



ATHENS INSTITUTE

Abstract Book

**16th Annual International Conference on
Architecture
6-11 July 2026, Athens, Greece**

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

2026

Abstracts
16th Annual International
Conference on Architecture
6-11 July 2026, Athens, Greece

Edited by
Clara Germana Gonçalves
& Olga Gkounta

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Preface

This book includes the abstracts of all the papers presented at the 16th Annual International Conference on Architecture (6-11 July 2026), organized by the Athens Institute.

A full conference program can be found before the relevant abstracts. In accordance with Athens Institute's Publication Policy, the papers presented during this conference will be considered for inclusion in one of the Athens Institute's many publications only after a blind peer review process.

The purpose of this abstract book is to provide members of the Athens Institute 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. Athens Institute 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 work and consider the future developments of their fields of study.

To facilitate the communication, a 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 the Athens Institute'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, 2011-2026*

Year	Papers	Countries	References
2026	29	20	Gonçalves and Gkounta (2026)
2025	37	15	Gonçalves and Papanikou (2025)
2024	41	14	Gonçalves and Gkounta (2024)
2023	46	17	Gonçalves and Gkounta (2023)
2022	39	22	Gonçalves and Gkounta (2022)
2021	33	19	Papanikos (2021)
2020	19	12	Papanikos (2020)
2019	51	21	Papanikos (2019)
2018	57	22	Papanikos (2018)
2017	61	22	Papanikos (2017)
2016	50	21	Papanikos (2016)
2015	72	25	Papanikos (2015)
2014	80	23	Papanikos (2014)
2013	140	39	Papanikos (2013)
2012	20	10	Papanikos (2012)
2011	34	12	Papanikos (2011)

It is our hope that through Athens Institute'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, Athens Institute has organized more than 400 international conferences and has published over 200 books. Academically, the institute is organized into 7 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 the Athens Institute 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.

Athens Institute'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 *16th Annual International Conference on Architecture*, accomplished this goal by bringing together academics and scholars from 20 different countries (Austria, Brazil, Canada, China, Germany, Iran, Israel, Italy, Japan, Mexico, North Macedonia, Poland, Portugal, Qatar, Slovenia, South Africa, Spain, 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.

Clara Germana Gonçalves & Olga Gkounta
Editors

**16th Annual International Conference on Architecture,
6-11 July 2026, Athens, Greece**

Organizing & Scientific Committee

All Athens Institute's conferences are organized by the Academic Council. This conference has been organized with the assistance of the following academic members of Athens Institute.

Dr. Gregory T. Papanikos, President, Athens Institute & Professor (Adjunct), University of Tennessee, Knoxville, USA.

Dr. Nicholas N. Patricios, Vice President of Strategic Planning & Analysis, Athens Institute, Dean Emeritus & Professor, School of Architecture, University of Miami, USA.

Dr. Clara Germana Gonçalves, Head, Architecture & Design Unit, Athens Institute & Invited Assistant Professor and Integrated Researcher at CIAUD - Research Center for Architecture, Urbanism, and Design, Lisbon School of Architecture, University of Lisbon, Portugal.

Dr. Jesus J. Lara, Head, Urban & Regional Planning Unit, Athens Institute & Professor, Michigan State University, USA.

Dr. Giulia Pellegrini, Head, Environment & Landscape Unit, Athens Institute / Vice Dean & Associate Professor, Architecture-Polytechnic School, University of Genoa, Italy.

Dr. Anna Winiarczyk-Rażniak, Deputy Head, Urban & Regional Planning Unit, Athens Institute & Assistant Professor, University of the National Education Commission, Poland.

Dr. Atlihan Onat Karacali, Research Fellow, Architecture & Design Unit, Athens Institute and Lecturer, University of Lancashire, UK.

FINAL CONFERENCE PROGRAM
16th Annual International Conference on Architecture, 6-11 July 2026,
Athens, Greece

PROGRAM

<p>08:30-09:15 Registration</p> <p>09:15-10:00 Opening Speech and Welcoming Remarks Speaker: Gregory T. Papanikos, President, Athens Institute & Professor (Adjunct), University of Tennessee, Knoxville, USA.</p>	
<p>10:00-11:30 Session 1</p>	
<p>Session 1a Moderator: Clara Germana Gonçalves, Head, <u>Architecture & Design Unit</u>, Athens Institute & Invited Assistant Professor and Integrated Researcher at CIAUD – Research Center for Architecture, Urbanism, and Design, Lisbon School of Architecture, University of Lisbon, Portugal.</p>	<p>Session 1b Moderator: Artur Myna, Professor, Maria Curie-Skłodowska University, Poland.</p>
<ol style="list-style-type: none"> 1. Alejandro Lapunzina, Professor of Architecture and Director, Study Abroad Program, Barcelona-El Vallès, University of Illinois Urbana-Champaign, USA. <i>Title: The Archicities and Archilandscapes of Clorindo Testa.</i> 2. Renato Leao Rego, Professor, State University of Maringá, Brazil. <i>Title: Contemporary Brazilian Architecture: Principles in Question.</i> 3. James Irwin, Assistant Professor, Southern Illinois University Carbondale, USA. <i>Title: Le Corbusier and the Parthenon as Rhetoric Form.</i> 4. Atlihan Onat Karacali, Lecturer, University of Lancashire, UK. <i>Title: Redefinition of the Interior Design Concept through Storytelling: Findings and Fusion.</i> 	<ol style="list-style-type: none"> 1. Monika Maria Cysek-Pawlak, Associate Professor, Lodz University of Technology, Poland. Aleksander Serafin, Assistant Professor, Lodz University of Technology, Poland. <i>Title: Urban Form and Safety: How Built Environment Characteristics Shape Perceptions of Insecurity.</i> 2. Eliza Lakoma, PhD Student, Lodz University of Technology, Poland. <i>Title: Health Impact Assessment as a Tool for Supporting Public Decision-Making in Poland: Challenges and Opportunities.</i> 3. Gregorio Froio, Adjunct Professor, University of Calabria, Italy. <i>Title: Contemporary Urban Utopias and other Heterotopias.</i> 4. Valentina Michel Pinto, Student, Autonomous University of Baja California, Mexico. Mariel Organista Camacho, Research Professor, Autonomous University of Baja California, Mexico. <i>Title: From Neutrality to Expressive Abundance: Identity, Memory and Maximalist Tendencies in Contemporary Mexican Architecture.</i>
<p>11:30-13:00 Session 2</p>	
<p>Session 2a Moderator: Alejandro Lapunzina, Professor of Architecture and Director, Study Abroad Program, Barcelona-El</p>	<p>Session 2b Moderator: Amos Bar Eli, Senior Lecturer, Holon Institute of Technology (HIT), Israel.</p>

<p>Vallès, University of Illinois Urbana-Champaign, USA.</p>	
<p>1. Christo Vosloo, Emeritus Professor, University of Johannesburg, South Africa. <i>Title: Karoo Deco: Art Deco Architecture of the Karoo Region of South Africa.</i></p> <p>2. Rogério Paulo Vieira de Almeida, Professor, ISCTE - University Institute of Lisbon, Portugal. <i>Title: In Search of Space: Cross-readings and Analogies.</i></p> <p>3. Federica Parlato, PhD Candidate, Iuav University of Venice, Italy/University of Nova Gorica, Slovenia. Francesco Trovo, Professor, Iuav University of Venice, Italy. <i>Title: Tools for the Conservation of UNESCO Sites: Reflections on the Role of the Conservation Management Plan.</i></p> <p>4. Sherin Karawia, Assistant Professor, Virginia Commonwealth University in Qatar, Qatar. Ghazal Farjami, Assistant Professor, Daneshpajooan Pishro Higher Education Institute (DHEI), Iran. Safoora Mokhtarzadeh, Assistant Professor, Daneshpajooan Pishro Higher Education Institute (DHEI), Iran. <i>Title: Morphological Transformation and Spatial Resilience in Mosque Architecture: A Comparative Study of Iran and Qatar.</i></p>	<p>1. Artur Myna, Professor, Maria Curie-Skłodowska University, Poland. <i>Title: Spatial Policy, Development Policies and Spatial Planning and the Complexity of Land Use Conflicts on the Example of City of Radom.</i></p> <p>2. Toshiaki Mizuma, Architect / Representative Director, MONarchitects & PhD Student, Tokyo Polytechnic University, Japan. <i>Title: Morphological Features and Chronological Transformations of Mid-Block Trails in Manhattan, New York City.</i></p> <p>3. Martina Velkovska, PhD Student, Ss. Cyril and Methodius University in Skopje, North Macedonia. <i>Title: Spatial Leftovers and their Role in the Everyday Use of Open Spaces: Types, Characteristics, and Meanings in the Case of Skopje's Central City Area.</i></p> <p>4. Amira Elkchaou, PhD Candidate, Kyushu University, Japan. <i>Title: Urban Microclimate and Passive Cooling Mechanisms in the Historic Fabric of the Medina of Tunis: Field Measurements, CFD Analysis, and Thermal Perception Assessment.</i></p>
<p>13:00-14:00 Session 3 – A Symposium on “Rethinking the Mission of the Modern University I” Moderator: Gregory T. Papanikos, President, Athens Institute & Professor (Adjunct), University of Tennessee, Knoxville, USA.</p>	
<p>Speakers:</p> <p>1. Irina Ustinova, Professor, Southeast Missouri State University, USA. <i>Title: AI For Good and Bad in Teaching and Research.</i></p> <p>2. Marija Liudvika Drazdauskiene, Professor Emerita, WSB University, University Centre in Warsaw, Poland. <i>Title: A Few Questions when Thinking about Academic Values Today.</i></p> <p>3. Artur Myna, Professor, Maria Curie-Skłodowska University, Poland. <i>Title: Artificial Intelligence: Challenges, Threats, and Opportunities for the Future of the Modern University.</i></p> <p>4. Thanos Patelis, Lead Psychometrician, University of Kansas, USA. <i>Title: Is The Mission of Institutions of Higher Education Affecting the Closure of Colleges and Universities in the US?</i></p> <p>Interventions:</p>	

1. **Krasimir Kabakciev**, Deputy Director, Arts, Humanities and Education Division, Athens Institute.
2. **Ziona Strelitz**, Director, ZZA Responsive User Environments, UK.
3. **Simona Elena Tomozii**, Associate Professor, Guangdong University of Foreign Studies, China.
4. **Jane Anastassopoulou**, Retired Professor, National, Technical University of Athens, Greece.
5. **Ioannis Karadimitropoulos**, Independent Researcher, Germany.

