

Abstracts

EURAU 2016

European Symposium on Research
in Architecture and Urban Design

Ion Mincu University of
Architecture and Urbanism
Bucharest, Romania



<http://eurau2016.uuim.ro>



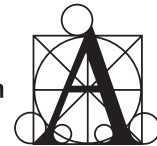
Bucharest, September 28 - 30th, 2016

IN BETWEEN SCALES

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EURAU 2016 - In between scales - European Symposium on Research in Architecture and Urban Design

ABSTRACTS (PRINT)

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Introduction

The eighth edition of the European Symposium on Research in Architecture and Urban Design will be held from the 28th to the 30th of September 2016 in Bucharest.

The seminar will take place at the "Ion Mincu" University of Architecture and Urban Planning from Bucharest in collaboration with the institutions that organized the previous editions:

École Nationale Supérieure d'Architecture de Marseille, on doctoral research (2004);

École Nationale Supérieure d'Architecture et Paysage de Lille, on large scale (2005);

Association des Instituts Supérieurs Brussels-Liège-Mons (IESA), on cultural heritage (2006);

Escuela Superior de Arquitectura de la Universidad Politécnica de Madrid, under the theme cultural landscape (2008);

Facoltà di Architettura dell'Università degli Studi di Napoli Federico II, under the theme venustas (2010);

Faculdade de Arquitectura da Universidade do Porto, on public space and contemporary city (2012);

Faculty of Architecture of the Istanbul Technical University, on composite cities (2014).

The project EURAU is constituted within a network of schools and researchers in Architecture and Urbanism, meeting every two years to share the status of their investigation. In the long-term, it is intended to lead to the creation of a physical meeting and deposit space with all the research undertaken and ongoing in Europe to facilitate the sharing of resources and deepening of knowledge in these scientific areas.

The main concern of the EURAU is to establish itself as a place of debate and discussion of thematic disciplines of Architecture, City and Town Planning.

The theme of EURAU 2016 is "In Between Scales."

Assoc.Prof. Beatrice-Gabriela JÖGER, Arch, PhD, UAUIM, Bucharest, Romania



History

The EURAU project was initiated by the French Ministry of Culture, when, in 2004, it launched the proposal of an annual symposium for researchers dealing with Research in Architecture and Urbanism. The various editions were organized by different European schools of Architecture with a coordinated effort by a broad group of university professors and researchers.

The purpose of this initiative is to enable the confrontation between researchers concerned with the Architecture and the City on the European scene.

The acronym EURAU describes the congregation of the objectives which motivate these events: EU for "European Union", R for "Research", A for "Architecture" and U for "Urbanism".

Important Dates

December 2015	Call for papers
January 15th, 2016	Abstract and registration possible
April 15th, 2016 (included)	Abstract Submission Deadline
May 5th, 2016	Notification of acceptance
June 30th, 2016 (included)	Deadline for Final Paper submission for the publication of the proceedings
June 30th, 2016 (included)	Registration Deadline for Authors
September 28th- 29th-30th 2016	Conference dates
October 1st-2nd 2016	Post-Conference Tours

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Sections

1. Actions, permeability, reflexivity

Chair: Prof. Augustin IOAN, Arch, PhD, UAUIM

Assistant chair: Lecturer Oana DIACONESCU, Arch, PhD, UAUIM

2. Actors, processes, constraints

Chair: Prof. Ana-Maria DABIJA, Arch, PhD, UAUIM

Assistant chair: Research assist. Anda SFINTEȘ, Arch, PhD, UAUIM

3. Projects, methods, results

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4. Future challenges

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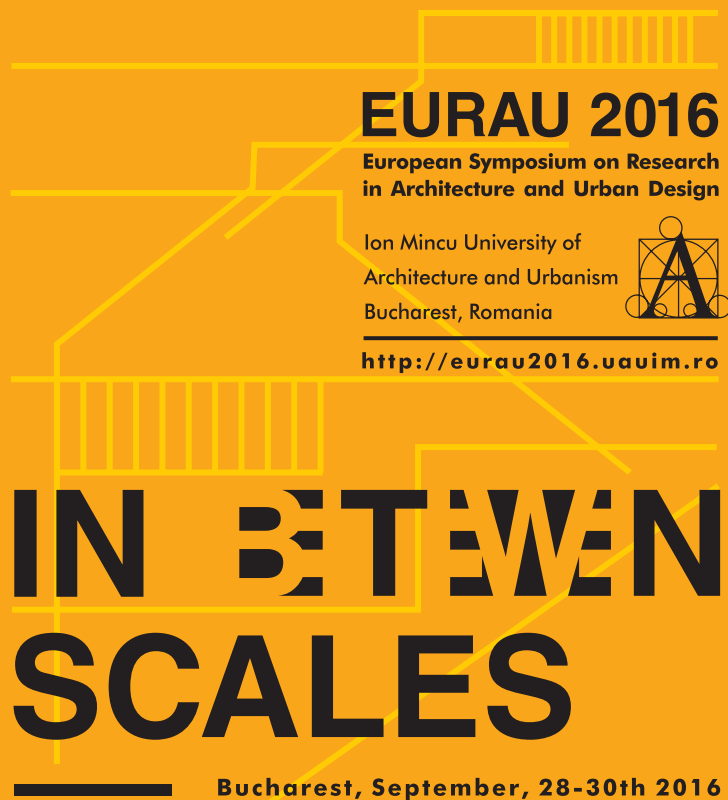
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**IN BETWEEN
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IN BETWEEN SCALES

How can one define in-betweenness in terms of built environments?

