the existing but determines a true interpretation of the material it is compared with, making it the object of a reading that guides the new intervention. Like the architectural design project, the excavation is not a technical-scientific procedure that can be delegated but is a culture capable of extracting information from contexts rather than from individual works and organizing it into an historical narrative (Carandini, 1986). A narrative made up of chance meetings, of intersections of archaeology with the contemporary city, resulting in an intermittent narrative (Ricci, 2006), a construction by fragments that already existed before the author give them new meaning.

As in a regular process of excavation (Schnapp, 1995), of extracting information from the ground, the designer's gaze advances the mechanism of knowledge, in the will to transform the invisible condition of archaeology, through the continuation of the investigation and the reinterpretation of the historical remains (Torricelli, 2002), sometimes completely hidden underground. Increasingly inhabiting the world above, to the detriment of the world below, in most multi-layered cities, a buried and unknown city has been determined that lies beneath the everyday urban scene and only partially, sometimes by chance, re-emerges showing the ancient. Paradoxically, the buried city expresses the very truth of existence, reason why man cannot avoid,

quoting Freud, digging into the repressed earth, to unveil what should have remained secret and hidden, but instead resurfaces (Emery, 2011). What emerges is the need to reinterpret, through architectural design, archaeological spaces in the underground, in an urban conception, not far from that used by other animal creatures (Rudofsky, 2017).

New design practices can be experimented starting from excavation, incisions, stratifications and/or ablations, which over the years have transfigured the earth's surface to generate habitable enclosures (De Fusco, 2004), maternal, introverted, and amniotic spaces, obtained with negative work through the subtraction of materials.

A careful exploration of the ancient actions in the underground is useful to achieve the dual objective of understanding the genesis of the underground spaces, the symbolic values and uses attributed to them, and of outlining possible design project strategies, capable of acting in the archaeological space, making possible the coexistence between the contemporary city and what lives in its underground.

**İrem Baz**

Research Assistant, Abdullah Gul University, Turkey

&

**Nisa Semiz**

Associate Professor, Abdullah Gül University, Turkey

## **Conservation of 20th Century Architecture: Case Study of Sümerbank Kayseri Textile Factory Employees' Club**

Within the scope of the industrial plan prepared after the establishment of the Republic of Turkey in the first quarter of the twentieth century, the textile sector has been one of the priority areas. For this purpose, it was decided to establish new factories for the cotton weaving industry and the first of these to build in Kayseri. The project of the factory complex, known as the Sumerbank Kayseri Textile Factory, was prepared by Russian architect Ivan Nikolaev and was realized with the financial support of the Soviet Union. The foundations of the factory were laid in 1934 and opened to service on September 16, 1935.

Kayseri Textile Factory, which was an important textile production center until the end of the twentieth century, also had an important place in the social and economic development of the city. The factory was closed in 1999 and then allocated to Erciyes University in 2001. Most of the factory buildings have become dilapidated over time as they are not used. In 2003, the factory complex was registered as an urban historical site by the Kayseri Cultural and Natural Heritage Conservation Board. The factory complex was allocated to Abdullah Gül University to be used for academic and educational purposes in 2012.

The factory complex, which covers an area of approximately 90 hectares, consists of the factory building where the production takes place, its units and storage buildings, as well as administrative buildings, worker residences, social facilities for the use of employees. Since 2012, a re-use project has been prepared as a university campus, and some of its buildings have been restored and transformed according to the needs of the campus.

The Employees' Club building, which is the subject of this study, is an important part of the social facilities of the factory. It consisted of a main space, which was organized for the social activities of the factory employees, and other places connected to it, a dining hall, and a kitchen. The architectural configuration of the single storey building,



which was designed as reinforced concrete structure, is plain and clear. The structure has undergone some interventions over time. The clubhouse, which was not used after it was abandoned in 1999, has been abandoned until today. In addition, the structure undergoing a fire is facing serious damage and problems.

In this study, the current state of the building was documented, and the materials and construction techniques were examined. Damages and structural problems of the reinforced concrete structure were analyzed. In addition, the original state of the building has been revealed by considering the interventions that the building has undergone over time. Consequently, suggestions were developed for the comprehensive repair and reuse of the structure. The revitalization of the Employees' Club, one of the special buildings of the factory campus, which is an important example of the twentieth century architecture of Kayseri, as a social facility in line with the needs of the AGU campus, will be an important step towards the conservation of the building.

**Aleksa Bijelovic**  
Senior Lecturer, Curtin University, Australia  
&  
**Milica Maksimovic**  
Co-Founder, Petokraka Creative Practice, Serbia

## **Flexibility and Folly: A Study of Workplace in Flux**

This paper explores the idea of flexibility in workplace environments observed from the design practice-based standpoint. The authors' professional experience and the specific pandemic-induced chain of events – a sudden socio-political focus shift that brought distraction in the day-to-day human routine, specifically the ways of work and production – urged a conceptual design thinking overhaul and a paradigm shift. The initial perception and predictions of the future of work's dramatic change had a significant impact on the related design practice, and the notion of an impending disciplinary flux meant the design discourse had shifted too. From the tech-driven speculative scenarios and managerial pamphlet-like culture, the conversation swiftly moved to the realm of sheer existence, where questions of workplace obsolescence quickly emerged. Even short-lived, this radical thought switch made a long-term change in how we perceive the environments of work.

Dissecting the concept of flexibility as known in the managerial and business culture and the world of corporate systems (De Leeuw and Volberda 1995), the authors test different interpretations of the term and cast its notional meanings into the spatial domain of the built environment. The topic is discussed using the comparative case study of several workplace design projects completed by the authors from 2012 to 2021, alongside the separate process report on the ongoing project starting in early 2023. It is the authorial intent to use findings to build a localised, personal narrative of an ongoing practice-based change, mindfully conducted in a subjective manner built on spatial, psychological, and business theories that seem relevant to the pursuit.

The tools of design trade are to be scrutinised against the current context, attempting to adjust the overall industry outlook. Within the scope of this analysis, a critical point is a consideration of the concept of folly in architecture and how it can be applied as an activity marker in workplace microcosmos. It is argued that the spatial stimuli act as a building block in the space planning process and work as a tool for an ad-hoc change of pace in day-to-day workplace inhabitation. Using

small-scale, folly-like objects alongside other context-specific pieces is viewed as a pragmatic design decision to fit the overarching requirement – flexibility in the face of flux.

Rather than exclusively focusing on different spatial setups, the upgraded concept of flexibility envisages a change of ambience through symbolic gestures creating an open-ended place. These gestures are meant to be subtle yet clear in their appearance. Slight shifts in light-shade balance and tone using various light sources in combination with the outside environment, supplemented with follies and seemingly fixed structural elements – all play a distinct role in working together in a gentle system, adding depth to a fairly defined space. Also, how different low-key, mundane parts of the structure, specifically designed and crafted with the utmost care, can elevate the importance of user experience and appreciation for technical detail. In a way, an argument that a technical facet enables a streamlined performance of each layer in the speculated scenario.

**Thomas Bisiani**

Adjunct Professor, University of Trieste, Italy

&

**Adriano Venudo**

Professor, University of Trieste, Italy

## **Max Fabiani's Trident: Making City - An Urban Strategy with the Architecture of the Street**

On May 1st 2004, on the occasion of Slovenia's entry into the European Union, the fence that had divided Gorizia from Nova Gorica for more than 50 years was dismantled at the Transalpina railway station (originally Gørz Staatsbahnhof). The square in front of it, which had been divided between the two states since 1947, was reunified, while maintaining a double name: Piazzale della Transalpina in Italy and Trg Evrope in Slovenia.

The paper proposed for the Athens Journal of Architecture, will present the results of a scientific research within a programme promoted by the Italian Ministry of Infrastructures and Transport called PINQUA (Programma Innovativo Qualitò dell'Abitare) and carried out at the Department of Engineering and Architecture, University of Trieste, developed by the two authors. The research intends to investigate the image of the city through the definition of its architectural and landscape elements, and more generally the concept of "urban strategy" through the principle of building continuity of the street, an element of relationship between landscape, architecture and city.

The object of study is the triple urban perspective, called 'Max Fabiani's Trident', which has the Slovenian Transalpine railway station and its square as its focal point. The massive railway building (1906), was located on the line connecting Vienna, the capital of the Habsburg Empire, to its port Trieste. The line was interrupted in 1947, when, after two years of Allied military administration, the new border was defined and the railway line crossed into Yugoslavian territory.

Today the 'Max Fabiani Trident' in Gorizia consists of three roads converging in a place that symbolises a 'new unity' and cross-border integration. The project involves the enhancement of the historical 'trident' planned in 1921 - after the destruction of World War I and the dissolution of the Austro-Hungarian Empire - by architect Max Fabiani (a pupil of Otto Wagner and active in Vienna, Ljubljana and Trieste).

An expression of the Central European culture of "making a city" with the design of streets, the project works through architectural

redevelopment of paths, paving, rows that are an important expression of the "urban promenades under the trees" that characterised the city at the end of the 19th century (the urban figure of the trident coincides with the model of the Piazza del Popolo in Rome and became a recurring element in the European capitals of the 18th and 19th centuries).

The aim is to revitalise these places, re-proposing their ancient centrality, through the role of public space. In fact, after having been for decades the "periphery at the centre of the two cities", Europa Square will be one of the focal points of the events GO! 2025 - Nova Gorica Gorizia European Capital of Culture.

The proposed topic suggests several themes of general interest: the image of the city through the diachronic reading of the urban facts that have overlapped, as layers of experience, over time and have defined the invariants, measures and relevant figures of the city, but also the study of the dimension of the event, conceived as a distinctive feature of the living and inhabited space, capable of bringing together the different planes through which we can read the contemporary city.

**Marilena Bosone**

PhD Student, University of Naples, Italy

## **Mutual Strata: Tales from Fragile Grounds**

The strength of fragile territories lies in their unfinished feature, their "ruined" patina and thus in their being weak, porous and in continuous deformation; but they are also open and complex landscapes, available to change repeatedly.

The physical and cultural vulnerability of fragile territories makes difficult for society to imagine a coexistence with it. This contribution investigates the issue from a qualitative and no longer just quantitative point of view, through the discipline of architectural and landscape design. It allows talking again about the physical context of architecture, starting from a vulnerable intrinsic condition of a "middle ground" that creates the condition for an inter-relationship design and contributes to the development of a meaningful role of architecture. Architecture becomes an experimental device for fragile grounds, where unexpected interactions among visible and not-visible, variable and not-variable strata are explored in a mutual system of relationships. In this scenario, according with the evolution of the most recent debates, man is no longer the unique character but a "human being within nature, as part of nature, acting in a continuous and dialectical relationship of adaptation with the surrounding environment" (Franciosini, 2022), as in a tale of spatial and temporal relationships.

One of the variables that make it possible to think about fragile grounds in terms of architectural and landscape design is the mutual strata. They outline a complex and processual space, in reference to which it is possible both deeply to understand vulnerable territories, starting with those features that may seem anomalous, and to identify some elements operating in the transformative action of the project itself.

"How do you go from one strata to another? How do we work with the interfaces that define that thin surface of transition among different substances where movements, slips and folds take place?" (Navarra, 2021)

This investigation adds to the André Corboz's interpretation of "territory as a palimpsest", intended as a solid stratification of traces, another reading of the historical strata: the mutual palimpsest. It is, on the contrary, a set of latent, heterogeneous, evolving traces, with a certain propensity to embrace the project and combine it with the ordinary space of everyday life, linked to the intrinsic dynamism of the

fragile territories and to the several possibilities of space use. De Certau defines this "accidental component" as "an occasional but at the same time creative kind of relationship with the territory." Despite the apparent dichotomy, the boundary between the written historical strata and the unwritten, unpredictable and potentially infinite strata is difficult to identify but both need a project of coexistence with the contemporary world.