14:00-15:00 Lunch

15:00-16:30 Session 4

Moderator: Olga Gkounta, Researcher, Athens Institute.

1. **Sirma Bilir**, Assistant Professor, Hacettepe University, Türkiye.
Title: Variation and Creativity in Architectural Design: From Oulipian Production Techniques to Artificial Intelligence Tools.
2. **Guliz Tasdemir**, Assistant Professor, TED University, Türkiye.
Ozgur Tasdemir, Assistant Professor, Bozok University, Türkiye.
Title: Repatriation/Removal Centers and Spatialities: From Turkey 's Context to a Global Discussion.
3. **Armin Stocker**, Professor, Graz University of Technology, Austria.
Title: Constructive Fundamentals of Architectural Design.
4. **Niloufar Alenjery**, Faculty Member, Carnegie Mellon University, USA.
Tommy CheeMou Yang, Faculty, Carnegie Mellon University, USA.
Title: Making as Meaning: Recalibrating Architectural Knowledge through Embodied Practices and Tools of Worldmaking.

18:00-20:00 Session 5 - Visit Aristotle's Lyceum

This is not a guided tour, and participation in this visit is **not included in any conference registration fee. It requires pre-booking.** It includes visits to Aristotle's Lyceum, the Panathenaic Stadium (Kallimarmaro), the National Garden, the statues of Sophocles, Aeschylus, and Euripides, and Syntagma Square, where the tour concludes in front of the Hellenic Parliament. [Click here](#) for more details.

20:30-22:30 Athenian Early Evening Symposium (Sequence of Events: Ongoing Academic Discussions, Dinner, Wine and Water, Music, Dance)

Tuesday 7 July 2026

09:00-10:30 Session 6

Moderator: Thanos Patelis, Lead Psychometrician, University of Kansas, USA.

1. **Rosalba Pinto**, Adjunct Professor, Universidad Autónoma de Baja California (UABC), Mexico.
Title: Is Architecture a Hybrid Discipline?
2. **Ziona Strelitz**, Director, ZZA Responsive User Environments, UK.
Title: Student Experience of a Transforming University Campus: Time-Series User Research at London School of Economics, 2011-2023.
3. **Mariasole Dassie**, Independent Researcher, Italy.
Lidia Spaventa, Independent Researcher, Italy.
Title: Design for Social Protagonism: A Reflection from Quarticciolo, Rome.
4. **Abdallah Daoud**, PhD Student, University of Seville, Spain.
Title: The Agent Intellect in Crisis: Architectural Education between Philosophical Tradition and Computational Displacement.

10:30-12:00 Session 7 - A Microsymposium on "Interior Architecture"

Moderator: Atlihan Onat Karacali, Lecturer, University of Lancashire, UK.

<ol style="list-style-type: none">1. Amos Bar Eli, Senior Lecturer, Holon Institute of Technology (HIT), Israel. <i>Title: Choreographies of Space: Flâneurism and the Evolution of Contemporary Interior Architectural Spaces.</i>2. Ekin Ucler Bilmez, PhD Candidate, Başkent University, Türkiye. <i>Title: When Interiors Remember: Adaptive Reuse against the Forgetting of Modernity.</i>
<p>12:00-13:30 Session 8 Moderator: Rosalba Pinto, Professor, Universidad Autónoma de Baja California, Mexico.</p>
<ol style="list-style-type: none">1. Zenovia Toloudi, Associate Professor, Dartmouth College, USA. <i>Title: Outward Forms, Material Publics: Notes from Olot, Spain.</i>2. Meliti Dikeos, Associate Professor, Wentworth Institute of Technology, USA. <i>Title: Local Action, Lasting Impact: A Cross-Disciplinary Model for the Design of "New Landscapes".</i>3. Francesco Aioldi, PhD Candidate, Polytechnic University of Milan, Italy. <i>Title: DIY Architecture as an Alternative for Antifragility.</i>
<p>13:30-14:30 Session 9 – A Symposium on "Rethinking the Mission of the Modern University II" Moderator: Krasimir Kabakciev, Deputy Director, Arts, Humanities and Education Division, Athens Institute.</p>
<p>Speakers:</p> <ol style="list-style-type: none">1. Rosalba Pinto, Professor, Universidad Autónoma de Baja California, Mexico. <i>Title: Teaching in the Age of Artificial Intelligence: Learning to Cross the Looking-Glass Reflections Inspired by Alice's Journey.</i>2. Nicole Farris, Professor, East Texas A&M University, USA. <i>Title: Student Ready or Readyng the Student? Unpacking Policy and Rhetoric Surrounding Higher Education.</i>3. Jackie Di Vito, Full Professor, HEC Montréal, Canada. <i>Title: Universities at a Turning Point: The Future of Higher Education in an Intelligent Era.</i>4. Clara Germana Gonçalves, Invited Assistant Professor and Integrated Researcher at CIAUD – Research Center for Architecture, Urbanism, and Design, Lisbon School of Architecture, University of Lisbon, Portugal. <i>Title: The Universal, the Singular, and the Serendipitous: Searching for the Self and Longing for the Unexpected.</i> <p>Interventions:</p> <ol style="list-style-type: none">1. Rogério Paulo Vieira de Almeida, Professor, ISCTE – University Institute of Lisbon, Portugal.2. James Irwin, Assistant Professor, Southern Illinois University Carbondale, USA.3. Raluca Stan, Associate Professor, University of Minnesota Duluth, USA.4. Shinian Wu, Professor, Grand Valley State University, USA.5. Irina Ustinova, Professor, Southeast Missouri State University, USA.
<p>14:30-15:30 Lunch</p>
<p>15:45-19:30 Session 10 Old and New-An Educational Urban Walk</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 the Athens Institute exclusively for the conference participants.</p>

20:00-22:00

Closing Remarks by Gregory T. Papanikos: "Wine, Words, and Wisdom: An Ancient Athenian Dinner Symposium" followed by an Ancient Athenian Dinner

Wednesday 8 July 2026

An Educational Visit to Selected Islands
or Visiting the Oracle of Delphi

Thursday 9 July 2026

Nafplio & Mycenae Visit

Friday 10 July 2026

Visiting the Ancient Corinth and Cape Sounion

Saturday 11 July 2026

09:00-10:00 - The Academic Discussion continues in the downtown open agora (close to the
Aristotelian Lyceum)

Francesco Airoidi

PhD Candidate, Polytechnic University of Milan, Italy

DIY Architecture as an Alternative for Antifragility

The paper highlights the need for designers to take a position on the current state of permacrisis (Brown et al., 2024), a condition increasingly defined by the ongoing pressures of climate change, environmental emergencies, and the social tensions that accompany them. These overlapping crises reveal how traditional design approaches often fail to respond adequately to instability and uncertainty. Acknowledging this situation entails accepting that architecture is not the solution to problems but, on the contrary, is often part of them (Fosbury Architecture, 2023). The traits of built environment may reinforce spatial and geographical inequalities, social alienation, and segregation. Such outcomes show the limits of attitudes that overlook local contexts with emergency-driven logics instead of cultivating long-term processes of adaptation and common learning.

Considering these dynamics, the contribution argues that a renewed design culture sensitive to contemporary urgencies must be grounded in the identification of alternative spatial practices (Ward, 1976), including those developed in non-Western contexts where communities often rely on informal, resourceful, and adaptive strategies. Observing these issues enables designers to rethink their role, moving from experts who impose solutions to spatial agents (Awan et al., 2011) who activate processes of commoning (Belfield and Petrescu, 2024). By investigating a range of best practices, the research formulates a design-driven methodology capable of structuring processes of transformative participation (Till, 2005) towards architectural co-design. DIY - 'do it yourself' - architecture becomes a fertile field for this investigation, as it encompasses practices such as self-construction, spatial appropriation, and informal forms of making that respond directly to local needs and capacities. These actions often emerge from communities themselves, demonstrating a form of fundamental intelligence (Ratti, 2025) that can support designers in constructing more antifragile frameworks. Within this approach, methods and techniques will be analyzed in international experiences of active community engagement. These best practices show how participatory architecture can produce not only physical improvements but also a heightened sense of awareness, empowerment, and critical spatial thinking among communities (De Carlo, 1971). Through shared decision-making and hands-on participation, people develop stronger relationships with their environment, gaining the ability to maintain,

adapt, and reinterpret spaces over time – an essential component of antifragility (Taleb, 2012).

As a proof of concept, the paper presents two architectural design and research exercises for public buildings and spaces. Both projects are developed according to co-design principles that actively promote community participation, emphasizing the co-educational value of self-construction and informal spatial transformations as practices of DIY architecture. By engaging users in construction processes, the projects foster a direct understanding of material behavior, spatial organization, and environmental constraints. This approach, articulated through a narrative that intertwines design and storytelling, constitutes an antifragile practice in itself, as it allows the project to evolve through the uncertainties encountered in the context.