We want to explore the connections and cracks between the scales of public, communal and personal appropriation of the (un)built matter and space.

We want to inspect the intervals between built and unbuilt (virtual?) objects, between territory and settlements, between settlements and communal built environment, between public and private places and spaces, and between private and intimate spaces.

We want to investigate the links – and mutual misunderstandings - between culture of architecture and the culture of the vernacular; between the culture of the object based, top-to-bottom design procedures and the process based, bottom-up design strategies of contemporary parametricism.

Also, we want to further elaborate on the mostly unseen and unexplored conceptual territories between social awareness and activism with respect to preservation, housing, and migration.

And for this we address to Research, Education, Design, Implementation. All are processes, with different aims, at different scales, but all are processes of creation that are using research as a tool. The goal is to get out of the consecrated fields' routine in order to investigate the creativity that bridges those fields, the one that is making possible the passage between the scales, the one that is guiding us towards an inner inter-disciplinarity.

These are the theme and subjects proposed to be tackled by the EURAU2016 and everyone is welcomed to understand and develop them according to their background and affinities.

Keynote Speakers

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Danilo Vespier



Danilo Vespier was born in Milan in 1972. He finished his studies in Italy, alternating some periods of formation in France and Belgium. He graduated the Faculty of Architecture in 1998 and in the same year, he moved to Paris. Here he remained for 2 years, collaborating with Mario Cucinella in an evocative atmosphere of a picturesque office inside Corbusier's Maison Plainex building situated in the 13th Arrondissement. During this period, he gave his contribution to various international competitions

and research projects, especially oriented towards sustainability and energetic efficiency. He dedicates to the Stazione marittima Otranto, Italy, project, and participates at the requalification and the restyling of the metro station "Villejuif Léo Lagrange" designed together with other symbolic interventions dedicated to the centenary of Paris underground public transportation.

In 2000 he arrives to Genoa. Here he finds again the sea. There is a crowded and laced harbor by a sum of activities, behind which developed over the centuries such a rich and fascinating city, but also which allows it to be read and discovered. In this manner begins the adventure in Renzo Piano Building Workshop. There took place a personal and professional association for 16 years.

The first design commitments are in Genoa, for the completion of a series of interventions of requalification that began with the Colombiade in 1992, which received new finances in the occasion of the G8 meeting from 2001. The office initiated the requalification project for the antique harbor waterfront by a series of activities for the public and especially by constructing the Bolla, a new glass Biosphere intended to host a collection of plants, part of a small ecosystem that in now part of the exhibition path of the aquarium. This becomes shortly the new image of the city.

In this manner the RPBW entrust him to follow and design different interventions all over the world, as an important reference of the office, up to the proposal of becoming associate of Renzo Piano Building Workshop in 2007.

He manages, among other assignments, the final phase of the project and of the site of the Liturgical Auditorium of Father Pio from San Giovanni Rotondo and is responsible of "Jardim de Braço de Prata" in Lisbon, a new 140.000 m2 neighborhood, part of a larger requalification project of the industrial site along river Tago.

Danilo Vespier directs a design and research activity more and more concentrated on the great confrontations of architecture and urbanism, typical for the current period. His works treats: the suburbs, the urban "voids", the transformation of the big abandoned industrial areas, the public and social value of the architecture, the sustainability and the energetically efficiency.

These are the main topics that come into discussion for the project of the Le Albere Quarter from Trento, where he is in charge and follows it entirely, from the first conceptual sketches to the complete construction, which ended in summer 2013. The realization represents an important event of urban requalification that transforms a large industrial abandoned area (former zone Michelin) in a new multifunctional neighborhood, connecting it to the existing urban texture. The project consists of: over 11 ha, 16 buildings of a total of 200.000 m2, 25.000 m2 of offices, residential area with a total of 350 apartments, commercial spaces, public constructions, streets, piazzas and an urban park of 5 ha.

Inside this urban intervention is born "MUSE", the new Trento Museum of Sciences.

Danilo Vespier follows personally the designing of "MUSE" from the elaboration of the first concept, through the long process of the executive design, but also by assuming the Artistic Direction in site and following the project management in museum organizing.

The key concepts that he expresses from the first drawings: monitoring of the articulation of spaces through the insertion of big voids, the interaction with the natural light, the limited use of interior wall divisions which allows space

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perception from each point, integration of new exhibit modalities that connects the language of the “contents” with that of the building, are becoming the characteristic elements of the project, which determined the big success to the public. Inaugurated in July 2013, it attracted one million visitors in the first year after its opening.

In interventions of this magnitude, one of the major challenges is to focus on the themes of sustainability and energetically efficiency that should be pursued without overlapping, but integrated into the creation process, becoming an expressive opportunity, a part of the architectural language.