**Sudeshna Chakraborty**

Master Student, Hokkaido University, Japan

**Suguru Mori**

Professor, Hokkaido University, Japan

&

**Rie Nomura**

Associate Professor, Hokkaido University, Japan

## **Universal Design Features and their Accessible Continuity in Shopping Malls of Kolkata, India**

In this paper, universal design features in shopping malls in Kolkata, India have been considered. Despite a significant increase in the number of elderly and specially-abled, civic administration in Kolkata has not been able to successfully implement the national guidelines on inclusiveness in its shopping malls. After conducting pilot studies, five shopping malls from the Kolkata Municipal Corporation were considered case areas for the fieldwork of this research. The accessibility audit checklist furnished by the Government of India vis-à-vis the 'Harmonized Guidelines and Standards for Universal Accessibility in India 2021' by the Ministry of Housing and Urban Affairs, Government of India has been used for the year-long fieldwork beginning December 2021.

The data collected in India was further analysed at the Laboratory of Architectural Planning at Hokkaido University, Japan, focusing on establishing a theoretical framework for accessible continuity in shopping malls. It was found that the accessibility percentage of shopping malls ranges between 14.4% and 44.8%, indicating the lack of universal design considerations in the case areas. Furthermore, among the parameters for the fieldwork survey, parking and emergency exits were mostly ignored in the case areas. Pearson's correlation between the year of establishment and accessibility percentage of each case area was found to be -0.66 indicating the alarming deterioration in universal design considerations with growing years. Furthermore, on comparing the accessibility performance with the diverse user groups (as per Goldsmith's universal Design Pyramid), with a median accessibility value of 41.46%, user group 6 (individual wheelchair users) are likely to face the most difficulty in the case areas.

The result of this paper is a proposed framework based on build, retrofit, operation, and maintenance to ensure accessible continuity in shopping malls in Kolkata, India. Furthermore, it can be stated that the accessible continuity in shopping malls in Kolkata can be imparted only



by imparting case-specific universal design assessment through a primary survey.

**João Miguel Couto Duarte**

Assistant Professor & Research Fellow, CITAD, Lusíada University,  
Portugal

&

**Maria João Moreira Soares**

Researcher, CITAD & Assistant Professor, Lusíada University, Lisbon,  
Portugal

**Marguerite Yourcenar, Fernando Távora and the Looking-Glass House: Journeys in Japan in Space and Time**

“Consider the Travels of Marco Polo, which was committed to paper in 1298, while Polo was in a Genoese prison. The Travels encouraged generations of Europeans to dream of far-away lands abounding in fabulous riches that were strange and exotic [...]. Although Polo wrote at considerable length of China (Cathay), what particularly fired the imaginations of Europeans were his brief comments about an island to the east of China called Cipangu. [...].

Little more was heard of Cipangu until 1549, when Francisco Xavier initiated a sustained Jesuit commentary on what was now referred to as Japan.” Daniel T. Reff, *The First European Description of Japan, 1585: A Critical English-language Edition of Striking Contrasts in the Customs of Europe and Japan* by Luis Frois (2014), p. 1.

This is a communication about travels – the travels of different people to the same places, travels from different places of origin and at different times to Japan. In particular, we will look at the visits to Japan of the French writer, Marguerite Yourcenar (1903-1987), and the Portuguese architect, Fernando Távora (1923-2005). These travels come with contemplation and reflection on cultural relationships that are not always clear, in terms of how they came about. The anthropologist Claude Lévi-Strauss (1908-2009), also French, wrote of the need, when travelling to such distant places, “to domesticate our strangeness” in relation to the customs and modes which, so it seems, are à l’envers to the rest of the world, the world beyond the country in the Far East.

In her posthumous book, *Le tour de la prison* (This, Our Prison), published in 1991, Yourcenar relays her stories and memories of the time she spent in Japan, in travels she made in 1982. In his “Logbook”, also published posthumously in 2012, Távora takes the reader through his trip to Japan in 1960 with the aid of texts and drawings. They are parallel journeys both in space and time: Yourcenar arrived in Japan on 4 October 1982 and stayed there until the end of December of that year. She began the year 1983 in Thailand. Távora arrived in Japan on 10 May

1960 and stayed there until 28 May. On 28 May he travelled from Japan to Thailand. In different ways, Marguerite Yourcenar and Fernando Távora immersed themselves in Japan. Neither of them was ever to return.

These parallel travels lead us to construct an ideal of “house” – a Japan house – and how to dwell in it. It is an idea built from the relationship between each of these figures, Marguerite Yourcenar and Fernando Távora, and Japan.

Acknowledging the opportunities of an interdisciplinary approach that includes writing, drawing, literature and architecture, the purpose of this communication is to throw light on this idea of “house”. The Japan house built from the memories of Yourcenar and Távora is a Looking-Glass House with an invitation to enter.

**Martina D'Alessandro**

Adjunct Professor, University of Bologna, Italy

## **Oswald Mathias Ungers and Sol LeWitt: Variations**

One of the fundamentals of Oswald Mathias Ungers's work is the definition of a new unity between art and architecture, developed through a fertile and articulated interweaving, both theoretical and formal, with contemporary art. This investigation is focused on the identification of common ground between the worlds of art and architecture, considering the project for the Entrance to the Kaiserthermen in Trier (2003-2007) as case study, revealing the system of theoretical, methodological and compositional correspondences. If we tried to imagine the building for the Kaiserthermen without the place for which it was conceived, stripped of any linguistic, functional, technical and constructive characterisation, without fixtures, without the homogeneous skin of bricks covering it, without plants or hedges, then one would have a new vision of the formal structure of the building. Looking at the building in its pure compositional structure, we could not fail to perceive the fascination of allusions that the building establishes with research on form carried out by some of the artists that Ungers collects and works with. The compositional principle of transformation, which underlies the basis of the architectural choices and which is reflected in a morphological sequence, takes on unexpected connotations and deeper meanings when observed and studied through the tools of art. In this project, the study of form opens the door to the most rational and controlled experimentation, but at the same time radical, with the 'cube' form in all its variations and combinations.

In this research about form, plastic art becomes Ungers's main interlocutor: one of the author's most important references is Sol LeWitt (1928-2007), an artist he admired and collected. Compare Oswald Mathias Unger and Sol LeWitt's works allows to underline the shared interpretation that the two authors have of the world of forms postulated by Henri Focillon (1881-1943) in *Life of Forms*: form, independent from time and space, has its own universe, governed by its own laws, space and matter. The relationship between art-architecture is therefore analysed by restricting the investigation to just two works, the project for the Kaiserthermen (2004-2007) by Ungers and LeWitt's *Variations of Incomplete Open Cubes* (1974) a work which marked a turning point in the American author's art.

According to these premises, we propose to read Trier's building through the instruments of art, following the hypothesis that in this project art embodies a *creative* and *positive* component in the definition of architecture and a cultural stimulus that guides the author in the design process. In this interpretation of the project, art is seen as an open system, in which boundaries between the different categories, between architecture and sculpture, are transgressed in order to arrive at a new dimension full of meanings, correspondences, contradictions and variations, with infinite cultural and design implications.

**Francesco Del Sole**

Assistant Professor, University of Salento, Italy

## **Neo-Baroque Flowers in Contemporary Architecture: Hints for a New Aesthetic**

Many historians have attempted to define Neo-Baroque in contemporary architecture. Yet, leafing through the manuals, it is not possible to find a definition of this phenomenon, described as “a hypothesis waiting to be developed”. This paper attempts to enter the debate, defining Neo-Baroque not as a mere citation practice, but as a *cultural style* that identifies today’s society, made of instability and restless expectations. In order to better understand the contemporary Neo-Baroque soul, the architectural historian must move using those same tools that animate Baroque aesthetics, trying to connect different times and concepts in order to realize relational subtleties that, in Baroque treatises, “are called flowers”.

The formal value of Baroque architecture was rehabilitated in the 20th century by architects such as Paolo Portoghesi who, in parallel with the writing of the first manuals on the Baroque, intrinsically re-proposed neo-Baroque forms in his projects, making his architecture “blossom” through that dynamic of *folds* that is well described by the philosophy of Deleuze. This *folding* will become a real working method for architects of the caliber of Frank Gehry who stretch and distend forms to replace the lost center with the fragmentation of viewpoints.

Through an *excursus* of the most important “neo-Baroque flowers” of contemporary architecture, the contribution is an invitation to reflect on that aesthetic in which *fold upon fold, fold within the fold*, the neo-Baroque flowers express the same qualities as the flowers present in 17th-century architecture in plan and ornament: ephemeral, precarious, but also cultured citations and, in the words of Eugenio D’Ors, “forms that fly”.

**Bruna Di Palma**

Researcher, University Federico II of Naples, Italy

&

**Francesca Coppolino**

Adjunct Professor, University Federico II of Naples, Italy

## **Museums of Landscape: A Project for the Tuscia's Archaeological Heritage**

In recent decades, numerous initiatives have seen the aims of Italian architects and archaeologists converge on the necessity to found the country's future on the basis of a renewal of cultural heritage that represents it. "*Patrimonio al futuro*" (Volpe, 2015), "*Il nuovo dell'Italia è nel passato*" (Carandini, 2012), "*Architettura e patrimonio: progettare in un paese antico*" (Franciosini and Casadei, 2015) are just some of the most recent publications that testify to this orientation according to the interpretation and planning of archaeological landscapes which are present in the Italian territory. Less widespread are the experimentations that manage to be completed and implemented and which therefore, in addition to allowing their conservation, reestablish the value of a "common good" to the archaeological heritage in relation to the community's cultural growth.

The contribution presents a proposal, winner of the first prize in an idea's competition and focused on the valorisation of the Tuscia territory, that is an internal landscape of middle Italy inhabited without interruption up to the present day, in which the archaeology-landscape dualism is the main structuring character. Starting from this complementarity, the most appropriate, compatible and innovative intervention methodologies have been traced, with the aim of defining a strategy for the valorisation, reuse and redevelopment of ruins scattered in rural landscapes, that are isolated from each other and from the neighboring urban centers and which have lost any link with the context, becoming a *unicum* with the surrounding landscape. In these archaeological areas, "non-places" in a partial state of abandonment, one of the main goals, identified to avoid the definitive loss of memory of these places, was to interrupt the isolation of the ruins, restoring their role of spread centrality, in order to make the archaeological areas not only places to visit as tourist destinations, but also as spaces of a daily landscape for local communities.

Researching ways to implement this intent was crucial: how can an archaeological heritage be awakened from the sleep of history if not with the force of the context? (Carandini 2017). How can these

“inanimate goods” can become recognizable and be narrated not only to an audience of specialists? How to renew the link between landscape and archaeological ruins, passing the conventional way where to exhibit findings it is necessary to fence and isolate it to guarantee protection and safety?

It is from these questions that the idea of “Museums of landscape” was born: going beyond the canonical concept that identifies the museum as a monumental building closed in itself, in which the exhibited remains automatically lose their dimension of fragments of life and landscapes relocated from their original contexts, to instead give rise to a sort of an “exploded museum” in the territory. It is an accessible network where the archaeological areas are conceived as *open-air* exhibition rooms spread throughout the territory, in which archaeology and landscape intertwine to form a unified narrative, both physical and virtual, also able to be enriched by all events that can be hosted in the new inclusive archaeological “rooms”.



**Gözde Kuzu Dinçbaşı**

Assistant Professor, Nuh Naci Yazgan University, Turkey

## **The Common Lifestyles of Turks and Greeks and its Reflection on the Traditional Houses of Kayseri**

Kayseri/Caesarea is one of the oldest settlements of Anatolia. This ancient city was the cradle of many civilizations in the region and is also known as Mazaca in history. The demographic structure of the city was composed of Muslims and Christians (Orthodox Greeks/Karamans/ Turcophone Greeks/Anatolian Turks or Gregorian Armenians) until the first quarter of the 20th century. A similar situation is observed in most of the towns (Develi, İncesu, Melikgâzi, Talas, etc.) of the region. These districts stand out with traditional houses alongside with a unique street pattern shaped according to the topographic structure of the land.

This study aims to evaluate the rooms and equipments in these traditional houses reflecting the common lifestyle (with similarities) and also the differences between the Muslim and Christian societies, living side by side. Another aim is to draw attention to these houses which have undergone changes through restorations, some of them becoming vacant and getting ruined within time, at the end being completely demolished.