Niloufar Alenjery
Faculty Member, Carnegie Mellon University, USA
&
Tommy CheeMou Yang
Faculty, Carnegie Mellon University, USA

Making as Meaning: Recalibrating Architectural Knowledge through Embodied Practices and Tools of Worldmaking

Architecture has always been a discipline determined as much by its tools as by its theories. From the first stakes driven into soil to the calibrated lenses of contemporary survey devices, tools not only facilitate design, they shape the ways architects imagine, comprehend, and intervene in the world. This paper examines how tools, as culturally situated mediators between people and land, engender different spatial orders, different epistemologies, and alternative possibilities for “design research”. By foregrounding the tool as a conceptual and material actor, we argue that the future of architectural education and practice lies not in technological escalation, but in a nuanced understanding of how our practices script relationships between bodies, land, and meaning.

But the worlds our tools allow us to build are now threatened by a broader crisis of attention and narration. As Byung-Chul Han argues in *The Crisis of Narration*, contemporary life has become fragmented, instantaneous, and non-narrative, incapable of sustaining the slow temporalities through which meaning once cohered.¹ Architecture, long grounded in the tactile, temporal, and symbolic practices of making, stands at a threshold: it can either submit to this crisis or become a site where storytelling, and with it, meaning, can be reconstituted.

This paper seeks to situate tools and poetic acts of making as repositories of cultural and embodied intelligence. Tsukamoto reminds us that architecture is not only built form but also the accumulative logic of implements that guide how we measure, cut, join, map, draw, and ultimately dwell.²

To make this argument concrete, the paper brings together two tool-based histories of meaning-making: one grounded in vernacular craft and landmaking through tools, the other rooted in language, narrative, and world-building.

(1) The first turns to the Thai machete (มีดพร้า), a multipurpose tool used to walk land, clear boundaries, and shape timber in vernacular Northern Thai construction. More than a blade, it moves into the tacit knowledge

of the body. Approached through the lenses of worlding rather than wording, the machete reveals how a simple artifact generates entire spatial logics, offering a counter-model to abstracted design methodologies. It interrupts the presumptive authority of Western Architectural discourse, a shift of modernity's tendency to "index reality in language" towards practices in complexity, relational ethics, and embodied discernment.

(2) If the machete reveals how tools choreograph spatial logics through embodied practice, the second trajectory turns toward the realm of narrative tools that shape how we make meaning before form. In doing so, tools of narration become no less architectural than tools of construction. Through experimental practices of language making wherein words, stories, and etymological fragments function as architectural instruments, this paper proposes that language itself operates as a tool-shed of imaginative universals: a repertoire of narrative devices, forgotten words, and affective registers through which we can construct worlds and reconfigure relationships between bodies, land, and meaning.

In tracing these trajectories, we offer a renewed approach to architectural pedagogy and research that treats tools as hermeneutic agents that actively shape how we map, draw, and build worlds.

Amos Bar Eli

Senior Lecturer, Holon Institute of Technology (HIT), Israel

Choreographies of Space: Flâneurism and the Evolution of Contemporary Interior Architectural Spaces

This paper investigates the transformation of flâneurism from Walter Benjamin's early 20th-century conceptualization to its contemporary manifestation within interior architecture philosophy. By critically examining the evolution of this urban-centric concept, the research uncovers how the flâneur's principles of leisurely observation and unexpected discovery have been reinterpreted in modern spatial design.

The study argues that contemporary interior spaces have become sophisticated choreographies of experience, embodying the flâneur's spirit through intentionally curated environments that invite exploration and contemplation. Unlike traditional design approaches, these spaces prioritize adaptability and perceptual engagement, creating dynamic landscapes that blur boundaries between observation and interaction. Through a critical analysis of works by architects like SANAA and Sou Fujimoto, the research demonstrates how interior design has transformed from static configuration to a fluid, narrative-driven experience.

Drawing on theoretical frameworks developed by architectural historians such as Alberto Pérez-Gómez, the paper explores concepts of the "fragment" and "unfinished" as critical lenses for understanding contemporary spatial design. By examining visual and theoretical examples, the research reveals how modern interior spaces have become complex interfaces that reflect broader cultural shifts, technological advances, and evolving human interactions with built environments.

The analysis concludes by proposing a new conceptual framework that repositions interior architecture as a dynamic practice of spatial storytelling, where each environment becomes a potential landscape of discovery, mirroring the flâneur's original ethos of urban wandering and unexpected encounter.

Sirma Bilir

Assistant Professor, Hacettepe University, Türkiye

Variation and Creativity in Architectural Design: From Oulipian Production Techniques to Artificial Intelligence Tools

In the 1960s, a group of writers and mathematicians came together to establish an experimental laboratory called Oulipo (Ouvroir de Littérature Potentielle / Workshop of Potential Literature) in order to explore ways of enhancing creativity in the act of writing. The group argued that creativity is triggered not in an environment of limitless freedom, but rather through consciously chosen constraints. By employing mathematical formulas, combinatorial games, and self-imposed rules, they sought to reveal the hidden potentials underlying the writing process.

In the logic of variation—a method frequently employed by Oulipians—each creation is the product of a specific constraint-based instruction. Repetition and the deliberate stretching of a system are understood as a kind of mental exercise that pushes the creative mind beyond familiar patterns. Over time, these methods extended beyond the boundaries of literature; they were adapted to numerous creative disciplines—including music, visual arts, graphic design, and architecture—allowing textual constraints to be translated into visual or spatial counterparts across different media.

Variation, an Oulipian production technique, fundamentally relies on a systematic logic of repetition; it resonates with the rhythmic pleasure found in music, the practice of exercises in education, and the notion of infinity in creative thinking. In design processes—including architectural production—variation is a fundamental practice for generating alternatives.

This research establishes a direct parallel between the Oulipian method of analog variation and the operational logic of Generative AI systems, which are rapidly emerging as design tools. While AI-based generative tools offer designers the opportunity to generate infinite alternatives in accordance with specific parameters, the process is managed through sequences of prompts, which are textual inputs.

Therefore, this study aims to compare the constraint-based production logic of the Oulipian approach developed in the analog context of the 1960s with the possibilities offered by contemporary digital AI tools, and to open a discussion on the structural parallels between these two systems of production.

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&

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Urban Form and Safety: How Built Environment Characteristics Shape Perceptions of Insecurity

Perceived safety in architectural spaces and urban environments has a strong impact on everyday behavior, housing choices, and overall quality of life. While official crime statistics provide objective information about crimes and offences in specific locations, people's perceptions of insecurity often do not correspond to these data and are shaped by surrounding physical and environmental conditions. This study examines the relationship between selected features of the built environment and perceived insecurity in urban space, using the city of Łódź, Poland, as a case study.

The research addresses a gap in existing literature by focusing on fine-scale spatial variables rather than broad geographical indicators typically examined in studies of urban safety. It investigates how specific physical characteristics of architectural spaces and urban environments influence users' perceptions of security in everyday settings. To capture diverse spatial and functional contexts, five urban typologies were selected for comparative analysis: a historic public square, a post-industrial commercial complex, a revitalized residential district, a major transportation hub, and a university campus.

The study is based on a combination of spatial analysis data and survey data collected from respondents at the selected urban sites. A structured questionnaire was administered, applying a Likert scale to assess perceived insecurity at different times of day. These subjective assessments were compared with quantitative indicators describing the built environment, including building density, building footprint coverage, vegetation share, proportions of pedestrian and vehicular space, as well as selected urban design characteristics such as lighting quality and spatial enclosure. Statistical relationships between environmental factors and perceived safety were examined using Spearman's rank correlation coefficient.

The results indicate clear associations between perceived insecurity and specific spatial features. Green spaces demonstrated a positive relationship with perceived safety, suggesting that accessible and well-maintained vegetation contributes to comfort and psychological

reassurance in urban settings. In contrast, high building density and extensive built-up coverage were linked to increased feelings of insecurity, likely due to reduced visibility and lower spatial openness. Lighting conditions and the physical condition of surrounding buildings also emerged as important determinants of safety perception.

The findings further suggest that the functional character of urban space plays a significant role. Areas associated with educational activity were generally perceived as safer, whereas predominantly residential environments were more frequently linked to elevated levels of insecurity. This points to the importance of social activity patterns, user presence, and maintenance intensity alongside purely physical spatial characteristics.

This research contributes to current discussions on the relationship between urban form and safety by emphasizing the need to integrate perceptual dimensions into spatial analysis. It argues that urban planning and architectural design should extend beyond functional and aesthetic criteria to include experiential qualities that shape how architectural spaces and urban environments are perceived and used.

The study demonstrates that built environment characteristics have a measurable impact on perceptions of safety. Recognizing these relationships can support the development of more inclusive, livable, and psychologically supportive urban environments. The results underline the importance of context-sensitive planning strategies that address both physical design and social dynamics in shaping safer cities.

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The Agent Intellect in Crisis: Architectural Education between Philosophical Tradition and Computational Displacement

Contemporary architecture education is experiencing a developing epistemological schism, marked by the progressive displacement of theoretical agency due to the spread of digital technologies, globalized formal languages, and market-driven educational agendas. Whereas design thinking was once viewed as an ontological process, the active translation of abstract knowledge into built form, it is now increasingly reduced to a series of computational operations, severing the reflective link between thinking and making that has historically defined the architect's intellectual formation.

This paper draws on the Aristotelian concept of the *agent intellect*, as elaborated by Al-Fārābī, Avicenna, and Averroes, as both its theoretical foundation and its critical instrument. In the context of design, the agent intellect describes the active faculty that bridges form and knowledge, the capacity through which intelligence does not merely receive or reproduce the given, but acts upon it, transforming potential understanding into actual, situated judgment. Its relevance to architectural education today is not doctrinal but practical and critical: it names precisely what is at risk when design thinking is delegated to computational processes that generate form without the mediation of reflective intellectual agency.

Based on this foundation, the study proposes a tripartite analytical framework of pre-digital intellect, hylomorphic agency, and cultural situatedness, which is translated into concrete analytical criteria and applied to two parallel questionnaire instruments administered to architecture faculty and students in several regional contexts: Southern Europe, the Middle East, and the Gulf. Each circumstance is viewed as a theoretically motivated case. Southern Europe as a site where an established critical tradition is under institutional pressure; the Middle East as a context navigating culturally decontextualized inherited curricula; and the Gulf as a location where the tension between architectural spectacle and reflective depth is particularly revealing.