In 2009, Danilo Vespier obtains the LEED professional accreditation, issued by Green Building Certification Institute. Thus, the project “Quartiere Le Alberi” finds itself among the winners of “Awards Casa Clima 2013”. MUSE obtains the LEED Gold certification.

Always next to Renzo Piano, he continues to handle projects in the USA, Asia and Australia, including “Soho Tower”, one of the residential towers of New York, “Concept” for the National Palace Museum in Taipei or the project for three residential towers in Sydney.

In parallel with the large-scale design, he is dealing with various temporary performing, related to disclosing exhibitions or events. In 2004 during the “RPBW, Pezzo per Pezzo” exhibition held at the Palazzo della Regione di Padova, the project aims and regards the execution of the work entitled “Tavolo Dell’Architettura” (Table of Architecture), an urban temporary and itinerant performing design adapted to expose awarded projects from an international competition. Seven blocks of Vicenza stone, arranged in a succession of over 20 meters length, are cut and carved in order to highlight the heterogeneity of extraction signs alongside with the material’s natural structural vibration.

Special adjustable steel supports sustain them, opportunely positioned, for a more discreet appearance.

In addition of the design activity, Danilo Vespier is dedicated to disseminating and sharing his professional experiences toward academic and professional

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community. He sustained lecturers at the Faculty of Architecture from Reggio Calabria and at the Faculty of Engineering from Trento. In 2010 he participated as a speaker at the seminar entitled “Il future del mondo dell edilizia sostenibile e LEED Italia” (The future of sustainable building world and LEED Italy), in the Social Theatre of Trento. In 2014, he was invited to Marseille by the President of the National Order of Architects of France to lecture at the seminar “Cloture des Universites d’été de l’Architecture” (Closure of the Architecture Summer Universities). Also in 2014, during the general assembly of the Architects’ Council of Europe, he was invited to present MUSE and Quartiere Le Alberi. He is one of the lecturers in the international cycle about Ecological Neighborhoods held in the auditorium of „Seminario Maggiore of Padua.

By the end of 2015, he decided to establish together with Onur Teke, a new design company, named Teke Vespier Architects, with the intention of finding new spaces that combine the interests toward innovative expression forms with the substantial experience in the field of the two architects. Currently he is developing several projects, carrying out an activity in which the sensitivity for the context and its equilibrium, the study of materials and attention for construction details, as for sustainability issues, are the tools of a research method by design followed with passion and determination.

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Andrei Șerbescu



Andrei Șerbescu (1977) lives and works in Bucharest. He graduated from the Faculty of Architecture of UAUIM in 2002, year since he has also been teaching as a lecturer at the University's design studios. He was invited critic for final projects and presentations at Oxford Brookes University, Oxford (UK) and Universidad Politecnica de Catalunya, Barcelona (Spain). In 2011 he presented his PhD thesis about vernacular architecture in contemporary Romania. He is one of the two founders of the architectural office ADNBA, since 2003.

Awards, recognitions

Shortlisted among the 40 projects at the European Prize for Architecture Mies van der Rohe Awards, Barcelona, 2015

Milan Zlokovic Prize for the best architecture project in the Balkans area, Belgrade, 2015

Prize of the Architecture Section – Collective houses, at the Bucharest Architecture Biennale, 2014

Prize of the Architecture Section – Collective houses, at the Bucharest Architecture Annual, 2014

Shortlisted project at the World of Architecture Festival, Housing Section, Singapore, 2014

First Prize – Rehabilitation and remodeling of the Johannes Honterus courtyard, Biserica Neagră, Brașov (ADNBA + Exhibit Arhitectura), 2011

Mention – Remodeling of Piața Universității, București (ADNBA + Exhibit Arhitectura), 2011

Mention – Extension of the Central University Library, Cluj-Napoca, 2011

Prize of the Timișoara Architecture Annual, category > 1000sqm, 2010

Second Prize - European 10, Eisenstadt, Austria, 2010

Second Prize ex aequo – Arhetipuri / competition for public space, Bucharest

First Prize – Extending and functional remodeling of the National University of Arts premises, Bucharest, 2008

Mention – European 9, Bisceglie, Italia, 2008

Runner-up, RIBA (Royal Institute of British Architects) President's Medals for Architectural Education, London, 2002

Nominations at: Bucharest Architecture Biennale, Collective houses, 2014; Romanian Green Building Council Awards, Bucharest, 2014; Bucharest Architecture Biennale, category > 1000sqm, 2010; Arhitect Design Awards, rehabilitation section, 2011; Arhitect Design Awards, dwellings section, 2009; Bucharest Architecture Biennale, interior design section, 2004;

Publications, exhibitions

Dwelling together. 6 apartment buildings by ADN BA (Locuind împreună. 6 blocuri de ADN BA), Zeppelin Zoom, Zeppelin & "Ion Mincu" University Press, Bucharest, 2014 (with Ștefan Ghenciușescu, Adrian Untaru and Bogdan Brădățeanu)

Projects by ADNBA published in: Detail, A10, Deutsche Bauzeitung, Zeppelin, Igloo, Arhitect Design and others

Projects by ADNBA exhibited in: Bucharest, Barcelona, Bruxelles, London, Venice, Belgrade, Vienna, Rome

"Ion Mincu" University of Architecture and Urban Planning (UAUIM) // lecturer.

