

# **Inter and Transdisciplinary Relationships in Architecture**

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## Preface

Selected papers from those presented at Conferences in Architecture organized by the Athens Institute for Education and Research (ATINER), after review and revision, are published in a series titled Architecture Anthology. To date seven volumes have been published on various topics with different editors making this volume the eighth. The series will be continued to be published to include papers presented at future ATINER Architecture Conferences. It is hoped that the series as a whole will be both of interest and of value to academics, scholars, researchers, and practitioners.

The current volume is at the cutting edge of architectural theory as cross-disciplinary concepts and methodology are integrated into ideas about building design. The influence on architectural space and place of audio-visual language and processes are documented in the papers in this volume. Of great interest is how the traditional technology of the cinema, the new expertise in digital imaging, cognitive mapping, and intangible cultural values affect architecture.

The work of the referees is very much appreciated for without their volunteer efforts and time expended on reviewing papers and the re-writes by authors the Architecture Anthology series would not be possible. Thank you to the referees for Volume 8: Ching-pin Tseng, Paola Ardizzola, Bianca Predoi, Francois Blanciak, Maria Urma, Marta Magagnini, Raffaella Maddaluno, Ursa Komac, Esther Giani, Ryadi Adityavarman, Christo Vosloo, Levent Kara, Senka Ibrisimbegovic, Elham Madadi, Paolo Civiero, Lia Dikigoropoulou, Nuria Nebot.

The process of producing the volumes could not have been undertaken without the valuable assistance of Olga Gkounta, Research Assistant at ATINER.

### **General Editor**

Nicholas N. Patricios



# Inter and Transdisciplinary Relationships in Architecture: An Introduction

*Clara Germana Gonçalves*

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Architecture is traditionally a field that is rooted in multidisciplinary knowledge. From the ideas advanced by Vitruvius to the modern study plans of the various contemporary schools, architects have always studied diverse fields of knowledge and have always dialogued on this basis. This is manifest not only in architecture's more practical aspects, but also in its theoretical aspects. It is, thus, a privileged discipline, as it is one where, in contrast to others, specialization carries less weight.

It is believed that dialogue and fusion between disciplines bring positive contributions both at the level of the functioning of the discipline and in terms of its own identity. Furthermore, the way in which, throughout history, the diverse relations between disciplines were regarded, or how the different authors grouped and inter-related various disciplines, reflects the mind-set that was valid during cultural epoch. But if one accepts that both disciplinary specificity and specialisation are not only inevitable but also necessary, that each discipline necessarily has its own specificities, that at its core it is exclusive and that it is precisely what gives it its identity; and one also believes, not in contradiction to the aforementioned facts, but in further defence of them, that said specificities and intimate cores can be enriched by dialogue between the disciplines, then this can also be a way to more agilely configure (or reconfigure) the identity of the discipline, or to find in certain aspects, its unidisciplinary – or pluridisciplinary – character. At times, the various disciplines are closer to each other than the language they use would appear to show and that many of their differences (or putative differences) are based precisely in language. And dialogue can also give rise to “new disciplines”.

Throughout history architecture has established relationships with other disciplines within hierarchical frameworks in which the other disciplines served as models (as in the Renaissance when music served as a model for architecture, for instance). If this can be clearly identified as an inter-disciplinary relationship, in accordance with Michel Cazenave and Basarab Nicolescu, (*L'Homme, la science et la nature*, 1994), the contemporary need for transdisciplinarity rather than interdisciplinarity is more in line with today's non-hierarchical view of the various disciplines.

Interdisciplinary research is understood as the reciprocal exchange of information and comparative studies, using other methods, while transdisciplinary research involves integration and elimination of scientific borders. According to Nicolescu (*Manifesto of Transdisciplinarity*, 2002) the term transdisciplinarity (the meaning of which goes beyond multidisciplinary and interdisciplinarity) emerges for the first time almost simultaneously in the 1970s in the works of Jean Piaget, Edgar Morin and Erich Jantsch, as a response to a then-perceived need. Today

transdisciplinarity is generally taken to mean, as Basarab Nicolescu, writes: “to celebrate the transgression of disciplinary boundaries.” And as Juhani Pallasmaa argues (*The Architecture of Image: existential space in cinema*, 2001): “Th[e] frantic interest in expanding the scope of architectural thought clearly indicates that the art of architecture has become uncertain of its essence and future course.” This uncertainty and the resulting infinity of possibilities allows one to imagine and work with a multiplicity of relationships in the context of inter and transdisciplinarity. A disciplinary world with blurred boundaries, or even no boundaries at all.

*Inter and Transdisciplinary Relationships in Architecture* includes selected papers presented as part of the “Inter and Transdisciplinary Relationships in Architecture” panel discussion at the 7<sup>th</sup> Annual International Conference on Architecture in July 2017 in Athens. This panel was seen as a contribution to research on architecture in the context of inter and transdisciplinarity. The papers selected for the present book establish inter and transdisciplinary relationships between architecture and cinema, multimedia, art, sociology, anthropology, through different disciplinary readings that intend to experiment the “transgression of disciplinary boundaries”.

I would like to thank all the participants in the panel, in particular those who have contributed to this book. I would like to especially thank the Athens Institute for Education and Research for the opportunity to publish this book, and in particular Professor Nicholas N. Patricios for his dedication in putting together the book and Olga Gkounta for all her assistance and kindness.