Preliminary findings from a rapidly rising sample of respondents show considerable differences between pedagogical goals and student design experience, as well as between what curricula technically mandate and what studio practice enforces. The study offers the agent

intellect as a cross-cutting educational paradigm for regaining theoretical agency in an age of more autonomous computer instruments.

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Design for Social Protagonism: A Reflection from Quarticciolo, Rome

If the city was born as a socially constructed work grounded in use value – an outcome of processes and interactions, both material and immaterial, layered over time – the modern city tends toward a gradual expropriation of the inhabitants' design and creative agency (Lefebvre, 1968). This occurs through technical specialization and the introduction of 'professions' and 'expertise' that define who is authorized to design and build the city, transforming it from a collective work into a product. Within a neoliberal development model, the withdrawal of politics and institutions from local territories and the erosion of the public welfare system have abandoned the city to commodification, allowing the economic sphere to prevail over the political one (Cellamare, 2019). This process has inevitably deepened social and spatial inequalities within the urban fabric, leaving outside the meshes of 'development' and 'urban regeneration' those territories where the city cannot (yet) be commodified: public housing neighbourhoods.

In this context, however, bottom-up practices of re-appropriating and re-signifying space, along with practices of spatial self-production, resist, gaining increasing strength and attention.

In Quarticciolo – a public housing neighbourhood and the last official *borgata* built in Rome during the Fascist period – a rich network of self-organized groups has been transforming abandoned spaces into places that confront the social and spatial injustices marking the neighbourhood. They advance a shared political and design vision that stands in contrast to the sporadic top-down interventions implemented by institutions, characterized by emergency-driven logic and scarce resources.

Through a project carried out in Quarticciolo, this contribution investigates the role of architectural and urban design within such a scenario.

The proposed design and research methodology is based on "what already exists" (Olcuire & Pontoriero, 2025), starting from the inhabitants' ideas, projects, and specific demands; from the constraints imposed 'from above'; but also – in general and firstly – from enhancing

the energies and self-organization capacities already present in the place. These constitute a resource both for developing design actions that are appropriate and effective for the neighbourhood, and for achieving transformations despite limited resources. In this way, architectural and urban design can be imagined as a tool for social protagonism on multiple levels: from intended uses to spatial configuration, from the neighbourhood masterplan to individual spatial devices. To do so, the designer must renounce disciplinary classifications in favour of an “integrated approach” (Cellamare, 2025), capable of holding together the different dimensions of space – physical, social, economic, cultural – and the different scales, from the urban to the minute. The only focus must remain that of those who inhabit space (and transform it and give it meaning), making the designer an “interpreter of that disorder (...) typical of our species and of its relationship with the environment” (Ward, 2016: 90).

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**Local Action, Lasting Impact: A Cross-Disciplinary Model
for the Design of “New Landscapes”**

New Landscapes – an educational summit and traveling exhibition first mounted at The Foundry in Cambridge, MA on May 10, 2025 – reimagined *The New Landscape*, György Kepes’s 1951 exhibition at MIT that paired experimental microscopic photography of plants with resonant reflections from poets, authors, and environmental advocates. This contemporary reinterpretation served as a platform to raise public awareness about environmental justice, climate resilience, and the vital role of urban forests.

Kepes, a visionary who championed the integration of art, science, and civic responsibility, believed that “the natural world remains the common basis for all of us” and that understanding begins “through our senses.” These beliefs shaped the cross-disciplinary spirit of the project, a collaboration among three key partners:

- **Green Cambridge**, a community nonprofit dedicated to environmental stewardship;
- **Lesley University’s Community Design Studio**; and
- **Wentworth Institute of Technology’s American Institute of Architecture Students’ Freedom by Design** program.

At the project’s core was **Canopy Crew**, Green Cambridge’s youth program that engages high school students in environmental research, tree planting, and public outreach. Through workshops and presentations, these students invite the public to experience firsthand the urgency and potential of grassroots climate action.

To amplify Canopy Crew’s message, Lesley’s interactive and graphic design students distilled key data from the Cambridge Urban Forest Master Plan into a series of compelling 2D graphic panels. Inspired by Kepes’s method of pairing scientific imagery with poetic insight, they created large-format visuals that made urban forestry concepts accessible and emotionally resonant.

Wentworth’s architecture and interior design students collaborated closely with the Lesley team to design and build modular, reconfigurable armatures from reclaimed wood that physically anchored the panels. Referencing the industrial aesthetic of Kepes’s original 1951 exhibit – which used metal piping reminiscent of scaffolding to float the images –

their structures emphasized sustainable, low-waste construction practices.

Together, these student teams created an immersive exhibition that advanced Green Cambridge's mission to spark public dialogue around biodiversity, tree canopy loss, equitable access to green space, and long-term climate resilience. Their work functioned as both education and invitation – encouraging deeper community engagement with the future of Cambridge's urban forest. More than a design-build project, the exhibition became a partnership grounded in the belief that design can be a powerful tool for education, empowerment, and community transformation.

In Cambridge, MA – where canopy loss averages 16.4 acres per year and where climate forecasts point to rising ecological stress – the exhibition posed an urgent question: *Why do we need urban forests?* As one exhibit panel noted, "In a tree, one could not wisely indicate where utility stops and beauty starts." Trees are not scenic additions; they are vital to the cultural, ecological, and emotional health of cities.

By bringing together art, environmental data, and community engagement, *New Landscapes* became more than an exhibit – it became a dynamic learning space and catalyst for local action. It traveled from The Foundry to Lesley University's Lunder Arts Center, the Cambridge City Hall Annex, and Wentworth Institute of Technology, expanding its reach and seeding new conversations at every stop.

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Urban Microclimate and Passive Cooling Mechanisms in the Historic Fabric of the Medina of Tunis: Field Measurements, CFD Analysis, and Thermal Perception Assessment

The escalating impacts of climate change and rapid urbanization underscore the need for sustainable architectural strategies that minimize energy demand while maintaining cultural identity. This research addresses these challenges by evaluating the passive cooling performance of the historic urban fabric of the Medina of Tunis, designated as a UNESCO World Heritage Site, focusing on how its morphological configuration reduces thermal stress in dense Mediterranean contexts exposed to increasing heat. Although the Medina's climatic adaptability has been acknowledged qualitatively, empirical quantification of its microclimate dynamics, particularly at the urban canyon scale, remains limited, restricting the transfer of vernacular knowledge to contemporary climate-responsive design.

To bridge this gap, the study adopts a tripartite methodological framework integrating environmental measurement, computational modelling, and user-centred thermal perception. First, high-resolution in-situ measurements were conducted during the summer of 2025, recording air temperature, relative humidity, mean radiant temperature (via globe thermometry), and air velocity across three spatial typologies: exposed thoroughfares, narrow shaded alleys, and introverted courtyards. Second, the empirical dataset was used to calibrate and validate Computational Fluid Dynamics (CFD) simulations assessing airflow patterns, solar radiation distribution, and thermal stratification within the Medina's complex urban geometry. Third, an occupant-based thermal perception survey was conducted to evaluate subjective thermal sensation, spatio-temporal outdoor occupation patterns, and adaptive comfort behaviours.

The findings indicate that the Medina's compact urban morphology, characterized by high building density, reduced sky view factors, non-orthogonal street orientations, and courtyard-centered dwelling typologies, generates measurable microclimate improvements through passive cooling. Persistent shading across pedestrian pathways minimizes radiative heat gain, while courtyards act as thermally buffered transitional zones that facilitate ventilation and behavioural thermoregulation. Occupant responses empirically reinforce the

environmental outcomes, with residents reporting sustained thermal acceptability and continued outdoor engagement during peak heat periods, attributed to shading, localized air movement, and courtyard access.

By synthesizing environmental measurements, computational analysis, thermal perception data, and cultural-historical interpretation, this study positions the Medina of Tunis as a climate-adaptive urban system that has evolved through long-term environmental negotiation. The outcomes demonstrate the continued relevance of vernacular morphological intelligence for contemporary sustainable urbanism and provide transferable evidence-based design principles for Mediterranean and hot-arid regions confronting intensifying heat stress.

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Contemporary Urban Utopias and other Heterotopias

Current global urban scenarios seem to be increasingly caught between extreme and opposing visions. On the one hand, there are those who envisage reassuring worlds in which humanity establishes a peaceful coexistence with nature. In this sense, sustainability has become an ideology and dominant belief over the past few decades, and has established itself as a deeply rooted and legitimised model supported by the most advanced technological solutions. While these hypotheses, which still operate within the realm of scientific positivism, appear to offer definitive solutions to environmental problems, they fail to consider that the proposed remedies are also, in part, the cause of the very issues they aim to address. Conversely, the concept of 'happy degrowth', theorised by French economist and philosopher Serge Latouche, paints an equally alarming picture of renunciation.

In contrast, there is a less reassuring representation: a dystopian and apocalyptic vision whose origins lie in the political and energy crises of the 1960s and 1970s. This vision has radicalised in the following decades, with nuclear disasters such as Chernobyl, climate change and ongoing wars bringing humanity to the brink of mass self-destruction. These post-human scenarios were prophetically described in the science fiction novels of James Ballard, Ray Bradbury and Norman Spinrad. We can also include literary descriptions of cyberspace, as found in the novels of William Gibson, and artificial intelligence.

This writing aims to reflect on future urban scenarios, starting from the foundational role of the Project as a critique of reality. While the project's more experimental and advanced culture has previously sought to answer the urgent questions posed by globalisation, the issue today seems to be how to ensure the survival of such proposals in an anthropised space composed of conflicting relationships and deep rifts that are constantly threatened and wounded by uncontrollable catastrophic events.