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Alejandro Aravena, introductory text for ADNBA's contribution to La Biennale di Venezia 2016 (15th International Architecture Exhibition Catalogue. Reporting from the front, p. 316).

"The Work of ADN in Romania: Fighting the weight of dullness in the mediocre real-estate world"

We tend to be worried about scarcity, emergency, crisis and all kinds of threats that jeopardize the quality of our actions as architects. But at least under these circumstances the enemy is clear. What is more dangerous is when the opponent is diffuse: the apparently inoffensive traditional middle-class housing and real-estate market, for example, which is responsible for the majority of the square meters built world wide. In that niche, nobody dares step out of the set of rules because of the fear of being replaced by the next architect in the queue. The vicious circle is as follows: the developer claims to know what the public wants. This is an euphemism to avoid saying that he (normally it is a he) has calculated the margins within which private gain and profit can still be assured. This set of rules shouldn't be too difficult, otherwise the whole commercial operation would become too difficult. This means that any average architect can do the job. So whoever wants to challenge the status quo (threatening financial return) is dismissed or treated as a commodity since average skills can easily be replaced.

In addition to this, it is a field where it is hard to prove that there is a problem. Basic needs are satisfied, so no life is in danger, and there is no humanitarian crisis at stake. There is no sense of urgency to solve anything. In the best case the answer is "acceptable" architecture. In the worst case, it is mediocrity replicated hectare by hectare. Although marketing tries to convince us of a different story, providing quality of life to people is not what brings developers to work every morning; to the real-estate world, architecture is a mere means to make money. The merit of ADN is that of struggling for architecture's quality where apparently there is no conflict.

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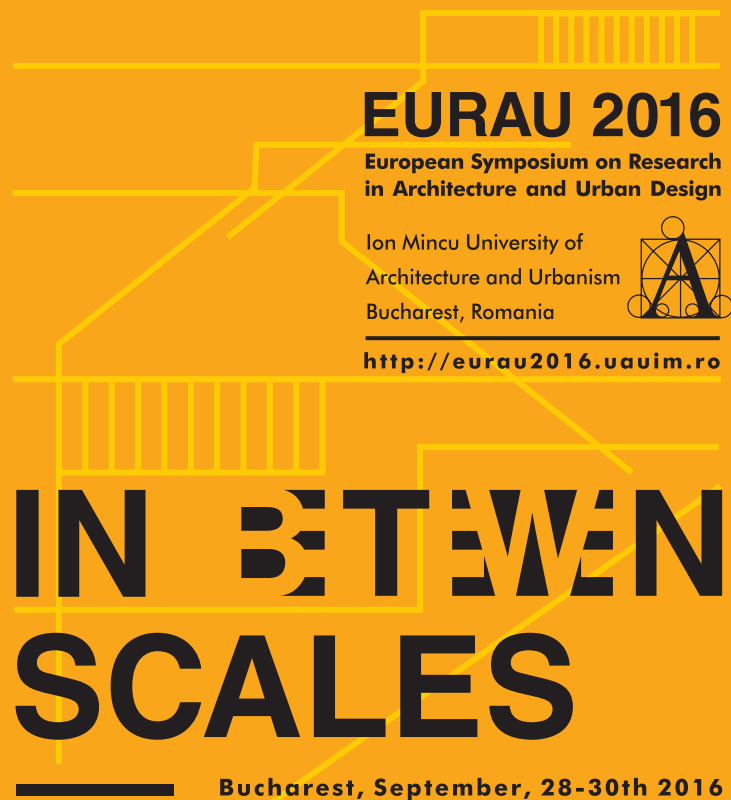
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ADNBA / Andrei Șerbescu, Adrian Untaru, Bogdan Brădățeanu (www.adnba.ro)

ADNBA was established in 2003 in Bucharest, by Andrei Șerbescu and Adrian Untaru, later joined by Bogdan Brădățeanu. The work of our practice is characterised by our attempt to search for the right balance between experiment and experience in the complex and delicate landscape of contemporary life. While we believe in architecture as a creative gesture, with cultural value and social responsibility, we also acknowledge the sometimes hazardous, and always subjective distinction between such attributes, in a rapidly changing environment as nowadays Romania and the whole of Eastern Europe. The challenges brought by the different scales, the diverse urban and cultural contexts, or the various building types we have worked with so far, have all enriched our experience and understanding of the many-sided nature of our profession.

Our practice has achieved critical recognition for both our built projects and our competitions entries, many of which have been awarded in national and international juries. We are currently involved in a diverse body of work, including mostly residential and public projects. In all of these, we strive for a wider and wiser understanding of the city and its evolution, this being also the essential background for our thoughts, hopes and doubts. But upon this background, the specific situation which each project and place bring to us, together with its fragile ties to the people, the neighbourhoods and their stories, is what interests us most.



Section 1: actions, permeability, reflexivity

Actions: agency, social engagement beyond professional or social boundaries; architecture in the making, the making of architectural processes and buildings, the social engagement of architects and of architecture as a field.