As a result, it was seen that the plans of traditional Kayseri houses have Turkish house plan types (with inner and central sofa, etc.) and the built-in furnitures (the serbetlik's, sedir's, fireplaces and others) were designed accordingly and made in situ during the construction process. The plan types of both the Muslim and Christian houses were similar, according to their lifestyles, the use of space and home equipments changed only. It is seen that different lifestyles of different cultures (for example the sense of privacy, religious beliefs, and others) are reflected in façade decorations also. The Westernization movements in the Ottoman Empire affected both the communities and their arts (New-Empire, Eclectic etc.). There is not an important example showing Christian influence on furnitures, but it can be said that the decorations and furnitures were under the influence of Western styles. Kayseri's geographical, physical, historical, and socio-economic background also made a contribution to the formation of traditional houses, house plans and their furnitures.

**Celestina Fazia**

Professor, Kore University of Enna, Italy

**Giulia Fernanda Grazia Catania**

PhD Student, Kore University of Enna, Italy

&

**Federica Sortino**

PhD Student, Kore University of Enna, Italy

**Inclusive Public Space like a Prerequisite for Urban Resilience: The New Dimensions of Sustainability and Accessibility, Between Unexpressed Expectations and Unmet Needs**

Looking at the transformations taking place in cities through the lens of accessibility and sustainability can help in a more topical reinterpretation of the urban phenomenon. This may suggest different, and perhaps more suitable, design approaches that not only aim at transforming the existing but also to make it more resilient.

The paper aims at exploring the new social demand for the expected requirements in relation to sustainable use and inclusion of the city. Reversing points of view, the city and urban connectives seen and experienced by its users and not (exclusively) by means of transport.

Public space is a connective and essential environment for the city as well as for the citizen. In fact, through a network of daily routes, the various stakeholders can reach all its nodal points and simultaneously experience its socialization dimension.

For example, the pedestrianization of the streets of the historic city could create new 'man-machine' shared spaces similar to the idea of a square, but developed in length, using the tried and tested *Woonerf* system.

By transforming the limit of pedestrianization from theoretical to tangible, motorized traffic can be limited and the viability and livability of the city can be improved through urban greenery and new paving.

Emphasize the importance of the "*nature-based solution*" against increasing overbuilding, reversing the process, for a resilient and accessible city and especially for our health, safety, and well-being.

**Alessandro Gaiani**

Assistant Professor, University of Ferrara, Italy

**Salome Katamadze**

PhD Student, Politecnico di Milano, Italy

&

**Duccio Fantoni**

PhD Student, Politecnico di Milano, Italy

## **The Italian Cemetery: Between Sacred Landscape and Public Space**

At the beginning of the pandemic emergency, Italy was one of the first countries where the virus was spreading exponentially without enough information and knowledge on how to manage the tragic situation. Since the death rate has considerably increased throughout the country in several regions, the cemeteries were no longer able to provide enough space to match the ongoing unfortunate tendencies.

After the first wave of the emergency, the need to rearrange or spatially rethink cemeteries has risen.

The configuration, the location and the layout became fundamental assets to establish a different relationship with the context, in the perspective of a public role of cemeteries. The traditional graveyards, especially around small settlements, present a walled nucleus separated by the outside. Later additions have already altered this balance and reached a territorial scale. The necessity to intervene with these conditions require reimagining such an ecosystem with a significant impact on communities.

The research focuses on the strategies to transform and expand graveyards in the Italian context. In particular, it deepens their impact on the Landscape and their development during history. The union of social and sacred aspects plays a landmark role in the local communities, which allows understanding of the cemetery as a relevant territorial presence, which refers to death, memory and remembrance through Architectural elements and Landscape. In this sense, the research presents the study case of the cemetery of Granarolo dell'Emilia as a paradigm of the following intersected issues: on one hand, the emergency and urgency related to the pandemic situation, on the other hand, the necessity to deepen historical stratification through establishing different relationships with the surrounding.

Therefore, the research interrogates the methodological framework of the cemetery extension as a part of one complex system, where the connection between the historical portion, the later addition and the

recent intervention still needs to be found. The study approach works with the borders of existing infrastructures, tempting to transform the fragmented parts of the cemetery into a sacred Landscape body. In particular, the idea of growth by autonomous additions is called into question concerning the territorial role of the cemetery as a public space.

The study resulted in a project that condenses methodological observation and critical investigation in a clear framework in which different components interact within a complex system.

**Andrew Gipe-Lazarou**  
Instructor, Virginia Tech University, USA

## **Ghosts Beneath the Grid: A Weird-Fictional Account of Machine-Age Manhattan**

“The basement is a dream of picturesqueness and spectral charm – crypt under crypt of massive vaulted masonry ... terrible arches on Cyclopean columns, black things and haunted niches here and there, and endless stone steps leading down ... down ... down .. to hellish catacombs where sticky, brackish water drips. It is like the vaulted space behind the entrances to some ancient amphitheatre in Rome or Constantinople, or some ghoulish tomb-nightmare not to be imagined saved in visions...”

More than a century after the surface of Manhattan Island is rationalized as a Cartesian plane, H.P. Lovecraft explores the weird-fictional potential of space below the Grid (below the industrial fantasies of Koolhaas’ *‘Delirious New York’*). He descends into the basement of ‘the new black and gold Dunsanian skyscraper design’d by the Pawtucket architect’ (Raymond Hood’s American Radiator Building, described above); loses himself in the ‘mazes’ of Grand Central Station’s ‘vast terminal’; traces the superficial shadow of an underground ghost river, Minetta Creek, in Greenwich Village; and hurtles ‘through interstellar blackness in cryptic subways, never knowing on just what planet or within just what universe [he] would emerge to overwhelming light.’

He identifies Manhattan’s suppressed spatial history as a menacing subterranean presence, which he employs as an element of horror in his weird fictional prose. His short-story *He* (1926) presents an allegorical account of his own disenchantment with the city, which climaxes with a malevolent ‘torrent of blackness’ representing the vengeful spirit of Native American tribes emerging from the catacombs of the historic Van Ness Mansion to abduct the soul of ‘old New York’ and entrap it beneath the Grid. And his subsequent *The Horror at Red Hood* (1927) implicates the city’s cosmopolitan populous in the termination of ‘provincial’ (colonial) American history – in the urban design of a ‘horror beyond all human conception – a horror of houses and blocks and cities leprous and cancerous with evil dragged from elder worlds...’ which occupies a vast expanse of ‘subterranean channels and tunnels’ beneath the borough of Brooklyn.

This article will present H.P. Lovecraft’s literary interpretation of the subterranean architecture of early twentieth-century Manhattan. It

will identify critical subterranean-spatial reflections from his time of residence in New York City (between 1924-26), present contemporaneous representations of these spaces with historic photographs, paintings, and maps, and evaluate how these spaces mediate feelings of mystery and terror by analyzing their re-appearance in Lovecraft's short stories.

**Clara Germana Gonçalves**

Researcher, CITAD, Lusíada University, Portugal

## **The Circle as a Paradigm at the Dawn of the Renaissance: Philosophy, Cosmology, Music, Architecture**

Philosophy, music (understood as musical science as presented within the *quadrivium*), cosmology and architecture, often in this hierarchical and leading order, establish close relations, corroborated by mathematics, at the dawn of the Renaissance.

The circle - with the respective distinction of its circumference and the marked identification of that single point which is its centre - whose symbolic aspect is fundamental, is one of the geometrical figures that has been present in architecture since time immemorial. Its prominence in the early Renaissance led various authors to associate it with the representation of God and the world, adopting it in the design of both buildings, particularly churches, and new cities. Acting as both figure and instrument in architectural theory and design, the circle is a paradigmatic theme of this period. In fact, its interpretation as an idea, figure and symbol, associated with God and His Knowing and Doing, corresponds to the same transdisciplinary vision. The agreement between philosophical, cosmological and musical principles, sublimated by mathematics and fundamental in the theory and practice of architecture, gives the circle a prominent place. It is particularly associated with the square, the ratios 1:1 and 1:2 and the respective harmonic intervals, unison and octave, in a transdisciplinary convergence dominated by Platonic traditions.

As idea, figure and symbol, the role of the circle in architecture is compared to its role in philosophy, cosmology and music. This paper addresses, on the one hand, how the circle, as an idea, figure and symbol, is the expression of a paradigm that translates itself in an analogous and related way in different disciplines. On the other hand, how the circle, as a theme, witnesses both the continuity of an uninterrupted tradition from Greece to the 16th century (and its respective fall) and a transdisciplinary vision of the world.

**Aycan Kizilkaya**

PhD Student & Visiting Researcher, Technical University of Munich,  
Germany

## **A Case Study on Alternative Theater Spaces in Munich, Germany**

The theater has evolved over time with changes in stage design, leading to new forms of experimentation in the twentieth century. Performance spaces turned into experimental labs for exploring innovative ideas as the connection between actors and their audience developed over time. Modern theaters typically have smaller capacities and more intimate structures, enabling closer communication between performing on stage and observing and experiencing the performance. Today, theaters often have "black box" designs, with small, rectangular spaces that allow for flexible staging and experimental setups, including moving platforms and variable seating arrangements. These theaters create unlimited possibilities for staging and experimentation, referring to Peter Brook (1990), which described "empty spaces" in need of some spatial interventions.

Alternative theaters refer to non-traditional or unconventional theater spaces, which may include repurposed buildings or non-theater venues, and may showcase experimental or avant-garde performances. These places are becoming more common by converting various buildings that were not originally designed for theatrical performances, such as apartment buildings, shops, ateliers, cafes, hairdressers, car parks, and schools. The demand for alternative spaces has grown due to economic constraints, insufficient traditional stage space, a desire to break away from traditional theatrical conventions, the need for different theater aesthetics, and experimental demands of contemporary theater. However, some of these transformed spaces may have technical limitations due to the lack of architectural support. These theaters are designed to allow flexible staging, and they can be adapted from many different structures and fields. The aim is to investigate the theater experiences of people who attend these alternative spaces. This study focuses on the relevant spaces in Munich, Germany. In the research, by listing the structures transformed from different functional structures into alternative theaters, analyzes will be made with the determined spatial parameters. Spatial criteria for these parameters will be determined from the needs of contemporary staging and theater structure today. The aforementioned needs will be examined according to the criteria such as materials, acoustics, lighting, ventilation and



audience comfort, as well as the architectural type, play-viewing area relationship, stage, backstage, public and private spaces. Due to the lack of adequate research in this area in the literature, and the significant rise in the number of these spaces, it is imperative to conduct further research in this field.

**Xiujie Li**

Graduate Student, Shanghai Jiaotong University, China

**Shaoming Lu**

Professor, Shanghai Jiaotong University, China

&

**Zheng Tan**

Graduate Student, Shanghai Jiaotong University, China

## **Layout Characteristics and Design Principles of Atrium Integrated Space**

With the development of China's cruise tourism industry, it is necessary to study the design and construction of cruise ships, especially the central atrium, which is an important part of public area design and reflects the quality and characteristics of the entire ship's design. However, compared with Europe, China's research foundation for large-scale cruise ship design is still lacking. Therefore, studying the spatial layout characteristics of the central atrium is of great significance for improving China's cruise industry. This article focuses on the design principles and characteristics of integrated space layout in the central atrium of cruise ships. By applying basic theories from architecture, shipbuilding engineering, aesthetics, international maritime safety conventions and technology to analyze representative central atria from 15 typical domestic and foreign cruise brands through data collection and research methods such as internet big data surveys, literature reviews and expert consultations. Through comparison and extraction of the cases, the study eventually summarizes six overall principles and four structural principles for designing integrated space in the central atrium of a cruise ship. The six overall principles include considering passenger experience paths and spatial hierarchy, balancing spatial composition, highlighting key levels, ensuring functional arrangements are reasonable, meeting transportation hub needs, and achieving compactness. The four structural principles include considering mutual relationships between spaces in terms of theme positioning, spatial form, decorative style, and functional positioning. This study provides insights into designing integrated space in the central atriums of cruise ships that hopefully can be applied in improving China's cruise design work while also providing guidance for future related fields.