Contemporary artistic experiments emerge in an increasingly pressing awareness that 'there is no more time'. These worlds and visions teeter between hell and paradise. Contrasting urban scenarios are also expressed in recent films. Eutopias, negative utopias, heterotopias and dystopias of the elsewhere oppose each other like the arrhythmias of the same pulsating heart: the metropolitan heart, dense and crowded, which is characterised by the reflexive modernity described by the English

sociologist, Anthony Giddens. These examples serve as interpretative models of reality, upon which the project-based culture interrogates itself and rediscovers a field of investigation that is more relevant than ever: urban utopias.

This theme has been examined by generations of architects as a vision of the future. Generally speaking, architectural utopias 'constitute alternatives to degeneration, fragmentation, chaos, randomness and violence'. Driven by reason, utopia combines the real and the fantastic, the possible and the impossible, and the probable and the uncertain" (Purini, 2022).

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Le Corbusier and the Parthenon as Rhetoric Form

This paper examines the ways in which Le Corbusier uses the Parthenon rhetorically in *Vers Une Architecture* (Toward an Architecture). This happens in three ways; first as rhetorical ekphrasis, in the literal description of the Parthenon; second, as a means of rhetorical validation; and third, as a presentation of rhetorical form visually. This paper will argue that it is Le Corbusier's evolved understanding of Plasticity, the capacity to give and receive form (Malabou, 2004), that provides coherence to each of these rhetorical modes in *Vers Une Architecture*, setting each of these apart from their earlier articulations in articles published previously in Le Corbusier's journal *L'Esprit Nouveau*.

Le Corbusier's description of the Parthenon begins with a description of its position within the Acropolis. His description is visceral; "... the asymmetrical massing of the buildings creates an intense rhythm. The spectacle is massive, elastic, charged, devastating in its acuity, dominating." (*Toward an Architecture*, 2008 Goodwin translation).

For validation, Le Corbusier uses the Parthenon as an argument for progress. He does so by comparing the proportions and ratios of the Parthenon to those of the Temple of Hera I at Paestum, then associating the Paestum temple with an early design of an automobile and by associating the Parthenon with another automobile design that for Le Corbusier represented the proper evolution and perfection of design (Cohen, Introductory Essay, *Toward an Architecture*, 2008 Goodwin translation).

As visual rhetoric, Le Corbusier locates the Parthenon within the *Vers Une Architecture* text in a way that anchors the reader to image and word. This is in a chapter titled, "Pure Creation of the Mind." Le Corbusier published "Pure Creation of the Mind" previously in *L'Esprit Nouveau* 16 one of many other essays on a variety of subjects. But in its new home in *Vers Une Architecture* it serves as a rhetorical climax. It is Le Corbusier's development of plasticity across the entirety of the *Vers Une Architecture* text that facilitates this shift.

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Redefinition of the Interior Design Concept through Storytelling: Findings and Fusion

A previous conference proceeding introduced the initial framework linking *concept* and *storytelling* in interior design, suggesting that narrative thinking could bridge design intention and user experience. The present paper builds on that foundation, reporting the findings of two thematic analyses that systematically examined how these two constructs are defined across disciplinary literatures.

The first analysis focused on *interior design concept* definitions drawn from architecture and design scholarship. Four dominant roles emerged: **concept as idea, framework, strategy, and generator**. While all highlight the unifying and guiding nature of concept, the analysis revealed that its *strategic* function was the most pronounced—positioning concept as a tool of alignment and decision-making. However, the absence of references to communication, emotion, or user experience indicates that the concept is often treated as an intellectual mechanism rather than a vehicle for meaning.

The second analysis examined *storytelling* definitions from narratology, communication, pedagogy, and design. Four thematic dimensions were identified: **communication, cognition, learning and reflection, and experience**. The communicative function dominated, positioning storytelling as an act through which meaning is shared and negotiated among people. Unlike concept, storytelling explicitly engages with time, perception, and emotion—addressing how ideas are experienced and remembered.

Comparing the two analyses revealed both alignment and absence. Concept and storytelling operate as **frameworks of alignment**: the former links design intention with formal decisions, while the latter connects experience with meaning. Both are **strategic and generative**, yet their emphases differ. Concept ensures internal coherence; storytelling ensures human engagement. Their respective gaps—concept's lack of narrative depth and storytelling's limited spatial orientation—mark a productive intersection for design theory.

From this synthesis, the study proposes a redefinition: *The interior design concept is a communicative strategy serving as both a narrative framework and a unifying idea that guides the organisation of design decisions across function, form, and atmosphere, while structuring how users interpret, connect with, and remember spaces over time.*

This redefinition merges the strategic precision of concept with the communicative and experiential richness of storytelling. It offers a model that unites **decision-making** with **meaning-making** in interior design, contributing to a more integrated pedagogy and practice where strategy and story become inseparable dimensions of spatial design.

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**Morphological Transformation and Spatial Resilience in
Mosque Architecture: A Comparative Study of Iran and
Qatar**

Mosque architecture has historically embodied spatial systems that structure religious ritual, social interaction, and symbolic meaning within Islamic societies. Across different regions of the Islamic world, mosque forms have evolved through complex interactions between cultural traditions, urban development, and changing patterns of use. While contemporary mosque design often responds to modern construction technologies and rapidly transforming urban environments, many underlying spatial principles continue to shape the organization of sacred space. This study examines how spatial configurations in mosque architecture have transformed across time and how these transformations influence spatial adaptability and functional resilience.

The research presents a comparative analysis of mosque architecture in Iran and Qatar, two contexts representing distinct historical and urban trajectories within the broader Islamic architectural tradition. Iranian mosques reflect a long-established architectural lineage characterized by courtyard-centered compositions, iwans, and layered spatial thresholds. In contrast, mosque architecture in Qatar has developed within a rapidly modernizing Gulf context, where contemporary mosques often adopt centralized or radial spatial organizations. By examining both traditional and contemporary examples from each country, the study investigates how inherited spatial hierarchies interact with contemporary demands for accessibility, flexibility, and multifunctional use.

To analyze these transformations, the research employs space syntax methodology as an analytical framework for examining spatial configuration. Using Depthmap software, axial and visual graph analyses are conducted to evaluate relationships between spaces within selected mosque layouts. Key configurational indices including

Integration, Control, Choice, Connectivity, and Depth are used to reveal patterns of spatial hierarchy, accessibility, and movement potential. These metrics are interpreted not only as quantitative indicators but also as descriptors of spatial morphology that illuminate how architectural layouts organize relationships between congregational, transitional, and peripheral spaces.

The findings suggest that traditional Iranian mosques demonstrate pronounced hierarchical organization and greater spatial depth, creating layered transitions between public, semi-public, and sacred domains. These configurations allow for differentiated circulation patterns and provide spatial redundancy that supports long-term adaptability. The contemporary Iranian mosque maintains elements of hierarchical ordering while exhibiting increased network complexity. In contrast, Qatari mosques generally present highly integrated centralized prayer halls that enhance collective orientation but reduce spatial differentiation across secondary spaces.

The study argues that resilience in mosque architecture emerges not only from technological adaptation but also from underlying configurational structures. By positioning space syntax as an analytical tool for interpreting typological evolution in Islamic architecture, the research advances understanding of how configurational morphology mediates between tradition and contemporary functional demands. In doing so, it reframes resilience as an intrinsic spatial property rather than an external performance criterion. The study contributes to broader discussions on Islamic architectural typology and offers spatial insights that may inform the future design of mosques within rapidly transforming urban environments.

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Health Impact Assessment as a Tool for Supporting Public Decision-Making in Poland: Challenges and Opportunities

The growing recognition of the built environment as a key determinant of public health has intensified the search for tools that can better integrate health considerations into spatial planning. Health Impact Assessment (HIA), defined by the World Health Organization as a combination of procedures and methods used to evaluate potential health effects of policies, plans, and projects, has emerged as a promising approach in this context. This paper explores the potential of HIA to support public decision-making in spatial planning in Poland, focusing on both its benefits and the challenges associated with its implementation.

The study is based on a review of international literature and selected case studies, as well as an analysis of the Polish spatial planning system. Evidence from previous research indicates that HIA can influence planning outcomes by identifying potential health risks and benefits and by informing modifications to projects. Unlike traditional environmental or economic assessments, HIA adopts a broader perspective, incorporating social determinants of health such as housing conditions, access to services, quality of public spaces, green infrastructure, and opportunities for active mobility. Examples from urban regeneration and transport projects—such as King’s Cross in London or infrastructure developments in Sweden—demonstrate that HIA can lead to tangible changes in spatial solutions that promote healthier living environments.

Despite increasing awareness of the relationship between spatial planning and health in Poland, the integration of health considerations into planning practice remains fragmented and unsystematic. Strategic documents at national, regional, and local levels frequently refer to quality of life, environmental conditions, and sustainable mobility; however, these goals are not consistently translated into concrete planning instruments. This creates a gap between policy declarations and implementation.

The analysis of the Polish spatial planning system highlights both barriers and opportunities for the adoption of HIA. Key challenges include the lack of formal institutional embedding of HIA within planning procedures and limited experience in interdisciplinary collaboration between public health and planning sectors. At the same time, ongoing reforms of the planning system—particularly the introduction of the general municipal plan and the strengthening of links between strategic and spatial planning—create favorable conditions for integrating new analytical tools.

The paper argues that the most effective pathway for implementing HIA in Poland is its integration into existing procedures rather than the creation of entirely new ones. In particular, the environmental impact assessment process could serve as an entry point for incorporating more comprehensive health analyses. Embedding HIA at the local level, where planning decisions directly shape living conditions, would be especially valuable.

In conclusion, HIA has the potential to strengthen evidence-based, integrated, and health-oriented decision-making in spatial planning in Poland. Its successful implementation, however, will depend on institutional support, methodological adaptation, and the willingness of decision-makers to incorporate health considerations into planning processes.