Permeability: on boundaries and limits in phenomenology (Heidegger's *peras*), in deconstruction (Derrida's *parergon*) double faceted limits, porous borders.

Reflexivity: the role of *theoria* (neutral embassy, observed practice) in configuring an explanatory discourse for contemporary process-based architecture; can one envision aesthetic principles for parametricism? Can one foresee the emergence of a new, criteria-based criticism of contemporary architectures?



Cosmin CACIUC

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cosminca@yahoo.com

Studies, profession and current activity:

- Architect, graduate of "Ion Mincu" University of Architecture and Urbanism (UAUIM), Bucharest, 1999.
- PhD in architecture, UAUIM, Bucharest, 2005.
- Associate professor and studio coordinator at "Introduction to Architectural Design" Department UAUIM, Bucharest.
- Editor at Zeppelin magazine, Bucharest (2008-2015).
- Individual office of architecture, since 2002.

Study grants:

- Fulbright post-doctoral scholarship at College of Architecture and Planning at University of Colorado at Denver, USA, 2007–2008.
- Tempus Mobility Grant, University of Nottingham, School of Architecture and Building Technology, 1997-1998.

Books:

- Transdisciplinarity and Theory of Architecture, LAP LAMBERT Academic Publishing, 2015.
- Dominique Perrault — critical directions for big architectural projects, "Ion Mincu" University Press, Bucharest, 2014.
- Eduardo Souto de Moura: congruence between architectural thought and constructive gesture, "Ion Mincu" University Press, Bucharest, 2012.
- Paulo Mendes da Rocha — six principles for the architecture of reflexive modernity, "Ion Mincu" University Press, Bucharest, 2011.
- American Avant-garde: 50 years of architecture: from modernism to minimalism,
- Zeppelin & "Ion Mincu" University Press, Bucharest, 2010.
- Kenneth Frampton — professional practice, critical historiography and architectural theory of Late 20th Century and Early 21st Century. "Ion Mincu" University Press, Bucharest, 2010.
- Transdisciplinarity and architecture [Transdisciplinarity and architecture], Paideia, Bucharest, 2010.
- Supra-teoretizarea arhitecturii [Over-theorizing architecture], Paideia, Bucharest, 2007.

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Translations:

- Jonathan A. Hale, Construid idei – o introducere în teoria arhitecturii [Buildings Ideas – an Introduction to Architectural Theory], Ed. Paideia, Bucharest, 2011.

Articles:

More than 120 published articles on theory and philosophy of architecture, history of modern architecture, architectural design, architectural education and research, transdisciplinarity, eco-regionalism, cultural theory and criticism, art, smart cities and sustainable technology.

Prizes & nominations:

- Winner at the essay competition organized by Timisoara Architecture Annual (a_ta) 2014.
- Ex-aequo winner at the National Biennale of Architecture (BNA) 2014 – publications section, as co-editor in Zeppelin team
- Nomination at the Bucharest Architecture Annual 2014, architecture book section, as co-editor in Zeppelin team
- Winner at Bucharest Architecture Annual 2013, design section - interior design, as co-author in Zeppelin team.
- Winner as a book author at the National Biennale of Architecture in Bucharest (BNAB) 2012 – publications section.
- Nomination at Bucharest Architecture Annual 2012, design section - interior design, as co-author in Zeppelin team.
- Arhitext Design Award for essay competition (2000).

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Green Activism in the City and Urban Agriculture

Cosmin CACIUC

Abstract

Urban agriculture is not new in human history; what attracted attention in the last decade on this practice is a new attitude on everyday life in the city under the imperative of ecology and the alternative communities. This attitude is caused by reactions to unclear situations or problems in the city: degradation of abandoned urban sites, and the problem of the lack of green spaces or courtyards in densely built areas of the cities, allowing plant cultivation on balconies, terraces, vertical facades, in rooms or even underground. It became not only a form of protest against the decline of the quality of life in cities, but also a nonantagonist model of development for many dysfunctional urban spaces, based on sustainable social and economic processes. Urban gardening is not just an alternative form of production of healthy food, but also a leisure activity and an increase in creativity with respect for the environment. Lastly, it paved the way for architects and planners towards research through design, based on a participatory and multidisciplinary horizontal system. My communication will dissect critical ideological issues that animate the current urban agriculture phenomenon to clarify a few transdisciplinary points for a viable theory of green architecture and smart city.

Regarding the political spectrum of these unconventional practices, I make a distinction between the right and left ideologies standing behind the architectural and urban theories:

(1) Right ideology of corporatism for profit exploits new consumer bio-niches, either in the real estate business, promoting the idea of quality dwelling, or in the office space development, promoting the idea of quality working in order to increase productivity of employees and their motivation at work. The examples exposed to our attention are the farm at Pasona headquarters in Tokyo (Kono Designs, 2011-2012), UF001 LokDepot - the first hydroponic farm in the world

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with commercial character (Urban Farmers), housing for Habitat 44 in “Les Derval-lieres” neighborhood in Nantes (Tétrarc Architects, 2011) and Kallistos apartment buildings in Begles, Bordeaux (Hondelate Laporte Architectes, 2007-2011).