**Miao Luo**

PhD Student, Ghent University, Belgium

## **Mapping the Unfinished: Focusing on One of Paused Constructions in Chongqing, China**

With the acceleration of urbanization, new constructions can be seen everywhere in modern cities. Yet not all these buildings were completed on schedule. Modern cities are littered with half-finished projects that were abandoned mid-construction. In-completion is such a vast and complex issue that implications of those unfinished projects on the neighborhood where they are located - or even the entire city - are hard to be finalized because of the incompleteness and uncertainty.

In retrospect to the development of research about unfinished buildings, many urban and architectural historians put the discussion about the unfinished project in the context of the aesthetic concept and framework of ruins in Western culture. While a considerable number of scholars believe that people's obsession with industrial ruins is closely related to ruin aesthetics, contemporary archaeology, a recognizable sub-discipline since the 20th, argues that modern ruins should not be equated with ruins of earlier periods because in such fast-changing world, many man-made objects in the late modern period have experienced the process of "creation - using -abandonment" in a short period of time. Thus, People's engagement is often with sites and buildings that either remain in use or have been recently abandoned, engagements that will inevitably set study of the contemporary past apart from those with earlier sites.

Thus, I propose that applying the contemporary archeological approach to studies of unfinished modern urban constructions could be a new perspective for urban and architecture studies.

In response to this phenomenon, I plan to use Yingdan Plaza, an unfinished high-rise residential building in Chongqing, China, as a case study to dig deeper into the history of the suspended project itself, as well as the context of the surrounding built cities affected, to clarify contemporary issues as well as modernity and urbanization conflict. The reason for choosing Yingdan Plaza is that it is a typical unfinished building in the process of rapid urbanization in China: 1. The actual construction of the project does not match the original plan; 2. The unfinished building was once occupied by the owner as a protest space and is still in suspension shelf status. 3. Considering that China has 70

years of property rights, this project may not be able to continue, and will eventually be reduced to urban ruins.

This study will be organized around a range of traditional areas of urban and architectural studies - materiality, site urban landscapes and the relationship between these buildings and human behavior. The case studies will address the same question from two different perspectives: the first deals with the materiality of unfinished works, including their typology, urbanity, and material quality; the second includes a user-centered assessment aimed at understanding Different behaviors and needs of crowds. Both studies focus on a specific, ubiquitous object or artifact: the unfinished building.

**Bianka Madhi**

PhD Student, Polis University, Albania

**Llazar Kumaraku**

Head of the Scientific Research Department, Polis University, Albania

&

**Keti Hoxha**

Lecturer, Polis University, Albania

## **Facade and Form in Architecture: The Case of Kristo Sotiri's Buildings in Durres**

This article is part of a research on concepts that belong to the theoretical speculation in the discipline of architecture. This writing is part of the research on the elements and instruments of the architecture composition during the contemporary period.

The purpose of the research is to study the compositional element of the façade in history and the relation that exist between the interior and the exterior. This relationship will be done in order to explain the condition of the façade on contemporary architecture and influence in the past. The objective is to focus the attention of architects and academics on the importance of the façade in order to build architecture in a sustainable architectural form.

The preliminary hypothesis is that nowadays the "Façade" in architecture is dead and this causes an unsustainable architectural form of it. The façade as a compositional element of architecture is closely related to the period from the Renaissance to the early 20<sup>th</sup> century. With modern architecture, the concept of the "Façade" begins to "crumble" and after that it is "eliminated" during postmodern architecture through the process of "Museification". The architecture period from renaissance to the beginning of modernity coincides with the drawing of the façade as "elevation" with the principle of central perspective, emphasizing that the facade in architecture is a consequence, dominated by the concept of the central perspective.

The methodology followed is based on the analysis of the façade in relation to the interior of architectural works, in specific moments as renaissance, baroque and modernity. These works will be analyzed on iconographic, orthographic, and scenographic levels to emphasize the structural relationship that stands between the interior and the exterior (the façade). It will also be analyzed the facade itself to define the relationship that lies between the perspective and the composition of facades. The conclusions drawn from this section will be used as the methodology to analyze the architectural works of Kristo Sotiri in

Durres (Albania), as a local example to prove the above hypothesis. The author Kristo Sotiri was chosen because he works in the historical period between the end of the 19<sup>th</sup> century and the middle of the 20<sup>th</sup> century. Operating at this moment of transformation of architectural paradigms, the stylistic change that we are analyzing is clearly distinguished.

The expected results are a clarification of the relationship between the facade and the interior and specifications on the importance of building this relationship in contemporary architecture.

**Burak Mangut**

PhD Student, Mimar Sinan Fine Arts University, Türkiye

## **A Forgotten Typology: The Rediscovery of the “Is Hani” as a Working and Commercial Space**

Commercial activity has been one of the notable determinants in the development of public spaces, urban forms and human activities in the town centers for centuries. The places in which supply and demand meet each other generate not only a place for commercial activity but also a meeting place, a gathering room, an educational and social exchange spaces for community. In Anatolia, which was located on the main trade routes, especially the Silk Road, before the new world was discovered, the commercial activity and usage habits related to this that have been ongoing for years affected the spatial formation in this context. Building typologies such as “Han/Inn”, “Bedesten/Covered Bazaar” and “Kervansaray/Caravanserai” emerged as the architectural product of the needs of this period in Anatolia and Mesopotamia.

The differentiated business fields in relation to the modernization process caused alteration in the form of commercial and working spaces. With this change and the potentiality of multi-storey buildings assist by the developments in construction technology, “Is Hani” had been produced as a new typology consisting of commercial units and retail stores on the ground floor and bureaus on the upper floors. In this geography, various considerable examples were produced and built in this typology, especially in the republic era. Between 1930s and 70s, design approach that was concurring with modernist thought enabled the construction of numerous qualified “Is Hani” and adaptation of the idea locally through this typology. In the 1980s, the spread of institutionalization with the liberalization movements that is increased all over the world caused to the change of working and commercial spaces and the increase in the number of corporate office buildings and shopping malls. The inability of this type of organization to meet the spatial supply of small-scale enterprises led to the degeneration of the typology and the degradation of its quality due to the production that became anonymous; and the typology has been forgotten over time.

In this context, the research will focus on the spatial organization of the typology of “Is Hani” and the contemporary counterparts based on this architectural approach. To discuss the potentials of the typology; the adaptation of “Is Hani” to urban forms, interaction of urban public spaces and commercial spaces, and the relation between bureau spaces

and various user groups (employees, shoppers etc.) will be explored. The paper will analyze these issues through various notable buildings which are produced in this typology in modernist period and will focus a contemporary "Is Hani" which was designed by author in an Anatolian town as a case. The building complex, which is the subject of the case study, is the product of an architectural design competition held in 2017; and it was completed and put into service in 2021. It is considered that being the designer of the building, the controller of the construction process and the author of the research will facilitate to grasp the gap between the design and usage process by being a direct observer in various parts of the process. The methodology of the study as a kind of post-occupancy evaluation (POE) is formed through the superposition of the intended use of the building and the actual usage patterns of it simultaneously; and it is conducted by author/designer statements, photos and sketches.



**Claudio Meninno**

Adjunct Professor, University of Trieste, Italy

**Adriano Venudo**

Researcher, University of Trieste, Italy

&

**Thomas Bisiani**

Researcher, University of Trieste, Italy

## **Big Barracks for a Small Town: Architectural Reuse of Abandoned Military Heritage**

The scientific research was developed by the three authors together with other figures during 2022-23 within the Department of Engineering and Architecture in collaboration with the Municipality of Cividale del Friuli, in order to define strategies, models and tools for the reuse of large disused military heritages of which the Friuli Venezia Giulia region, where the case study is located, is particularly rich. The research investigated the territorial morphological and typological aspects of both military and historical buildings on the site and in the immediate surroundings. These investigations guided the urban strategy and consequently defined the design strategies adopted regarding open spaces, routes, connections and buildings.

One of the fundamental actions of the research and study was implemented through a selective and planned demolition aimed at rebalancing both the built masses within the project and with the urban surroundings. This not only in morphological and material terms but also in relation to the socio-economic dimension of the context in which the case study is located. If this first action had not been performed, there would have been a disproportion between the object of investigation and the urban reality of the municipality of Cividale del Friuli. This aspect, apparently secondary, turns out instead to be a true guiding principle of the design strategy aimed to highlight these large architectural objects otherwise out of scale compared to the needs and potential of the territories.

The second phase and further focus of the research is the deep work on the reconstruction and reconfiguration of the edges of the compartment in relation to the different qualities and characteristics of the four urban frontages: the urban front, the green boulevard, the riverfront and, in conclusion, the functional and architectural reconfiguration with repercussions on various disciplinary areas. In this way, a cluster that is completely closed in relation to its surroundings opens up to different urban functions in four distinct modalities.

The third theme addressed concerns the use of well-known compositional figures as an instrument of design reconfiguration within the area, the development of which has been articulated in successive and incremental phases, each of which is capable of offering a differentiated but fully operative use of the areas and frames the urban strategy and architectural choices where the project becomes a real process.

The article will deal with the results obtained from this operational research with the intention of outlining a model that can be replicated in all those similar cases (large military heritages inserted in small urban contexts) that dot the territory of the Friuli Venezia Giulia Region (Italy) and that represent an unresolved and recurring problem that constitutes both a research question and a real issue that the territory and the communities have been asking for years to be answered.

**Manlio Michieletto**

Associate Professor, German University in Cairo, Egypt

**Ahmed Hegazy**

Assistant Lecturer, German University in Cairo, Egypt

&

**Yara Galal**

Assistant Lecturer, German University in Cairo, Egypt

**The Architecture of the City of Cairo between Tradition  
and Modernity in the Azbakeya Park**

The origins of Azbakeya (أزبكية) date back to the period of the Fatimid caliphate, passing through the Mamluks until it assumed the connotations of a place of recreation in the fifteenth century with the excavation of the homonymous lake fed by the western channel of the Al-Nasir. In 1798 Azbakeya was still a large body of water and only in the second half of the 1900s following its burial will it be redesigned as an octagonal French garden. The story of the Azabkeya Park reaches up to the present day becoming a project site for the students of the architectural design laboratory engaged in the conception of a Book Market Hall. In fact, the research aims to analyze the works carried out during the winter semester at the German University in Cairo (GUC) both from a methodological point of view and in terms of a critical reflection on the project. A reflection on the teaching of a way of confronting the art of building in a context, that of Cairo, full of significant elements, but at the same time critical of the reading of the city, of the references and how to make them significant in designing the artefact. The new Book Market Hall arises from the need to redefine the identity of a place distorted by the construction of the underground line below in an attempt to give new shape, through the project, to a part of the city excluded at this moment from its life and with a market of the used book relegated to the edge of the park. However, Azbakeya still represents an element of natural transition between the urban fabric of the Islamic city to the east side and the Haussmannian plan of Downtown to the west side. But what design strategy can lead the interrupted discourse towards a new architecture of the city? The answer is in his knowledge or in the study of reality along the still visible layers of history. 23 groups of 2, 3 and 4 students initially worked on reading the historical, morphological and typological context and then proceeded with the identification of case studies appropriate to the theme before proceeding with the composition process. The book market, therefore, becomes the pretext for

transmitting to students a design strategy capable of leading to a new existence, the Book Market Hall which is the prelude to a possible pre-existence for the future developments of the city.

**Maria João Moreira Soares**

Researcher, CITAD & Assistant Professor, Lusíada University, Lisbon,  
Portugal

&

**Clara Germana Gonçalves**

Researcher, CITAD, Lusíada University, Portugal

## **A Choreographic Path towards a Humanized Mathematical Structure in Architecture**

“Structure is simple be-cause [sic] it can be thought out, figured out, measured. It is a discipline which, accepted, in return accepts whatever, [...]” John Cage, “Lecture on Nothing,” 1959.

Proceeding from the idea of structure advanced by John Cage (1912-1992), the communication searches for a possibility of architecture taking as its starting point a structure that embraces numerous *constructions* – by means of experiencing them, their humanisation. Humanisation presupposes the body in motion. Presupposes time. Time-related aspects are not always intrinsic to the architectural discourse. That becomes evident, for example, when one compares choreographic notation with the graphic representation of architecture.