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The *Archicities* and *Archilandscapes* of Clorindo Testa

Clorindo Testa (1923-2013) is regarded as the most prominent and internationally renowned Argentinean architect of the 20th century. Author of iconic and internationally praised buildings such as the Banco de Londres y América del Sur (1959-66) and the Biblioteca Nacional (1962-1995), both in Buenos Aires (Argentina), much of his work remains largely unknown. Testa's *oeuvre* can be generally classified into three chronological periods. The first encompasses the initial two decades of his work (mid-1950s /1970s), a period characterized by the influence of the late works of Le Corbusier, the sole architect whose influence Testa ever acknowledged. The subsequent period (late-1970s and 1980s) witnessed Testa's connections with a generation of architects who, while acknowledging the influence of modern masters, began to diverge from the rigid tenets of modern architecture (a period loosely labelled as Postmodernism). Finally, the third period (from 1990s until his death in 2013) is characterized by an unprecedented and increasing formal and expressive freedom and a conceptual eclecticism, two aspects that highlighted his lifelong search for the *infinite possibilities of architecture*.

As mentioned, Testa's most significant works from the 1950s and 1960s are rather well known to an informed architectural audience. Yet, his extensive production of the last 30 years of his career is comparatively less well known. The underlying factors contributing to this phenomenon are manifold and complex. One potential explanation is that the majority of his work is situated in Argentina, far from the traditional centers of dissemination of architectural ideas and production of globally influential publications (Europe, Japan, and the United States). Another reason may be that, as if it were a mirror image of the country's declining international projection, Testa's buildings of those years did not gain the international recognition that his earlier work did. Regardless of the underlying reasons, and despite the extensive publication of his work in journals, particularly in Argentina and Latin America, and the publication of a few monographs that showcased a selection of his most relevant buildings, a thorough critical evaluation of his work remains pending.

The three previously mentioned chronological periods in Testa's *oeuvre* can be identified by the buildings' architectural language and

formal expressiveness. However, there are certain aspects of Testa's work that traverse the three periods. One of these is his conception of buildings as *archicities* and/or *archilandscapes*. To briefly explain this, architects (for instance, Testa's distant mentor, Le Corbusier) often conceived their individual buildings as components of their large-scale urban postulates or envisioned them as integral parts of the surrounding landscape. Rather, Testa's *archicities* and/or *archilandscapes* reveal that he approaches the design of individual buildings as either cities or landscapes in themselves, with their streets, plazas, areas for work or leisure, ceremonial spaces, ritual journeys, artificial topographies, etc. The present paper –part of a series of ongoing and still unpublished studies on Clorindo Testa aimed at reintroducing his architectural legacy to a wider international audience– is precisely dedicated to the discussion of this specific aspect of his work.

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&

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**From Neutrality to Expressive Abundance:
Identity, Memory and Maximalist Tendencies in
Contemporary Mexican Architecture**

This paper examines maximalist tendencies in contemporary Mexican architecture as a culturally situated response to the growing homogenization of global design languages. In contrast to the neutral palettes, visual restraint, and formal reduction commonly associated with international minimalism, recent architectural expressions in Mexico have reactivated color, ornament, texture, pattern, and symbolic references as meaningful components of spatial identity. Rather than treating these features as mere decoration, the paper argues that they operate as vehicles of cultural memory, emotional resonance, and local self-representation.

Grounded in an interpretive and qualitative approach, the study analyzes how abundance in architectural expression can function as a mode of resistance to aesthetic standardization. It proposes that so-called “Meximalist” tendencies should not be understood simply as a stylistic excess, but as a contemporary reformulation of long-standing visual traditions linked to vernacular practices, artisanal cultures, popular art, and the layered historical imagination of Mexico. From this perspective, maximalist architecture becomes a spatial language through which buildings communicate belonging, continuity, and affect.

The paper also explores the tension between minimalist and maximalist sensibilities in present-day Mexico. While minimalist environments are often associated with order, refinement, and global contemporaneity, they may also contribute to the weakening of visual markers historically associated with local identity. By contrast, maximalist spaces foreground multiplicity, chromatic intensity, and material richness, producing environments that invite sensory engagement and reinforce connections between architecture, memory, and cultural specificity. Ultimately, this paper suggests that maximalist tendencies in contemporary Mexican architecture offer more than a decorative alternative: they represent a critical cultural position within current architectural discourse. By reclaiming expressive abundance as a legitimate design strategy, these works challenge universalizing notions

of good taste and open a broader discussion on how architecture can preserve identity while remaining contemporary.

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Morphological Features and Chronological Transformations of Mid-Block Trails in Manhattan, New York City

This study examines 60 mid-block trails (through-block pedestrian passages) identified in Manhattan, New York City, and clarifies their morphological characteristics and chronological transformations as secondary spatial structures inserted into the rigid grid established by the 1811 Commissioners' Plan. Manhattan's blocks are exceptionally long in the east-west direction, sometimes approaching 900 feet. As a result, moving north-south often requires walking the full length of a block. In reality, however, many of these long blocks contain passages that cut through private lots yet remain open for public passage. These "mid-block trails" form another layer of pedestrian movement within the "interior" of the grid defined by the 1811 plan.

Using data obtained through on-site measurements, photographic documentation, 360-degree video recording, and analytical drawings (including isometric reconstructions) of 60 cases built between 1966 and 2010, the study carefully interprets the spatial forms of each trail. Focusing on the configuration of floors, walls, and roofs, the trails are classified into three types—Tunnel-Type, Street-Type, and Arcade-Type—and further understood through their patterns of enclosure: Tunnel-Type trails have a closed roof and closed side walls; Street-Type trails have an open roof with closed side walls; and Arcade-Type trails have a closed roof with one side open. These distinctions clarify how each passage is spatially defined by the presence or absence of enclosure elements. The study also identifies several subtypes, including tubular forms with or without doors, roofed passages sharing adjoining building walls, and wide street-like configurations exceeding 42 feet.

When arranged chronologically, the emergence of mid-block trails shows distinct shifts. In the late 1960s and 1970s, all three types appeared simultaneously; in the 1980s, Street-Type trails diversified; in the 1990s, Tunnel-Type trails became dominant; and in the 2000s, wide street-like types with plaza-like qualities reappeared. Comparing these shifts with the additions, revisions, and reorganizations of POPS regulations (the incentive zoning framework in which developers provide publicly accessible space on private property in exchange for floor-area bonuses)

provides clues for understanding why particular forms emerged in particular periods.

Mid-block trails were neither designed as formal streets nor intended as parks or plazas. They are spaces that emerged from the seams of private lots and came to function as pedestrian routes connecting the city.

The systematic morphological classification presented in this study offers a perspective for understanding how these “interior paths” through long urban blocks have been formed and transformed over time, and how they have quietly reshaped the experience of moving through the city.

Artur Myna

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Spatial Policy, Development Policies and Spatial Planning and the Complexity of Land Use Conflicts on the Example of City of Radom

The main objective of this case study is to present long-term interdependencies of spatial and development policies as well as urban planning with the complexity of multidimensional land use conflicts. The research question is: how the interdependencies impact structures and dynamics of multidimensional, cumulative and multi-scalar land use conflicts in a context of public interest. The dynamic and systemic, (oriented on multidimensional and multi-scalar long term processes) conceptual framework – that facilitates deeper understanding of the land use conflicts complexity nexus – constitutes this article's theoretical contribution to the literature. The framework includes the interplay of local spatial and development policies (and spatial plans, development strategies, investment plans, and their implementation instruments) with the structures and the dynamics of land use conflicts.

The performance assessment refers to the central issue, if the intended (initial) spatial policy (integrated or disintegrated with development policies) guides following changes (actualized policy) and implementation instruments, including completed communal investments (implemented policy). Building permits (issued on the base of spatial plans), the introduction of planning conditions and burdens on land development in spatial planning documents, and special economic zones (with fiscal incentives) are also analyzed as implementation instruments of spatial (and development) policies. The policies as well as spatial planning are examined particularly in a context of 'balancing' the economic dimension of land use conflicts with social, cultural, aesthetic and ecological dimensions.

This case study shows the failure of the spatial policy and development policies, which are expressed in contributing to and intensifying of land use conflicts dynamics. It indicates that the interplay of 'market supportive' land use and development policies increases the marginalisation of weaker social groups (especially in brownfield degraded post-industrial areas), leads to spatial conflicts related to social equity, especially about 'filtering' (selective outflow of residents and business entities to single detached family houses on the outskirts of the city), culture (about the heritage and historical values of buildings intended to be demolished and a lack of places that have meaning for

people everyday life), and negative externalities and social costs of the lack of basic technical infrastructure facilities. 'Market supportive' spatial and development policies also intensify conflicts between the economic value and use value of space, as well as green city contradictions for the open spaces that have been built up. This case study illustrates the ineffectiveness of the policies as even, regardless of if they succeeded in some dimensions.

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&

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Tools for the Conservation of UNESCO Sites: Reflections on the Role of the Conservation Management Plan

Many national and international research projects aim to provide practical solutions for tackling climate change at UNESCO sites, both cultural and natural. Among the most significant results of these activities, in addition to defining a level of awareness of climate risks for UNESCO sites, is the creation of a cross-border monitoring system to assess the vulnerability, sensitivity and resilience of sites using indicators in line with international guidelines.

The contribution will highlight a method that can be adopted with regard to the conservation objective, through the formulation of common guidelines to support local management plans for cultural sites, improving the responsiveness of authorities and implementing concrete measures, including interventions based on the restoration of historic buildings.

The final result therefore aims to build a structured repertoire of indicators, selected on the basis of their analytical effectiveness, replicability and ability to continuously describe the evolving climate risk scenarios at UNESCO sites.

This systematisation is a first step towards defining a permanent monitoring system, aimed not only at periodically updating the information collected, but also at providing operational support to local authorities in dynamically assessing site conditions and defining (or revising) adaptation strategies, which is fully in line with the logic of conservation management plans.