(2) The leading paragraphs in the leftist ideology are nonprofit activism, commu-nitarism, urban resistance, guerrilla gardening, the freedom of self-regulating or unregulated activities. The dialogue between the city government and non-profit ad-hoc organizations created in this sector is notable: the City of New York, for in-stance, collaborates with local non-profit groups to provide a kind of social system operating in the field of urban agriculture in public spaces; an example of public success is High Line New York (designed by Diller Scofidio + Renfro between 2004-2014 and maintained by Friends of the High Line community – a private and nonprofit partner). Little known and no less spectacular are the so-called Organoponicos Populares - urban community gardens in Cienfuegos, Cuba, mo-tivated by survival in difficult economic times and less by a “green” lifestyle in the consumer society, as in the case of North American metropolies. We already have an example of guerrilla gardening in Bucharest, and Colectiv A Association, enti-tled “La Terenuri. Common space in Mănăştur Neighborhood. Cluj” is a notable moment in Romania to mobilize the local community for claiming and organizing landscape by urban gardening. Three more examples about claiming temporary neglected areas in cities are exposed here to criticism: community intervention in Ljubljana (Obrat group, from 2010 to present), gardening in unbuildable urban lots, in the historic center of Zargoza, connected to a national program for em-ployment (Estonoesunsolar team, 2009-2010) and the ecological corridor “Pas-sage 56”, in St. Blaise Street, Paris (aaa - atelier d’architecture autogérée, 2005).

Finally, my proposal envisages 4 points for a future theorizing of urban agriculture in the neglected areas of our cities:

- < The rejection of antagonism between public and private interests, against the background of the eroded political struggle between “left” and “right”;
- < Firm support for cooperation with the administration, following a “bottom-up” principle of intervention and a variety of partnerships

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with residents or businesses;

< A positive vote for the voluntary proposed alternative projects, coming both from the professional community and civic groups, as a manifest for smarter everyday practices in the city;

< Criticism against the conjuncture simulation of fashionable images created by a superficial slogan as “green everywhere”.

Keywords: *urban agriculture, green activism, green ideology, guerrilla gardening, community gardens*

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Urban dynamics and new centrality in Algeria: Case of Biskra

Foued BOUZHAAH, Naouel Hanane BOUDJABI

Abstract

The urban space is through time prone to different mutations, transformations and conversions of any nature. This gives it a nature (character) of mobility and perpetual effervescence which is a real dynamic. Indeed, the city has always had multiple transformations that depend on several factors that are combined at the level of a complex context at different scales going from the international to the local one. These factors interact and are at the same time: political, spatial, economic, cultural, but also technological, demographic and historical. The entire factors induce thus the space evolution, either by concentration, dispersion, specialization, or by homogeneity but not necessarily always in a positive way, because negative dynamics may emerge such as: degradations, obsolescence, disorganizations, congestions...etc.

New dynamics affect the contemporary city, causing mutations of its functioning and of its representations, both in the center and at the periphery. This has provoked real urban functions redistribution and a redefinition of the "territory" notion. In fact, in the current context of urban looseness, the center no longer seems opposed to the periphery, because new places with attractions appear "in margins", prompting new relationships. To be interested in these "new centralities" is equivalent to be aware of the overall transformation of urban areas and territories.

The Algerian cities seem to be mightily (strongly) a part of this significant new form of territoriality of contemporary urbanization process, with obvious differences related to the local context or to the regional specificities. Indeed, the Algerian cities through the disparity of territories they cover know active reconstructions of their urban centralities, and that as they extend and transform. The centralities mutations comes under very specific logics, some centralities are ancient and their radiation goes sometimes further and further away, others are recent and often re-

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laid to the spatial extension of the construction that coincides with a modification of the social expectations, or the new practices and usage. A fact is certain, the new centralities mark out the urban dynamics experienced by the Algerian cities either at the level of the top of the urban hierarchy or the one of the floor.

In this regard, we notice that in the majority of the Algerian small cities, the city's effigy is no longer the same one that predominated before: with an original center with all the functions and the activities. On the contrary, those cities are changing rapidly as their periphery symbolized by new constructions with residential nature is at first on track to attract many normal activities whose acquisition induces long displacements within the population. This phenomenon affects all the other urban echelons such as the large cities (Algiers, Oran and Constantine...etc)

In order to grasp better and understand all this, we dealt with the case of the city of Biskra in Algeria; a transitional city that links the north to the south of the country and whose centrality has erected until now in a traditional way, with the domination of a point on the rest of the territory, has known reaching transformations. The commercial function was a determinant factor for the "shaping" of the city contemporary centrality. Thus, our work is essentially structured at the crossroad of two approaches: the qualitative and the quantitative one of the city commercial activity through its different logics. It was found that a new centrality model is being gradually set up in Biskra. It is henceforth structured around two principle poles: an initial centrality marked by the factor and the historical weight and another centrality, secondary and peripheral with economical petrol. This structuring of the Biskri space was a holder of a new urban dynamic and has made the spatial structure of the city more legible.