In Anne Teresa de Keersmaeker (b.1960)’s choreographic notation, the presence of mathematical structures is evident, particularly those that have shown themselves to be transtemporal. De Keersmaeker alludes, for instance, to ancient Pythagorean theories and sacred geometry; to the role of geometry in other cultures, such as ancient Egypt, and in Taoism; to the circle, the *vesica piscis* and other structures based on circles; to the Fibonacci sequence and phi; to the golden rectangle, the pentagram, be they linked or not to the Fibonacci sequence, and magical squares.

De Keersmaeker’s work is based on geometric principles that determine the space to be transformed by the choreographic action – rectangles, circles, spirals, parallel, perpendicular and diagonal lines, pentagons or pentagrams, all in diverse combinations. An arithmetical principle that regulates the entrance into the stage action of both the structural elements of a composition (two-dimensional elements traced on the ground) and the elements that activate said composition (the dancers) is added. These geometric models enable incorporation of both a spatial order as well as a temporal dynamic into the choreography – like “regulating lines” that confer order to the movement which becomes “disorganized” when it confronts the detail of the body. This brings one back to the laws of growth in Nature, revealing the *modus*

*operandi* of indetermination – a small opening for a very particular, singular form of expression. In de Keersmaeker's work, the mathematical principles – geometric and arithmetic – in constant transformation, result in a structure that is inhabited, precisely and simultaneously, in space and time. It is an "open" structure; one that is open, also, to indetermination.

The study of the definition of a structure that not only creates the possibility for an event, but also takes it much further, is a basis for this discussion, given that what is sought is the possibility of architecture supported by an “open” structure based on mathematics that is permeable to constant and multiple changes.

**Vincenzo Moschetti**

Reseracher Fellow, Iuav University of Venice, Italy

## **Into the Storm - A Guide for a Crossing through the Venetian Wilderness: Architectures 1979-1999**

This paper intends to use the guidebook as a tool to highlight strategies for crossing Venice and its “wilderness,” suggesting an itinerary capable of indicating project actions and its new destinies.

Venice oscillates between two main images, that of the city of *Venezia*, subject to continuous environmental alterations, and that defined by the slogan *Venice*, besieged by crowds of tourists. Between the folds of the two images lies a third, often coinciding with the figures proposed, capable of expressing the real condition in which the two forms come to life. It is the wilderness that constitutes the third lens, intended to be an “agglomeration of ‘zones’ in which it is easy to get lost, but also an ‘environment’ that can be crossed by drawing lines of incursion. To inhabit the wildness means increasing the capacity for recognition, defining modes of coexistence; fundamentally, a ‘new alliance’ is called for” (Marini 2020, 15).

Discovering *Venezia* according to this system provides an armamentarium of elements intended for the project where the cross-reference is life, movement, storm, and darkness. Under this lens, precisely, the *Venezia bianca* (white Venice) of Sansovino and Palladio loses part of its certainties to dissolve, defining beyond the utopian perimeter of the city, uncertain lands that advance and return the scenarios of a world in the making.

Not only the city, but especially the lagoon with its islands, are called upon to discuss and undergo the actions of an “environment” that transform and modify the shares, constantly giving rise to storms. Some considerations expressed by Manfredo Tafuri (1982) point to the placement of Venice in a palimpsest of oppositions, where the collocation on paper of amphibious projects, such as those of the Cornaro for the Basin of San Marco, already expressed a probable design response among the blackness that the inks of the archives’ highlights (Romanelli 1982).

Crossing the storm, devising lines of incursion, is the pretext for rereading the figure of *Venezia*, a dimension in which the project *grows*, develops, that is, that setting where the signs and actions of the architecture that uses the metaphor of the outpost – the project of conflict – to spatially propose a possible salvation or survival find their place.

Three “amphibious” architectures enter the magma that the sylvan proposes showing the tensions of a palimpsest in which *land* is absent. Reading such projects, unbuilt or missing, sustains the theory that Venice is an infested place in which the project uses forward mechanisms to enter a space dense with conflict. Hejduk’s *House of States of Head* (1979), Rossi’s Theatre of the World (1979), and the EMBT’s expansion project for the Cemetery of San Michele in Isola (1998-99) constitute concrete traces of the theory enacted. Images from these experiences investigate the lack of foundations by rewriting the Venetian palimpsest and its “wildness” by means of design actions.

This paper proposed therefore intends to verify the design dynamics by *guiding* the reader by means of a structured course, to return to the three lagoon locations and recognize the existing traces of a hitherto hidden world in each one of them, that of the wilderness, now more alive than ever, in which it is necessary to understand the dimension of architecture and its operations (remembering Boullée 1799).



**Michael O'Brien**

Professor, Texas A&M University, USA

## **A Tearing Down and the Aspiration to Something Greater: A Freedom Colony Church in Vox Populi, Texas**

### *Research Question*

What caused the failure of the last vital cultural, educational and spiritual institution in Vox Populi<sup>1</sup> Texas, a freedom colony in Colorado County, Texas? Why were established balloon framing construction methods consistently compromised during the construction phases? Was this an example of faith over function?

### *Approach*

The wall failure which ultimately led to the abandonment of the South Point Baptist Church was investigated as part of a study of construction phasing and related compromises to the structural capacity of the structure in the context of balloon framing practices of the time from 1850 to 1920. This investigation was made possible by third-party theft/harvesting of interior sheathing and flooring which has exposed the wall and floor framing. Archival research on Vox Populi and the South Point Baptist Church was conducted at the Nesbitt Memorial Library, Columbus Texas. Digital models of the church construction phases were developed and framing detail models constructed of key structural conditions to understand their modification and their possible role in the failure of the South wall which ultimately lead to the church's abandonment and subsequent fall to ruin between 2011 and 2020.

### *Summary of Findings*

An improvisational method of balloon framing was likely provoked by resource shortages at the time of the initial construction, likely 1900, and was compromised by later construction phases to a degree where the first phase (of 4 phases) meeting hall construction had its lateral resistance compromised to a degree where the structure was

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<sup>1</sup>Roberts, Andrea. (2014) Texas Freedom Colonies Atlas retrieved from <https://tamu.maps.arcgis.com/apps/MapSeries/index.html?appid=48f89e0f870c4400a990682a09cf919f>. Colorado County Texas, the location of Vox Populi, had not been included in the atlas at the time of this writing.

no longer capable of transferring wind load from the roof and wall to the foundations. The resulting displacement of the South wall and subsequent openings in the roof and floor resulted in a deterioration of the roof, wall, and floor at the juncture of the phase 1 meeting hall and phase 3 rostrum additions. The required structural repair exceeded the capability of the congregation resulting in the abandonment of the South Point Baptist church in 2012. Demolition/harvesting of interior surfaces, the bell, and cornerstones by parties unknown began in 2016, has since stopped and the building stands precariously, some 136 years after its post-emancipation organization.

**Takuro Ogawa**

Assistant Professor, Kyushu University, Japan

## **A Detailed Structural Classification of Cross Vault in Ostia**

Re-considering the development of concreted structure during the Roman Empire from the view of high-rise building, nobody would criticize focusing on Ostia. Observing *insulae* of Ostia, not continuous walls going vertical, but barrel vaults and cross vaults could be suitable for supporting buildings whose height are more than three storeys. Unlike vaulted structures of well-preserved architecture in Rome, little attention has been paid to the remains of 224 barrel vaults and 270 cross vaults in Ostia, and some ways to support and go vertical them are seen. This paper therefore an interaction between these ways to support and verticalization in Ostia will be discussed after detailed classifying different forms of cross vaults, which have been hardly referred to in previous studies.

First, methods to support cross vaults can be broadly classified as wall and column. When supported by walls, they can be further classified into two groups, depending on process of construction. One is the case where walls and a cross vault are built integrally. The other is an example of independent construction processes of a wall and a cross vault, and most of these remains can be distinguished from traces of the collapse of the vault. In many cases, a wall rises to ground level or even second-storey height, and the wall surface has a groove of about 5 cm in the approximate shape of the lunette arc, and double layered bricks, which covers with formworks under vaults, are inserted to it. The cross vault is constructed by hooking large bricks (e.g. *bipedales*) into this groove. This means that the cross vault is stuck to the wall body casting shear stress upon wall. When supported by columns, they can be further classified into two groups from the view of shear stress. In one case, columns are built at the four corners of a room surrounded by four walls, and the cross-vault is built on these columns so that shear stresses are casted upon these walls. The other case, a series of cross vaults like bays, which casts shear stress upon each other, and these stresses of the whole of structures are casted upon next buildings on both sides.

Second, two methods to go vertical are applied on construction of buildings supported by cross vaults, which can be seen in both methods to support by walls or columns written down upper. In one case, two-storey-high walls and a cross vaults are built integrally, and ground-floor-high cross vaults are built to stick to inward walls. In this

construction method, the two-storey-high structures are one coherent unit of a building. If the structures of the two-storey-high and ground-level cross vaults are structurally independent of each other, the two-storey-high structure does not have to bear the load of the ground-level structure, which would have made it more suitable for high-rise construction. In the other case, one-storey-high cross vault is built, and the other cross vault is also built on it as the second storey. This is repeated to create a series of storeys.

**Shinya Okazaki**

PhD Student, Nippon Institute of Technology, Japan

## **Joining Techniques in Window Frame of the Khmer Architecture**

Khmer architecture developed in Cambodia and other parts of Southeast Asia between the 9<sup>th</sup> and 15<sup>th</sup> centuries. It is particularly recognized for the Angkor Wat, Bayon, and known as the Mona Lisa of the East is Banteay Srei.

Researchers have conventionally described that stone window frames of Khmer architecture consist of mullions, lintels, and sills, and the method of joining them is similar to the method of doorways in wooden architecture. This doorway construction method is also used in Horyuji Temple (i.e., the world's oldest existing wooden structure) and can be widely found in common wooden structures across Southeast Asia. In Khmer architecture, the joints of doorways underwent gradual changes over time, and the three-dimensional illustrations made by the *École française d'Extrême-Orient* and the attempts of some Japanese researchers to the chronology constructed of the doorways that the construction craftspeople of the time were seeking ways to simplify and construct the complex stone joints that originated in wooden construction. However, this junction change has been repeated in a very short period of time, and there has been no clear explanation as to why such a change has been repeated.

In this presentation, the examples of window frames that the presenter observed at the Angkor monuments near Siem Reap, Cambodia, will be summarized. It will also discuss the factors behind the changes in the window frames from various perspectives, including structural strength issues, classifications of shapes in terms of art history, and the rise and fall of the Khmer architectural history, which has been noted previously.

**Makbule Oktay**

Lecturer, European University of Lefke, Cyprus

&

**Damla Mısırlısoy**

Lecturer, European University of Lefke, Cyprus

## **The Role of Architectural Education in Creating Awareness on Conservation of Cultural Heritage**

Cultural heritage is the legacy that represents the past in present time and is valued to be transferred to future generations to sustain cultural sustainability. Heritage buildings are the built traces of civilizations. They are the solid historic evidences that one could learn from. Besides, they benefitted the communities in several ways, such as economic development through branding and tourism. Therefore, transferring heritage assets to next generations is obligatory in terms of cultural, social and economic sustainability. At this point, conservation and restoration comes forth as the tools that enable the preservation and transmission of cultural heritage.

Conservation of heritage buildings and their transmission are only possible if they have been owned and valued by the communities that they evolved in and by their owners and users. The appreciation of the value and significance of heritage buildings and appropriate way to preserve them can be achieved through education. Architecture is one of the disciplines that have the responsibility both to preserve heritage buildings and to educate the community through successful conservation projects.

The aim of the study is to measure the awareness on cultural heritage and its conservation and also to question the impact of the conservation and restoration course through students' knowledge development on the subject. The subjects are being taught in courses that combine theory and practice and as well as in design studios. Architecture students are expected to learn; the significance of cultural, the principles and methods of conservation and restoration, to prepare a restoration project for a heritage building and how to design in historic context, during their education.