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Is Architecture a Hybrid Discipline?

This paper revisits the problem of architecture's disciplinary affiliation through a theoretical reflection derived from a doctoral research project on the academic status of architecture. At the center of the discussion lies a persistent difficulty: architecture does not fit comfortably within the conventional classifications used to organize academic knowledge. While some disciplinary taxonomies help illuminate its position, architecture continues to occupy an uncertain territory shaped by technical knowledge, artistic creation, social responsibility, and material practice.

The purpose of the paper is to examine how architecture may be more accurately situated within the broader landscape of academic disciplines. Architecture is often described as a hybrid field located between art and engineering; however, this paper argues that such a definition, although useful as a starting point, remains insufficient. Rather than being understood as a mere combination of neighboring domains, architecture is approached here as a field whose complexity derives from its capacity to articulate scientific, technical, artistic, and human dimensions within a coherent disciplinary framework.

The discussion draws on theoretical perspectives on disciplinary affiliation, particularly those that help explain the organization of academic territories, as well as on architectural reflections that illuminate the breadth of the discipline. Special attention is given to the distinction proposed by Le Corbusier between the material and spiritual dimensions of architecture, and to the humanistic conception of the architect found in Leon Battista Alberti. From this perspective, the difficulty of assigning architecture a precise place within academic classifications should not be interpreted as a sign of weakness, but as evidence of a distinctive disciplinary condition.

This issue remains relevant today, as the education of architects demands forms of training capable of integrating conceptual, technical, and ethical dimensions. Reconsidering architecture's disciplinary affiliation may therefore contribute to a stronger understanding of the field and to the formation of professionals better prepared to respond to contemporary environmental and social challenges. By bringing this reflection to a forum specifically devoted to architecture, the paper also seeks to open a more specialized discussion that may contribute to the further development of this line of research.

Renato Leao Rego

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Contemporary Brazilian Architecture: Principles in Question

How can contemporary architecture in Brazil be characterized? Until the late twentieth century, Brazilian architecture was predominantly shaped by modernist principles and aesthetics, promoted by both authoritarian and democratic governments seeking to project their discourse of national progress and development. During the centralized and authoritarian regime of the *Estado Novo* (New State, 1937-1945), modernist architecture was advanced as the visual expression of an emerging industrial nation. Its distinctiveness lay in the integration of colonial constructive and formal references - a synthesis that attracted international attention while reinforcing nationalist undertones. The construction of Brasília, the new capital city (1956-1960), took place within a democratic context that fostered national development and territorial integration. Likewise, during the military dictatorship (1964-1985), the country's relative isolation and the hegemony of modernist discourse hindered the assimilation of postmodernist ideas. In this period, large-scale architectural and engineering projects - often characterized by exposed concrete - served as propaganda instruments for the developmentalist federal government. In contrast, though, twenty-first-century Brazilian architecture no longer presents a cohesive image. It instead reveals a fragmented and plural landscape, marked by the use of diverse materials, construction technologies, and formal expressions that reflect broader cultural heterogeneity.

This paper examines a selection of recent paradigmatic Brazilian buildings to elucidate their underlying architectural principles, design approaches, and methodologies. The analysis considers the variables inherent to any building process, namely, physical environment, social context, intended activities, cultural symbolism, and spatial conformation. The findings suggest that contemporary Brazilian architecture has moved away from the cohesive national imagery of the modernist era toward historically and geographically situated approaches that respond to specific contexts and demands. A delayed resonance of postmodernist ideas can thus be observed, particularly those engaging with tradition, material culture, and local identity. The nationalist stylistic traits of the previous century have been replaced by more responsive, context-sensitive, and relational architectural forms. Consequently, design variables such as physical environment and social

milieu have gained priority over the abstract, idealized modernist forms
once conceived *a priori*.

Armin Stocker

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Constructive Fundamentals of Architectural Design

The topic of this paper, entitled *Constructive Fundamentals of Architectural Design*, is the interrelationship between architectural design and architectural construction. The design process is developed and presented as an act of bringing into the world, in which rationality and intuition do not oppose each other counter-productively, but rather their creative simultaneity describes the reflection in the design action and the constructive solutions that are inextricably linked with it.

The subject of the investigation is not the exclusively technical-constructive process of building or manufacturing, but rather construction is examined, defined and shown as a series of different intellectual and practical-technical achievements that are involved in the creation of the design.

This work gradually approaches the design, the construction and ultimately the built object, as well as the context of its creation and its existence in the world, according to phenomenological-descriptive criteria, in order to highlight the unique presence of the object in the world. In terms of method, the *general one* is just as interesting as *the specific place* and *the specific time*. These three terms form the prerequisites for the investigations and the description of the architectural artefact and its creation, as well as the elaboration of the design in interaction with the architectural construction.

The process of working out the contents and characteristics of the architectural artefact thus follows Mies van der Rohe's conviction that architecture is not a game with forms, but must come from the supporting and driving forces of civilisation. These are the starting points on the basis of which the design and construction process, as well as the mutual conditions and dependencies, are presented, traced and conveyed using the example of the *Neue Nationalgalerie Berlin*.

The topic is treated in two parts in this paper and presentation: Firstly, in the form of an introduction on the architectural object as a singular phenomenon in its context and the prerequisites and conditions that determine its creation. This is followed by the second and main part, in which the constructive and design aspects of the *Neue Nationalgalerie Berlin* are examined as architectural phenomena and made accessible and conveyed in the form of graphics, plans, photos and texts. In this section, the work gradually approaches the formation of space on the basis of constructive and design decisions, using *elements of architecture*. This

process of investigation and mediation takes place in a looping movement from the totality of the built object to the elements and vice versa. The examination and presentation of its individual parts and their implicit composition into a whole enables a view of the architectural object that can provide a fundamental contribution to the question of how architectural form and construction, i.e. the subjective and the objective, can interact and mutually determine each other.

Ziona Strelitz

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Student Experience of a Transforming University Campus: Time-Series User Research at London School of Economics, 2011-2023

A building comprises myriad elements and design interfaces between them, with a vastly greater array in the ensemble of structures and spaces at the scale of a campus. How then can we discern the difference that is made by campus-wide development, encompassing masterplan evolution, new construction, adaptive re-use of existing buildings, additional spatial and functional typologies, and innovation in estates management? Establishing the effects for users is not just relevant to design and project teams, but also important for institutions to assess the effects of these built environment endeavors relative to strategic objectives.

This presentation is based on ZZA's distinctive suite of empirical research at the London School of Economics (LSE), undertaken at four-yearly intervals from 2011, to identify student perceptions and experience of the campus. Before this, except for a new academic building that opened in 2008, little had been done to campus infrastructure since its new Library building in 1978. Now, with an ambitious estates vision, and to help inform its program, LSE sought independent baseline knowledge of students' perspectives on campus performance.

Based on ZZA's research approach in Design Anthropology, the study was structured on systematic, individual face-to-face interviews with 100 students in a range of campus zones and spaces. The scope covered a widely comprehensive range of touchpoints that impinge on student use - from practical aspects like thermal, lighting and acoustic experience, circulation, wayfinding, facilities for both individual and associative use, teaching, study, social and relaxation spaces, to expressive aspects of look and feel, and affective aspects like identity, wellbeing, pride, and belonging. The content involved multiple separate questions on these and other topics.

The quantitative and qualitative outputs provided an evidence base of what was working effectively for students at that juncture, and what aspects of the internal and external campus environment and its management could support them better. It catalysed a targeted investigation of students' needs and preferences for study space -

provision that the baseline findings had flagged as inadequate, and helped inform design briefs for future projects.

While not initially conceived as time-series research, the learning from the 2011 campus study prompted LSE to commission follow-ups – in 2015, 2019 and 2023. Significantly, this period involved extensive physical transformation, including four new ‘signature’ buildings, and extensive alteration to the masterplan – a new central plaza, greater porosity, pedestrianization of public vehicle routes, and greening. ZZA further supplemented the incremental learning on the campus evolution through Post Occupancy Evaluations (POE) of both the new and adapted campus buildings when these were occupied.

The serial research also occurred in a dynamic social and cultural context, marked by an increase in LSE’s student population, impacts from the Covid pandemic, the influence on pedagogy, learning, community and social life influenced by ubiquitous online platforms, heightened climate concern and aspirations for wellbeing.

The presentation addresses how the multi-stage volume of data has helped steer responsive campus actions, and evidenced the positive cumulative impact on student experience over the course of physical campus enhancements and social change.

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&

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Repatriation/Removal Centers and Spatialities: From Turkey's Context to a Global Discussion

This study examines repatriation and removal centres in the context of Turkey while discussing the global ethical and legal responsibilities of architectural practice. Due to its geographical location, in this process, repatriation centres have been built as critical spatial infrastructures for migration management. These centres are designed to meet basic shelter needs in Turkey. Migration is a complex and ambiguous area, as refugees are perceived as outsiders by their host countries and communities. So, humanitarian standards for repatriation and removal centres in host countries reflect the in-betweenness of refugees' legal and social status. In this study, these standards are evaluated in the context of spatial justice.

This comparative framework brings similar questions and problems to the agenda on a global scale. The design process of repatriation centres is often shaped by an approach that primarily prioritizes security and administrative requirements while challenges such as overcrowding, and inadequate access to natural light and ventilation are at odds with European guidelines requiring privacy measures. Spatial design disciplines also define the actors who become part of the system in the process.

This approach is possible to define return centres as variable structures with multiple actors, beyond a mere control mechanism. With this lens, achieving spatial justice can be possible by understanding the spatiality experienced by immigrant communities living under limited conditions. The study highlights the need to integrate flexible spatial solutions to meet different needs. For this reason, this study emphasizes the variable and multidimensional structure of monitoring systems and brings an ethical problem to the agenda for new approaches to ensuring spatial justice. While the study examines the limits of access to individual rights and freedoms and the architectural and spatial arrangements of the repatriation centers, it also makes us rethink the ethical responsibilities and alternatives of spatial design disciplines on this issue through these structures. As a result, repatriation and removal centres are structures that has a crucial role of examination the context of

architectural ethics. These critical centres have the potential to provide human rights and healthy temporary sheltering opportunities fairly with the power of spatial design.