In our view, it would be interesting to develop a strategy for the urban agglomeration in order to prepare, to accompany and to anticipate the future urban evolutions of the city. The conception of this overall strategy will be certainly able to offer action and management opportunities to the local communities and the various concerned actors and that through a complementarity logic between the existent and the new centralities.

Keywords: Centrality, new centralities, urban dynamics, trade, structures, concentrations, Biskra.

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The intimate space and the shared space: from opposition to hybridization

Gioconda CAFIERO

Abstract

Our current times present us with many opportunities to realize that the border between the public and the private dimension is dissolving, both in the concrete forms of buildings and in the way people behave inside them. This process is influenced by a number of factors, depending, on the one hand, on the impact of technological innovations on people's lifestyles, on the other, on the crisis of the ideologies which, until recently, informed the relationship between the public and the private sphere.

Today we can affirm that the private sphere is not the negation of the public sphere, and vice versa. Thus, if we wish to investigate how the relationship between these two terms is reflected in architecture, we should not employ parameters such as typology, size, or juridical status; rather, we should look at how the relationships between people, objects and spaces constructed by architectural

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planning articulate the notions of collectivity and privacy. Today we are witnessing a reciprocal migration of models, forms and behaviors between these two areas of human life, and a condensation of interest in interstitial places constituting a threshold between them. Life spaces cannot be reduced to clearly defined categories; rather, they are “exploded” and disseminated in various places in the city, in continuity, not contraposition, with the intimate space of the home.

Some public spaces are legally private, but provide settings for especially significant moments of shared life. These spaces are designed to allow people to do something “together.” Conversely, there are public spaces where one can enjoy intimacy, such as a carrel in a library – a place suitable for isolation in study, although within one of the symbolic places of shared life – or a waiting area in an airport, whose design, combined with the possibilities afforded by modern technology, allows us to concentrate on our work. Conversely, when we are in our bedroom we are still connected with the rest of the world. We can share words, ideas and images through social media, which have partly replaced the physical town square as centers of public life. The space and time boundary between work and family has also become blurred. This has repercussions at a multi-scale level in the transcending of the notion of zoning at the urban level, in the hybridization of typologies, and in the inclusion of work spaces within the domestic space.

While technology has strongly contributed to dissolving the distinction between shared space and time and intimate space and time, the crisis of ideologies has also played a role in this process. The spaces of public life have been consigned to a mercantile logic. They have become places where individual trajectories casually collide, without making real contact, as in many typical “non-places” of today, such as shopping malls or entertainment places. Contextually, private spaces have become places where we seek shelter, having been disappointed or frightened by public spaces. This involves giving up on the quality of public spaces, as well as the risk of understanding domestic spaces not so much as places where we regenerate our existence and express our identity, but rather as settings for our social life. The current trend to exhibition within the domestic space is a significant token of this trend.

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In this changing and contradictory scenario, special emphasis should be placed on spaces and planning modes granting new importance to intermediate conditions between the public and the private dimension. This can be achieved in two ways: on the one hand, through unprejudiced adaptation to the public space of models and forms traditionally characteristic of the domestic space, with special regard for the human measure; on the other, by looking for flexibility to different uses of the private space, by striving for transparency and osmosis of the private space with the shared space, encouraging more participated forms of habitation, and making the most of intermediate spaces between the street and the intimacy of one's room to promote modes of habitation meeting the needs of contemporary lifestyles.

Significantly, renovations of existing buildings, which constitute case-by-case scenarios and therefore do not allow for the rigid application of models, provide interesting examples of liminary spaces between the private and the public dimension, between different functions. These examples constitute important points of departure for new definitions of the living place. The impossibility of pigeonholing these spaces in standard categories of habitation often suggests less rigid configurations, both within a single residential unit and in its interface with the street. These configurations thus constitute intermediate forms between the public and private dimensions. Significantly, many urban regeneration actions, such as the plan for the Giambellino neighborhood coordinated by Renzo Piano, view courtyards not as residual and functional spaces, but as points of departure for the requalification of a whole neighborhood, in view of restoring a human dimension of habitation that used to be centered precisely on courtyards.

All this restores the importance of a way of understanding planning that connects forms to phenomena, that uses design to construct experience, that does not forget that the objective of architecture is inhabiting and therefore architects must necessarily reflect on the links between different forms of knowledge and real-world needs.

Keywords: *shared spaces, intimate spaces, public, domestic*

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Maria Bostenaru-Dan graduated in architecture at the University of Karlsruhe (TH) in 1999. She continued research there spending some time as Marie Curie Fellow also in Pavia, Italy. 2007 she returned to Romania and is working since at the "Ion Mincu" University of Architecture and Urbanism, where she obtained the doctorate (2012). In the academic year 2014-15 she had a European postdoc in geography, and in the academic year 2015-16 she is on sabbatical at the Accademia di Romania in Rome, Italy. Since 2016 she specialises in informatics (MSc) for digital humanities research, which builds also on a recently concluded project Network for Digital Methods in Arts and Humanities (in frame of which she cooperated with Alex Dill), her postdoc in geography and the COST network Semantic Enrichment for 3D city models for sustainable urban development. Previously she obtained a certificate in Multimedia work from the University of Karlsruhe and one in project management. In 2015 she also completed the specialisation in pedagogy. During her time in Romania she has short research stays in Canada, Portugal and Hungary, at the later being member of the external body of the Hungarian Academy of Sciences.