Questionnaire survey is used as the method of the study to understand how the awareness and knowledge related to the subjects changed (amongst third year students). Additionally, students' projects are interpreted to understand the knowledge level and development. By evaluating the students' awareness on the heritage conservation before and after finishing the "Conservation and Restoration" course,

the paper concluded that conservation courses in architectural education programs can be considered as an effective approach in creating awareness on conservation of cultural heritage.

**Joana Pereira**

PhD Candidate & Researcher, CITAD, Lusíada University, Portugal

## **Flesh and Bone: The Other Life of *Panorâmico de Monsanto***

The word *Ruin*, etymologically speaking, derives from the Latin word *ruīna*, meaning fall or collapse.

An architectural ruin is, therefore, commonly apprehended as the culmination stage of a building lifespan, a crystallised reminiscence of another time/usage, a space of contemplation and fruition or, by contrast, a mere architectural void on the path to inexistence.

Perceived as one of Lisbon's iconic buildings, the *Panorâmico de Monsanto* opened in 1968, as a municipal fine dining restaurant in the heart of *Monsanto's* Park. Emerging from the vegetation – with a breathtaking view into the city – its expressive organic design and white cylindrical main body was designed by Carlos Oldemiro Chaves Costa (1922-1990), while the interiors were decorated by portuguese plastic authors such as Luís Dourdil (1914-1989), Manuela Ribeiro Soares (1921-2000), Maria Manuela Madureira (b.1930) and Maria Teresa Quirino da Fonseca (?).

Unfortunately, due to its high maintenance cost and isolated location, the economic viability of *Panorâmico* was always a mirage. Between 1968 and 2001, the space became a restaurant, congress centre, casino, and disco. The complex was permanently closed in 2001, remaining crystallised for almost a decade.

After 2015, the building rapidly decayed due to a striking wave of vandalism. Its body was completely shattered: all windows were broken, the sparse furniture and dropped ceilings destroyed, the walls were covered in tags and graffities that intertwined with the pre-existing art interventions...In the end, only bones remained.

Due to the rampage situation – and inexistence of alternative solutions – the Municipal Council decided to convert *Panorâmico de Monsanto* into a viewpoint, in 2017.

From 2018 to 2020, the building received *Iminente*, an urban culture festival curated by the portuguese artist Vhils (Alexandre Farto, b.1987). During its editions, several plastic artists were invited to create original pieces for *Panorâmico*, transforming the once vandalised structural ruin into a space of urban art display. Some of those contributions were during the 2018 edition, "Real" from ±maismenos± (Miguel Januário, b.1981) and "Tribute to Marielle Franco" created by Vhils. In 2019, Tamara Alves (b.1983) presented "Animal", while the Thunders Crew (formed in 2013) developed "Thunder Things". The stained-glass panel



“Equality” from AKA Corleone (Pedro Campiche b.1985) and the sculpture “In Depth 01”, produced by Add Fuel (Diogo Machado b.1980) integrated the 2020 edition.

While some researchers studied the architectural aspects of the building until 2018, none focused on understanding the important relation between Architecture and successive Art interventions, especially in the past few years.

By choosing *Panorâmico de Monsanto* as case study we aim, not only to comprehend this interaction between Arts and Architecture, but also to understand how a *spontaneous* urban cultural movement can act as a propelling system for the building *ethos*, being able to change the decaying path of a ruin, by giving it another *life*.

*Panorâmico* did not fall, nor collapsed. Only metamorphosed. Its bones are now flesh and living art.

**Ana Sofia Pinto**

PhD Candidate, University of Porto, Portugal

**The Palatial Food Network:  
An Intersection of Architecture and Food Practices at the  
Turn of the 19<sup>th</sup> Century**

A palatial food network is a vast and complex system which can be composed of 1. production spaces: vegetable gardens, orchards and groves; 2. support spaces: patios, pantries, storerooms and other spaces that provide support for the meal and where there is no contact with cooked food; 3. cooking spaces: royal kitchens and smaller room kitchens; 4. service spaces: sculleries, service corridors in the dining room, washrooms, music rooms and other spaces that are activated only during the service of the meal; 5. consumption spaces: dining rooms, banquet halls and other smaller rooms where meals are consumed; and 6. digestion spaces: smoking rooms, billiard rooms, terraces and certain gardens and other spaces for after-prandial enjoyment.

This concept that I am developing has been based on the study of six emblematic Portuguese palatial residences: the Palace of Vila Viçosa, the Palace of Pena, the Palace of Vila de Sintra, the Palace of the Citadel of Cascais, the Palace of Ajuda and the Palace of Necessidades. Resulting from different historical moments, differentiated thoughts and complex constructive phases, this set of royal dwellings is studied from the unprecedented point of view of the eating practices, bringing to light its food network, one that is considered the basic structure of everyday life and, therefore, of the spatial appropriation of a house.

The eating habits of the turn of the 19<sup>th</sup> century to the 20<sup>th</sup> century thus provide a solid and transversal base, capable of unifying this diversified architectural ensemble through the meal, a meal that serves as a motto for the study of the food network, this chain of spaces so ignored by the architecture studies. The selected meals - one for each palace - took place between 1890 and 1910 and demonstrate that, despite the differences between the palace complexes, the logic behind the appropriation of space during the meal was, in all respects, identical.

In order to enrich this analysis, several analogies are established with other European civil and religious architectures. I also resort to a very diverse iconography, manuscripts and unpublished drawn documents collected in several archives.

**Aakanchcha Raj**

PhD Candidate, The University of Kansas, USA

## **Evaluating the Impact of Vacant Lots in Wendell Phillips Neighborhood**

This research investigates the role of open spaces in urban design and urban planning, specifically in the Wendell Phillips neighborhood of Kansas City, Missouri. Open spaces are typically viewed as spaces for recreation, social activities, and beautification, but in neighborhoods that are socially demographically segregated and deprived of resources, they can manifest as vacant lots that attract negative activities such as loitering and garbage disposal.

The aim of this study is to transform vacant lots into sociable spaces that reinforce positive narratives of the neighborhood, informed by the Broken Window Theory, which posits that visible signs of disorder contribute to an environment of crime and antisocial behavior. By improving open spaces, the study seeks to create a positive narrative and improve the quality of life in the neighborhood.

To evaluate the impact of open spaces in the Wendell Phillips neighborhood, the study will analyze data from the City of Kansas City, Missouri, including 311 calls, market values, and open spaces. A longitudinal approach will be used to assess changes in the neighborhood over a 10-year period and evaluate the effectiveness of open space improvements. The findings of this research have implications for the field of architecture, particularly in the design of public spaces. The study underscores the importance of creating open spaces that are well-maintained and attractive, not only for their immediate benefits but also for the positive impact they can have on the narrative and quality of life in the surrounding community. This research can inform design strategies that prioritize social justice and equitable development in urban planning.

**Rui Manuel Reis Alves**

Assistant Professor, Lusíada University & Researcher, CITAD, Lusíada  
University, Portugal

## **Contemporary Interpretations in Portugal of the Interior-to- Exterior Transition in Traditional Japanese and Mediterranean Architecture**

In this communication we will explore two different types of interior/exterior transition spaces: from the concept of *engawa*, space between the interior of the house and the garden in traditional Japan, and its contemporary reinterpretation in Kengo Kuma's project for the expansion of the Modern Art Center and the Gulbenkian Foundation garden, in Lisbon; the Mediterranean house with patio(s) and the transition spaces between the house and the patio and some contemporary recreations such as Vila Além by Valerio Olgiati or the house in Melides Iby Aires Mateus (both in the Alentejo region).

The profound admiration of the Japanese for nature is reflected in the profound relationship between the traditional house and the garden, with the *engawa* being a space between the interior and the exterior intended to create a smooth transition, but whose profound meaning has to do with uniting or (re) unite the two distinct but not separate universes, connected precisely by the existence of this space that combines qualities of one and the other.

The interpretations that Kengo Kuma has made of this spatial concept are very close to the Japanese tradition. We can say that the concept of *engawa* is one of the main themes of his work, the target of multiple formalizations in his works. In its recent winning proposal for the expansion of the Modern Art Center and the gardens of the Gulbenkian Foundation, the *engawa* space becomes autonomous, becoming more than the one that promotes the relationship between the interior space of the art center and the garden, the true protagonist, the privileged place to feel and be in the future.

In Western architecture, there is nothing comparable to this Japanese spatial concept, even though the tradition of gardens is very rich and very old as well. However, instead of continuity between home and nature, we have, especially in the Mediterranean world, a clear differentiation between nature and home. We can almost speak of an opposition between two clearly separated universes. In this context, the garden is generally a space enclosed within high walls, a *hortus conclusus*, protected and withdrawn from the outside world. The Mediterranean house, with patio, in its many variants (Sumerian,

Greek, Roman, Islamic...) is the synthesis of the walled garden with the house itself.

The house Villa Além by Valerio Olgiati uses the archetypal model of the Alhambra Palace, in the relationship between interior spaces and patios. Along a north-south axis, both in the palace and in the house, a sequence of exterior and interior spaces is articulated, connected by spans aligned on the axis, open in the walls that interpose between interior and exterior.

The Aires Mateus brothers have also built several houses very close to this house by Valerio Olgiati, in which these complex relationships between different levels of interiority/exteriority are verified, namely in the house in Melides I. None of the (many) interior spaces of the House in Melides I opens directly to the outside -a continuous sequence of courtyards on the periphery of the house prevents this relationship from being direct.

**Arianna Scaioli**

PhD Candidate, Polytechnic University of Milan, Italy

## **Her Space: Women's Collective Living as a Form of Emancipation**

Collective and cooperative living; a free, nonhierarchical space to express their individuality. These are some of the characters that emerged in feminist and women-centred utopias. *La cité des dames* by C. de Pizan (1405) and *Herland* by C. Perkins Gilman (1915) are two literary texts that, far in space and time, bring forward a reflection on the modes of inhabiting spaces, in a fictional way, through the construction of an ideal milieu. They envisioned a place where women could act differently, suggesting an alternative to the patriarchal system. Adopting Maldonado's perspective in *La Speranza progettuale: Ambiente e Società*, what characterizes these "architectural" utopias is hope. Charged with a transformational power that allows them to go beyond a mere narration and become space, they constitute a tool for these women to critique the hierarchical living which reproduced (and still reproduces) gender roles. A critique that feminist movements brought forward in the material dimension of the city. Women started to raise their voices and intervene in the physical construction of spaces, carving them out and redefining their relationship with the built environment, weaving together the imaginary of a 'New Woman' and the possibility of moving and inhabiting space differently (Stratigakos, 2011). Feminist movements have, since then, substantiated, stratified and deconstructed the issues, topics and values within the struggle for gender equality.

However, "What Would a Non-Sexist City Be Like?" Through this question, Dolores Hayden brought forward a reflection that encompassed this utopian hope and the desire to make it concrete. It condensed the lessons learnt from several built experiences of collective and collaborative housing that aimed at freeing women, mainly from domestic labour, envisioning a new paradigm of the home, the block and the neighbourhood, going from an androcentric to a gendered city.

In this sense, this contribution becomes part of the discussion about the spatialization - or translation - of gender equality into spaces and architectures by focusing specifically on women's collective living at different scales: the building, the block/complex, and the neighbourhood. These projects will be presented focusing on the role of architecture to become a form of emancipation for women. Moreover, the reflection will be on future trajectories of how collective living could

break down patriarchal norms and gender roles in space, fostering gender equality.

**Rui Seco**

Researcher, CITAD, Lusíada University, Portugal

## **Portuguese Integrated Planning: Late Modernist Urban Design Experiments**

By the late 1960's, the Portuguese public housing developments evolved from the small or medium size neighbourhoods produced from the Second World War to large scale urban plans. These were expected to provide plentiful dwelling to major Portuguese cities, responding to the serious lack of housing in the country. From the final period of the dictatorial regime that ruled the country to the 1974 revolution and the new democratic period, were being developed urban plans to Lisbon, Oporto, Setúbal, Guimarães and Aveiro among other Portuguese cities.