Zenovia Toloudi

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Outward Forms, Material Publics: Notes from Olot, Spain

Using Olot as a field study, this presentation revisits the design of public space today through key concepts such as *outward forms* and *material publics*. Outward forms refer to buildings and structures that expand outward or signal an engagement with outdoor space, where tectonic expression supports publicness, enhances visibility, and encourages movement. Material publics highlight the role of the local, through the use of materials or the presence of landscape and geology, and the influence of terrain on the form and experience of the city. It also considers how infrastructure, embedded in the material and topographic realities of place, enables social activities and collective life. Together, these concepts frame a spatial approach to publicness that may encourage and activate collective public life.

The public spaces and natural sites studied encompass both urban and peripheral areas, following a center-to-periphery model that provides an external perspective on what happens in Olot. Examples of visited places include parks and gardens, plazas and squares, markets, urban corridors and boulevards, riverwalks, schools, and other key sites.

Nature plays a key role in the experience of Olot, yet life in Olot also resembles a distinctly urban experience. The city and its natural surroundings coexist in balance, shaped by both the abundance and unique character of the landscape, known as La Garrotxa, “the land of volcanoes.” Unlike other places where the nature-culture divide is pronounced, in Olot, the two are inseparable. Built directly on volcanic terrain, the city reflects an interdependent relationship not only among people but also between the community and the natural environment.

The presentation also examines the architectural and artistic practices of three local firms (RCR Arquitectes, Un Parell d’Arquitectes, and Studio Bayona), highlighting their contributions to public space both locally and globally. It explores how each firm operates differently: as a collective group, a duo focused on experimental work, and a single-person studio centered on the individual artist and professor’s capacities. This comparison emphasizes diverse models of practice, particularly the collective approach, which is relatively uncommon in the architectural field.

The study of Olot is part of a broader research project on public space in Southern Europe, which also includes places like Milis, Italy, and Kavala, Greece. These sites have been explored through art residencies

that combine observation with active engagement. Situated within the context of a wider public space crisis, this research aims to illuminate what currently sparks publicness and how physical spaces connect to activities and collective life. Rather than adopting a sociological or ethnographic approach, the research takes a conceptual stance, offering a framework for researchers and designers of public space to prioritize what resonates and makes sense in today's context. This includes experiencing sites, walking as research, working with questionnaires, and, in certain locations, making sundials and conducting hands-on experiments.

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&

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When Interiors Remember: Adaptive Reuse against the Forgetting of Modernity

Modernity, as Paul Connerton argues in *How Modernity Forgets*, is marked by systematic acts of erasure—cycles of demolition, material obsolescence, and the replacement of durable environments with disposable ones. Individuals' daily lives are shaped by forgetting in modern societies, which directly affects not only how civilizations evolve but also the development of built environments. All types of architectural entities, whether public or private, and regardless of scale, consistently renew and lose their historical contexts. Most severe cases can be observed in interior spaces due to their frequent alterations and reconfigurations. This paper aims to explore adaptive reuse in interior architecture as a counter-practice: a means of resisting modernity's tendency toward forgetting by sustaining material and spatial continuity across time.

To support this argument, the first conceptualization is made by defining interiors as a narrative environment. Interior spaces have the immersive capacity to communicate meaning through atmosphere, material presence, and design; they hold temporal depth through the traces they accumulate over time. When surfaces, textures, colors, and spatial proportions retain signs of the past, interiors become capable of expressing their histories. Thus, there lies the interior's narrative capability, which is the foundation of the initial concept of this paper: narrative materiality. In the course of this paper, this term refers to the ability of materials and spatial configurations to narrate past lives and cultural histories within contemporary spaces. In other words, space's ability to narrate helps to create environments where memory is not merely preserved but actively communicated and simultaneously exists.

Building on this understanding, the paper reframes adaptive reuse as a form of cultural sustainability. Adaptive reuse is commonly discussed for its environmental benefits, often leaving the cultural dimension unaddressed, which can be elaborated as the ability to sustain identities, collective memory, and stories that are often underexplored. By retaining or reinterpreting material traces, adaptive reuse strengthens

continuity between past and present, resisting the rapid cycles of forgetting that characterize modernity. In this perspective, interiors act as a mediator of cultural meaning over time.

This conceptual framework contributes to interdisciplinary discussions in interior architecture, cultural studies, and heritage discourse. It argues that sustainable design must consider memory as a core dimension of spatial practice, emphasizing that the choices made through design have cultural consequences, both in what is remembered and what is forgotten. Ultimately, the paper positions adaptive reuse as an ethical and narrative practice that challenges the structural forgetting embedded in modernity.

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Spatial Leftovers and their Role in the Everyday Use of Open Spaces: Types, Characteristics, and Meanings in the Case of Skopje's Central City Area

The term “spatial leftovers” has become established in urban studies as a concept used to describe parts of cities that are underused, abandoned, or otherwise marginalized within the urban fabric. The growing interest of urban disciplines in the causes, character, and functional definition of these types of spaces remains ambiguous, with inconsistent definitions and interpretations across different scholarly fields. Through a critical re-examination of the term “spatial leftovers,” this research investigates its theoretical evolution and contributes to a clearer conceptual definition. The paper proposes an understanding of spatial leftovers in the city through the examination of spaces that have emerged as a result of breaks, displacements, or incomplete implementations of planned urban intentions stemming from conceptually discontinuous planning processes or other forms of disruption. In many cases, these leftovers are defined or described by their exclusion from the active life of the city, their lack of clear functional purpose, and their potential to reflect broader urban inequalities and deficiencies in planning.

The research focuses on the city of Skopje, which exhibits significant spatial leftovers as a result of its multilayered historical development characterized by periods of reconstruction, ideological change, and accelerated urban growth. The paper presents different examples of “spatial leftovers” located within the central urban area of Skopje, using case studies from different stages of the city's planning history. The case studies include vacant and underused spaces that emerged from post-earthquake reconstruction phases, areas where intended planning functions were only partially implemented over subsequent decades, as well as development gaps resulting from later revisions and redirections of urban planning visions in the central city area. These examples demonstrate how successive, conceptually discontinuous planning approaches have generated ruptures within the urban fabric and produced “spatial leftovers” in the contemporary city. The research employs mapping techniques to classify “spatial leftovers” into different categories that illustrate the diverse forces that have shaped urban development.

The methodology combines a study of Skopje's urban history with spatial analysis of "spatial leftovers." A methodological approach based on mapping spatial leftovers is applied, offering a spatial overview that connects physical characteristics with the historical and socio-political factors that have shaped their current conditions. In this way, patterns of neglect, fragmentation, and exclusion among these spaces are identified, with particular emphasis on the role of urban plans, land use and management, as well as policies and decision-making in the creation and maintenance of these "residual" (or neglected) urban zones.

The paper's central argument is that this "neglected" spatial tissue represents locations with strong potential for urban transformation, offering possibilities for renewal and for the development of alternative forms of spatial organization. Through processes of mapping and analysis, it is demonstrated that these spaces need to be recognized as key components in future urban planning and development. This research segment problematizes dominant urban narratives that overlook marginalized spaces, emphasizing their potential as essential factors in shaping more inclusive and sustainable cities.

Rogério Vieira de Almeida

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In Search of Space: Cross-readings and Analogies

Space has always been a recurring word, a concept, and a theme in architecture. However its obviousness, little analytic work is usually done concerning the use and nature of space in contemporary architecture. Moreover, since the successive “turns” - the narrative, the linguistic, the cultural, the relativistic, the affective, the ontological, and so forth - in the last decades, space has lost its appeal in architecture, giving way to the concept of “place” that became paramount in architecture as well as in geography and anthropology.

The presentation's starting point is to show how specific procedures and ideas in architecture manipulate and shape the space. This shaping does not concern the usual shaping of the interior spaces through walls and ceilings, but less obvious relations, namely, when exterior spaces are given a certain shape through specific relations with buildings.

The presentation will analyse cases of contemporary and early modern architecture, to show how space is understood as an essential entity having an essential and intertwined role with the more commonly focused formal, tectonic and ornamental elements. These range from Renaissance times - Alberti, Michelangelo - to contemporaneity - Siza, and 21st century ones.

The focus is on re-reading architectural form and specific elements of the architectural form as spatial devices specifically designed to effectively capture space.

The aim is to present how space:

- is an operative material,
- has a specific existence, beyond being just an undefined essence,
- to what extent can we trace dialogues, both synchronic and diachronic?
- to highlight common procedures in different works spanning different chronologies.

Ultimately, the reflection proposes to further a disciplinary approach to the use of space in architecture.

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Karoo Deco:

Art Deco Architecture of the Karoo Region of South Africa

Art Deco, often linked to urban aplomb, also featured in rural South Africa – though this aspect remains underexplored. Most studies focus on cities and flourishing industrial towns, overlooking rural settings like the semi-arid Karoo. To initiate an investigation into Karoo Art Deco, this investigation compares 38 Karoo Art Deco buildings with urban counterparts, aiming to understand the style's reach, regional characteristics, and reasons for divergence. A secondary goal is to begin cataloguing Karoo examples and identifying examples that should be included in the portfolio of South African Art Deco buildings in order that it might provide a more encompassing review.

Findings suggest that Art Deco in the Karoo was embraced largely by the business community, especially hoteliers but also cinemas, garages, hotels, and retail outlets in order to present a modern face. These buildings tended to be modest in size and decoration, shaped by local socio-economic constraints. The study also highlights the limited recognition and the need for intensified preservation efforts and further research into and for these rural architectural assets.

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