A new public planning office was created and entrusted with the development of this planning process - the Fundo de Fomento da Habitação (FFH). This was intended by the government to put under control the urbanization progression, thwarting the spontaneous and disorganised growth that was already taking place in the peripheral areas of major industrialized cities, mainly Lisbon.

At this period, further developed European countries had already resolved their own housing problems, and the newly produced housing developments, based in modernist models and ideas, were being criticised for its lack of humanity and its difficulty in generating urban life. In most of these countries, however, there was no longer the same pressure to create new city, and the public and disciplinary debate pulverized into different aspects of the planning process.

In Portugal, as in other peripheral or less developed countries, it was still needed the construction of dwelling and urban fabric, and the criticism that emerged from the Charte d'Athènes based plans led, in some cases to the rethinking of modernist solutions and the research towards new ideas on urban form and the habitat.

The FFH plans, conceived during a period of intense transformation of the Portuguese society, created the opportunity for the development of new and ambitious urban design propositions, as planners and architects were involved in the political and social revolution at the moment, and ambitioned to put in practice new ideas that could suit this reborn society, being therefore part of it.

The architects that created the FFH plans and the building complexes that were part of them took their own personal references and ideas and the knowledge about the European post-war



reconstruction processes and tried to develop innovative solutions for these new urban areas.

Vítor Figueiredo, Bartolomeu C. Cabral, Charters Monteiro and Pedro Ramalho were some of these authors that alongside international figures like Aldo Rossi, Vittorio Gregotti and others, tried to imagine a new urban design in the wake of this new time that emerged before them.

This paper studies their work, through a case study analysis based upon archive research, documented by model photos and drawings, with particular emphasis in Vítor Figueiredo's work at Zambujal, a Lisbon peripheral neighbourhood. Urban concepts, space and form are the focus of this analysis, identifying similar or different approaches and solutions.

**Cesare Sposito**

Associate Professor, University of Palermo, Italy

&

**Francesca Scalisi**

Head of the Research Department, Demetra Ce.Ri.Med (Euro  
Mediterranean Documentation and Research Center), Italy

**Green Design:  
A Contribution from the Upcycling of Discarded Shipping  
Containers**

The paper proposes to implement new practices based on a systemic vision that simultaneously uses multiple sustainable and circular design philosophies and with a more aware and adequate approach to the ecological transition that we are implementing, and which, by combining traditional and innovative techniques and technologies, allow eliminating scraps and waste in the building industry. In particular - after having dealt with the potential of off-site in reducing environmental direct and indirect impacts compared to an equivalent conventional building - the article reports the results of recent research on the upcycling of discarded sea containers.

The study was based on the identification of the qualities and problems of the building envelopes, on the analysis of their components and their installation systems. Therefore, on the one hand, we selected projects with different compositional solutions and with high levels of flexibility and complexity of the structure, in order to highlight the various architectural expressive possibilities that can be created with the container. On the other hand, we grouped them by geographical/climatic zones, taking into account the living comfort requirements that the container must satisfy.

Therefore, model files have been produced. The data of the project and the criteria and parameters identified to determine and measure its quality and overall sustainability are reported on them.

The evaluation criteria taken into consideration, which were given the same 'weight' and a score from 1 to 3, concern: the project; foreseeing the duration of the functional program; construction cost per square meter of built surface area; distance between offsite and the location of the container; structural system; dry building solutions and capacity of materials disassembly, elements and components for subsequent reuse; energy efficiency of the envelope; integration of renewable energy systems; natural, ecological, local, recycled or recyclable building materials, elements or components; bio-architecture

in terms of soil consumption and interaction with the local ecosystem for exposure and natural light/ventilation.

The analysis of the strengths and problems of each case study allowed drafting a synoptic framework accompanied by the most symbolic images for the project examined, while the replication of the building joints to the detailed scale (scale 1:10) provided the support to draft a chart of the materials, elements and components of the envelope, evaluated based on their 'green' characteristics and tendency to recycle, reuse and ease of disassembly, but also based on any critical issues in terms of energy efficiency.

**Annelies Staessen**

PhD Student, Ghent University, Belgium

&

**Danielle Childs**

PhD Student, University of Warwick, UK

**On the Road through Cinematic Landscapes:  
The Imagination of Urbanized Motorway Landscapes in the  
Contemporary Fiction Films *Steve+Sky* and *American  
Honey***

This paper explores how cinematic perceptions can contribute to understand everyday life and lived spaces of contemporary motorway landscapes. As public spaces these environments are often subjected to persistent negative framing by spatial professionals. The urban activities, such as residential, commercial and recreational functions, emerging along these roads as motels, bars, parking lots, brothels, etc., reflect an urban culture that has been displaced to the margins of society. Nevertheless, just like the rest of the world around us, these (sub)cultures are increasingly filled with, and determined by audiovisual moving images. These images, including (fiction) film images, contribute to the understanding, interpretation and modification of our environment, and of these neglected spaces in particular. Framed within the close interconnection of cinema and urban landscapes, this research focusses on two fiction films with special attention for everyday life in these motorway landscapes as a case study. *Steve+Sky* (Felix Van Groeningen, 2004) and *American Honey* (Andrea Arnold, 2016) are spatially analyzed in detail (using the video annotation software ELAN) to discover the morphological aspects as well as sociological aspects of the cinematic imagination of Flemish as well as American motorway landscapes. The results of this comparative analysis reveal how the imagination and narratives in these movies provide insight in the intrinsic characteristics, experience value and emotional attachments of these spaces. Especially the poetic representation of youth considered as outlaws and their peculiar urbanized setting, indicates not only appreciation but also a symbolic meaning. The conclusion highlights how film and its cinematic analysis have the capacity to accelerate a deeper understanding of motorway landscapes in particular, and lived spaces in general. Furthermore, for spatial planners this deeper understanding will contribute to value the significance of these motorway spaces as public space and adapt a more nuanced planning culture.

**Bartosz Świniarski**

PhD Student, Warsaw University of Technology, Poland

&

**Ewa Stankiewicz-Świniarska**

Graduate Student, Warsaw University of Technology, Poland

## **Design for Adaptive Reuse of High-Rise Buildings**

Design for adaptive reuse is an essential part of green design, circular economy in architecture, and a path to restrict its overall carbon footprint. Designing with an intention to allow future adaptation to other functions is an approach that anticipates future changes, which provides for extending the building's life cycle and lowering its environmental impact.

It is especially important and challenging to implement in the process of designing high-rise buildings; however, if performed properly, it has the potential to bring scaled environmental, economic and urban benefits.

The paper is divided into four sections discussing conditions, limitations, strategies, and scenarios for designing adaptable high-rise buildings.

The first section describes the conditions of building high-rise buildings – urban, economic, and sociologic motivations for their existence and future emergence. It also describes why it is essential to introduce an adaptive reuse approach while designing them. It closes with a brief historical context.

The second section discusses the high-rise-exclusive limitations that restrict the introduction of adaptive design schemes. It covers the constraints imposed by context, function, structure, and services.

The third section defines and describes possible adaptability strategies to apply in high-rise structures. Adaptability to new technologies, floor plan flexibility within the original function, and adaptability to other functions. It relies on precedencies and case studies of realized and theoretical projects.

The fourth section concludes the paper with an extrapolation of gathered information. It speculates on possible complex scenarios and mixed strategies in future high-rise buildings.

**Ghazaleh Tarkalam**

PhD Student, University of Campania "Luigi Vanvitelli", Italy

### **Iranian Architecture Principles in Europe Mohsen Foroughi's Maison De'Iran**

Iran's rich culture, which has developed over five millennia of history, is reflected in its incredibly diversified architecture, both structurally and aesthetically and a wide range of customs and experiences. Traces of Iranian architecture can be seen in world history because Iranian architecture was involved in the creation of Byzantine architecture and this architecture penetrated to the last borders of Europe. The traditional architecture of Iran shows how its civilization has evolved over time and from the point of view of Prof. Pirnia (Iranian architectural theoretician) is founded on five guiding principles: "introversion", "autonomy", "human scale", "structure and modulation", and "Avoiding Non-essentials". In this while, Mohsen Foroughi's ability in architecture led him to produce priceless pieces by fusing the essence of Iranian architecture with contemporary ideals, like "Maison de'Iran" in Paris which was designed by him in the modern style. Foroughi is an outstanding example of an Iranian architect who despite his education in the West, relying on artistic creativity and inspiration from traditional Iranian architecture has made a major contribution to the emergence of modern Iranian architecture. We aimed to mention five principles of Iran architecture in Foroughi's work in France and whether he used these rules in his project. I assessed the physical and structural components of Iranian architecture first using a descriptive and analytical method, in keeping with the study of the principles and values of Iranian architecture in the Maison de'Iran project. Cultural memory, also known as externalized memory, is another research tool used in this study which is externalized through tangible media such as pictures, monuments, memorial days, publications, and other physical constructions. Externalizing cultural memory in this manner contributes to the formation of a collective identity for a particular group and serves as a history lesson for future generations. I found that in keeping with traditional Iranian architectural values like privacy, contextual materials and climate-friendly design, Foroughi has employed the best materials and methods available at the time. He has used contextual elements in all of his works, both in Iran and France. Although he had not implemented introversion as it is in traditional Iranian houses but the proportion of the building's elements and the needs of humans are in harmony. It is

clear that he had a good knowledge of Statics, Material Studies and Structure techniques sciences, which had been able to run the huge structure of the work. We conclude that Foroughi produced valuable works by fusing the spirit of Iranian architecture and its principles with contemporary ideas in Iran and European countries. He has designed the Maison de'Iran by considering the characteristics of modern architecture style in line with the outstanding principles of Iranian architecture.

**Maria Tavares**

Assistant Professor, CITAD, Lusíada University, Portugal

### **A House:**

## **A Modern (Life) Prototype between Lisbon and London**

*Lisbon, 1957*

A relevant experience in the field of housing was boosted by the Lisbon Tenants' Association (LTA), with the organization of an exhibition on Housing Cooperativism in the World. One of the great attractions of this exhibition was the presentation of a full-scale model of a housing unit designed by the young Portuguese architects Nuno Teotónio Pereira and Bartolomeu da Costa Cabral, commissioned by LTA. The prototype house constituted an experimental phenomenon in the field of housing architecture in Portugal. The strategy of bringing the public closer to the disciplinary field of architecture was important, but also the immediacy that the model itself presented to public and political entities.

*London, 1956*

A mysterious rectangular perimeter structure was designed by the duo of English architects Alison and Peter Smithson to celebrate the jubilee of the Ideal House exhibition, commissioned by the Daily Mail newspaper. This prototype house was envisioned as the house of the future and imagined for 1981. A house that should allow the installation of the latest in kitchen accessories, appliances, and technology of the latest generation, thought to be part of a compact and high-density urban composition, a conventional suburban house!

This article proposes to reflect on these two contemporaneous models, as spaces or systems of representation of numerous logics. They were presented to the public as full-scale models, temporarily habitable and with well-defined programs, although formally distinct. It is intended to evaluate the experimental phenomenon that the prototypes introduced in the field of housing architecture and in the temporal universe that saw them grow.



**Ashish Tiwari**

Associate Professor, Anant National University, India

## **Cenotaphs at Orchha: A Case Study in Exploring Related Study Program as an Active Pedagogical Instrument**

Measured-drawings are the conventional method of documenting architectural heritage to generate archives or repositories of accurate and informed documentation that allows us to learn from the past. These drawings are preserved as historical and cultural treasures. Nonetheless, measure-drawings as teaching tools are becoming obsolete as a result of technological improvements that have resulted in the dematerialization of analogue abilities in architectural education and practice. It is critical to recognise that the act of drawing engages the mind in interpreting and comprehending many parts of the architectural form. Understanding the architectural language through personal individual recording results in clear communication with self and others, instilling the ability to establish the basics in shaping the building typology while growing confidence to conclude its relevance.

This study investigates a measured-drawing project carried out at Anant National University in Ahmedabad, INDIA, as part of the Related Study Program. The assignment entailed researching and documenting a cluster of cenotaphs in Orchha, Madhya Pradesh, INDIA. These buildings provided a chance for form-analysis that led to the identification of a unique architectural language. The purpose of the study is to clarify the value of measured-drawings as active learning tools by discussing the methodology and learning outcomes from the three stages of the assignment.

The initial stage involved recording data on the spot using free-hand sketches of the plans and sections and noting significant measurement, which marked the beginning of the reading of the form. Before attempting to measure the buildings, the approach stressed the importance of paying close attention to the spatial geometry and proportions in the free-hand drawings. The second stage of the job involved converting field data into drafted orthographic drawings. The third stage entailed reading, analysing, and articulating the form's 'concept' through abstract diagrams, which resulted in the revealing of the numerous layers of meaning embedded in the architectural form.

When appreciated as a process rather than as archival artifacts, measured-drawings can assist students in actively participating in the process of ideating architectural concepts, according to the paper's conclusion. This action is comparable to reading and authoring

historical and theoretical texts. They lay the groundwork for an inquiry-based learning process when they are carried out in the initial stages of architectural education.

**Zenovia Toloudi**

Associate Professor, Dartmouth College, USA

## **Learning from the Architectural Image**

This paper unfolds around the subjective understandings of the images by designers, critics, and the public. It argues that the architectural image, which embodies subjective meanings and associations, influences public perception, and can thus construct a collective architectural identity, in addition to the “colloquial” scholar identity formulated by critics’ descriptions and evaluations.

The theoretical framework was supported by the creation of an online platform that associated images of architecture work (mostly photographs) with user-defined tags (e.g. modern, classic, brutal, etc.) and users’ binary ratings (like/dislike) to identify clusters of architectural work with similar characteristics. The platform both “learned” from users and “educated” them by suggesting pairs of images and tags that were most “popular.” Using this online learning tool, a survey-experiment was conducted to collect data both from experts and non-experts in the field, creating a user-defined classification system for architectural form.

This work opens within the design disciplines discourse around the role of social media and crowdsourcing in design, with emphasis on relationships between the social and the architectural form.

**Vittoria Umani**

PhD Student, University of Trieste, Italy

## **A Foam of Blocks: Lawrence Halprin's Architectural Language**

This paper is part of a bigger study on Lawrence Halprin, conducted through the analysis of his personal archives present at the University of Pennsylvania, Philadelphia, and the Seattle's City archives, together with trips and dedicated surveys for some of his projects.

Many of Halprin's urban projects are culturally linked to the 60s and 70s: the assassination of Martin Luther King Jr in Memphis and of Robert Kennedy in Los Angeles, the student protests against the Vietnam War, and the subsequent occupying of university campuses, and the violent clashes between protesters and the police.

Yet as public space became the stage for confrontation in many American cities, Halprin's open space projects seemed to encourage a different type of use: joyful playfulness, performance, dance. Many of his designs in fact, were developed with the idea of performance in mind, not surprising, as Halprin's wife, Anna Halprin, was an important contemporary dancer and choreographer with whom he collaborated often, as well as one of his collaborators, Angela Danadjieva, a former designer of constructivist-inspired sets for Bulgarian state films.

Larger urban renewal interventions were also fueled by the Federal Housing Act of 1949 that encouraged "slum removal", inner cities-neighborhoods deemed beyond repair, and the "Federal-Aid Highway Act" of 1968, that encouraged the construction of superhighways to increase connectivity between cities and states.

What appeared simply radical, is the fundamentally traditional idea of designing public spaces within the city with the deliberate intention for them to be beautiful and pleasurably utilized by the surrounding communities. These ideas had simply been replaced by design principles developed for the car, like multi lane roads, parking lots, shopping centers, drive thrus, etc....

The significance of these spaces can be seen for example in the Portland sequence - "Lovejoy Fountain, Pettygrove Park, and Forecourt (later renamed Ira Keller) Fountain, along with the lesser-known Source Fountain - represented a new kind of urban plaza, a grandly sculptural, metaphorical experience of nature that welcomed an activity largely absent from the midcentury American downtown: *play*".

Skyline park in Denver, project that linked together three downtown blocks also encouraged play through the creation of metaphorical high-mountain cascades, canyons and open fields, designed through a series of fractured geometries of blocks and water basins for fountains.

The presence of water features is a constant in Halprin's designs, inspired by the wet and dry environments of the High Sierra. In fact, Halprin believed that only with flowing water can true beauty be achieved. This is very visible in all of his fountains but perhaps particularly in Seattle's Freeway Park, where the water cascades, with their loud roaring manage to drown out the sounds of the adjacent freeway. His fountains are actual pieces of wilderness, geometrically mutated and transplanted into the city that with their glittering and static effects, without any type of barrier, effectively invite active participation, and encourage human activities like splashing, climbing, crawling, bathing, contemplating...

In a cultural context that seemed to promote separation and isolation between different parts of established cities, Lawrence Halprin, with small or large commissions in Portland, San Francisco, Minneapolis, Denver, Seattle attempted (and in many ways succeeded) to create connections on the small, urban, human scale. By the 1990s, Halprin's blend of nature, theater and urbanism would be established in a growing collection of plazas, and parks that, in each case, set the stage for major new public spaces.

**Adriano Venudo**

Professor, University of Trieste, Italy

&

**Thomas Bisiani**

Adjunct Professor, University of Trieste, Italy

## **The Historic Villa Ritter Park: From Sublime Micro-world to Urban Wonderland**

The speech at the conference, and also the essay for the Athens Journal of Architecture, will deal with the outcomes of a national scientific research, promoted by the Italian Ministry of Infrastructures and Transport called PINQUA (Innovative Housing Quality Programme) and carried out at the Department of Engineering and Architecture, University of Trieste, developed by the two authors. The research investigates, through architectural and landscape design, strategies and methods of urban redevelopment. The research studies the tools of reuse and regeneration starting from a case study: the opening to the city of a historical park, closed and integral part of a villa and industrial complex of the mid 19th century. The research is also a study on collective space and the urban public park today.

The case study concerns a 19th-century park, which today is an important testimony to the urban and landscape history of Gorizia, of that 'Central European landscape' strongly contaminated by exotic influences that was very fertile between Gorizia, Ljubljana and Vienna. It was a sort of movement that started from Vienna and contributed to the construction of a second way, an alternative to the better known "international romantic style" that instead characterised all the parks and the most important landscape arrangements created between England and France in that historical period, and that was also a model for the whole of Europe. It is therefore also an exploration of the 'other romantic', of an idea of (landscape) beauty between the marvellous and the ordinary, between the horrid and the sublime. However, in addition to its historical-landscape and historical-architectural value, this park is also exemplary for the numerous and varied tree species that are now monumental and for the experimental methods of planting, for the overall design (parterres, wooded patches, shrub and flower formations), for the detailed landscaping solutions (paths, elevation changes, escarpments, staircases, fountains, etc.) and for the Art Nouveau architecture present (greenhouse, fishpond, caretaker's house, villa, etc.). For the compositional research between *mimesis* and *poiesis*, between formal and informal, between domestic and public, between

spectacular and sober. The park is part of the Villa Ritter complex, in Gorizia, Friuli Venezia Giulia (IT), and is located near the river Isonzo, within a typical '19th-century industrial citadel': the Ritter factory.

The study focused, through the project, on the possibilities and methods of both transformation and conservation and protection of this area into a public park, both open to the neighbourhood in which it is located (Straccis) and to the entire city of Gorizia. It is therefore an investigation into the potential of the "public plant space" as a new strategy for the construction of centralities and as a tool for the rescaling of urban relations, both at a local level and for the entire Italy-Slovenia cross-border urban system made up of the city of Gorizia and that of Nova-Gorica.

The research, developed mainly through the project, investigates layout, soil design, dendrological formations, vegetal architecture, the endowment and form of services, the quantity and impact of facilities, the restoration of the Art Nouveau buildings and the re-functioning of the historic garden spaces in the protection of the "atmosphere" of the original landscape at the base of the park. The layout has been studied in relation to the need to reconnect with the context, to connect the park to the surrounding built fabric, to make it accessible to the citizens, but above all to re-insert it into an urban circuit with a new polarising role and therefore with urban regeneration objectives.

The recovery of the open spaces and buildings has been developed both in a historical-cultural key (protection), thus respecting the original principles, characteristics and qualities with which it was conceived in the mid-19th century, and in a contemporary key (transformation and modification), thus with more contemporary landscape design, soil, open space furnishings, architectural devices and plant solutions that will allow for a broad and inclusive use.

The park, restored and opened to the public, will thus be part of a larger and more articulated system, that of the public heritage of the city of Gorizia consisting of gardens, parks and historic 19th century villas.

The restoration of the buildings and the redevelopment of the park will also provide a new collective service for the Straccis neighbourhood that will also benefit the social fabric.

The general research activity developed themes, tools and, above all, methodologies for landscape restoration with a view to integration with the architectural qualities and potential of the buildings present, in an urban context strongly characterised by the heritage of 19th century villas, parks and avenues. Gorizia was in fact called the 'Austrian Nice' for this reason during the 19th century.

The interest of the research concerns in particular the methodology (the project as research), the tools (the integration between the landscape project and the architectural restoration project) and the objectives (the urban role of the landscape project). Furthermore, the results that will be exhibited intend to reason about the effectiveness of the project today as a privileged place for scientific research in architecture.



**Xi Ye**

Assistant Professor, Macau University of Science and Technology,  
China

### **Heritage through Othering and Performing: Reuse of the Former Leprosy Asylum, Macau**

This research tries to expand the discussion over the postcolonial placemaking in the reuse of colonial heritage. Colonial history often goes through a selective retrieval process and participates in the production of postcolonial place identity. From this perspective, the research explores the reuse of the former leprosy asylum (Village of Our Lady) in Ka Ho village, Macau, a recently acknowledged heritage. The process of heritage-making is in some way synchronous with the generation of heterotopia. If we take a heterotopic reading of heritage, it is identified by and informs its context as an enclave of otherness. Its identity-making reveals utopian encoding and materialisation of utopian ideals. The research question focuses on how the identity of the previous leprosy asylum, a Portuguese colonial site, is re-ordered to be a post-colonial cultural heritage. Specifically, what are heritage discourses (identituary values) and its material representation (form, programme and event, experience, functioning), how are they assembled, and how do they mirror the collective ideals of the society?

In developing otherness of the place, discursive apparatuses are strategically selected to depict imaginaries of Macau society, then dedicated to the application of those discourses to the site with particular means of performances. Heritage is made through othering, and the otherness of heritage is presented through performing. The place identity of the former leprosy asylum is re-ordered to be a postcolonial cultural heritage, through construction of utopian discourses and assembling of corresponding material representations. It is this reordering of place identity by means of othering as heritage mechanisms in discursive and material terms that the site turns to be a 'heterotopia of performance', a place that functions as a stage where we dramatize our identity, set the scene, and act.

Heritage is also a culturally, economically and politically engaged strategy of self-survival. The disused buildings survive because they have found new economic use and acquired status acknowledged as heritage. Village of Our Lady has found its economic use as being part of the network of Macau's heritage tourism strategy in achieving urban development goals. Since experiences is of most importance in heritage tourism, heritage-making foregrounds the performative act, involving

techniques of fabric preservation and nostalgia creation, to aestheticize the place and satisfy the tourist gaze. Therefore, heritage is a contemporary product for contemporary needs, in which history has been instrumentalised, culture has been branded, and place has been themed. Cultural heritage is made to be a carrier of a collective identity of a social group by strategically assembling of preserved contents of the past.

The leprosy asylum can be considered to be a *heterotopia of deviation* – mirroring the established order of modern society which distinguishes normal from abnormal, the heritage-making of the place makes it go through a role conversion from *heterotopia of deviation* to ‘heterotopia of performance’. The concept of ‘performance’ is developed and theorised first in association with modern movements and then in relation to postmodernism. However, the means of performance comes out of but differentiates from postmodernism. Performism is seen to be a new epoch postmodernism is leading to. Therefore, the role conversion of the Village of Our Lady from a ‘heterotopia of deviation’ to ‘heterotopia of performance’, shows a societal transition from early modernity to postmodernity and something comes after (may be called ‘post-postmodernity’).

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