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The Werkbund in cross country comparison: mobility and gender issues

Maria BOSTENARU DAN, Alex DILL

Abstract

The Modern Movement displayed a dialogue between the solution for housing at individual house level and the level of the neighbourhood, so-called Siedlungen, where the traditional block structure of the city was not respected anymore, but the complexes of housing units formed so-called "Zeilen" on the periphery of cities. In central city places, such as the Magheru boulevard in Romania, the solution was applied for every single housing block, even if they form protected assemblies, but the Siedlungen displayed repetitive structures. An example presented is the housing at Dammerstock, Karlsruhe. However, Werkbund neighbourhoods are a special case. Being thought as architecture exhibition, they present only an extract of the future thought Siedlung, the prototype. The prototypes of different Siedlungen form a newly thought Siedlung. Therefore an extension of the prototype at the scale of the Siedlung must be imagined.

Werkbund neighbourhoods in Europe can be found today in Poland, Czech Republic, Austria, Switzerland and Germany. Chronology: 1927 Werkbundsiedlung Stuttgart, Germany, „Weißenhofsiedlung“, 1928 Werkbundsiedlung Brno, Czech Republic „Nový Dum“, 1929 Werkbundsiedlung Wroclaw, Poland „WUWA“, 1932 Werkbundsiedlung Vienna, Austria, 1932 Werkbundsiedlung Neubühl in Zürich-Wollishofen, Switzerland, 1932/33 Werkbundsiedlung Prague, Czech Republic, „Baba“. The Werkbund neighbourhoods are already present in the East (Poland, Czech Republic) and the West (Germany, Switzerland, Austria, the German speaking countries) of Europe. In this paper we will also talk about the Werkbund in different European countries, including the fate of the Werkbund in Hungary, where no exhibition took place, and the buildings were erected individually, in block structures, and the emigration of the representants, with a special focus on Jozsef Vago to Rome. Mobility of architects in cross country comparison is a key element.

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Such a cross country presence deserves UNESCO status as in case of the Le Corbusier heritage. Modernist heritage listed so far is Modernism in the West, with the Bauhaus sites Weimar and Dessau (1919-33) Rietveld-Schroeder-Huis (Utrecht, NL, 1924-25), Haus Tugendhat (Brno, Czech Republic, 1930), Zeche Zollverein (Essen, 1928-32), Reconstruction of Le Havre (1945-64), Century hall Breslau (1911-13), Neighbourhoods of Modernism in Berlin (1913-1934) Fagus Works (Alfeld, 1911). But the presence of Werkbund is different, they are neighbourhoods, hence urban planning masterpieces. The scale is different, not the building separately, but the assembly. Each of the neighbourhoods displays exemplary housing of the Avant-Garde, in an architecture exhibition. They present experimental housing, houses which tried to respond to the mainly societal challenges of the time, including industrial production, although the Werkbund maintains a certain connection to Arts and Crafts. We will go deeper in presenting the architecture of women pioneers in the Werkbund neighbourhoods, for example Margarete Schütte-Lihotzky in Vienna (later also mobile to Frankfurt), as well as Ilse Bernheimer, who did the interior of a house (later mobile to Venice), and Hanna Kucherova in the Czech Republic Bata neighbourhood. The Polish Werkbund will be put in dialogue with Polish block housing, individual housing and Siedlungen, featuring also the particular participation of women (as architect pairs). In Hungary the housing of the time also presented Hungarian interior architects. Being projects of housing the Werkbund buildings best present the change in architecture layout for the women of the time, as planners and users. The Vienna Werkbund Siedlung is currently subject of restoration, for a better reception.

Keywords: 20th century architecture, neighbourhood, cross country comparison

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Designing with algebraic surfaces as the basis of cyberspace architecture

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Abstract

Some forms obtained using algebraic surfaces are suitable for the virtual world, cyberspace. External factors related to the context and meteorological conditions, geological or structural factors pose no problem for the development of non-standard forms. Arises the question of a link between the virtual and real, a translation in the real world, into the built world of such structural fantasies.

The argument discussed in this paper is the link between reality and virtual, and architecture being capable of creating new spaces that are capable of intriguing our minds, instead of our bodies, as it does in real life.

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Cyberspace is the virtual space in which we all have access, the only thing required is an electronic device like a computer. The area proposed by cyberspace is one of ideas and symbols. The concepts are taken from the real world, but have an extra side, they are dominated by fantasy and experiment.

The research aim is to find ways of determining virtual spaces that are capable of transposing our minds and perception into the virtual world and to perceive it as our second nature, our home for our thoughts. At this moment cyberspace can disconnect us from our everyday life, but we are aware of the immaterial space that it is composed of. I would like to generate virtual architecture that is capable, using its geometry, to make us want to explore the space, in depth, in three dimensions, using speed and light, adding some values from real life to it.

The forms taken from mathematics are more easily transformed and explored in the virtual world because they are no longer subject to the laws of the real world. Materials are abstract, gravity does not act and architecture has fewer creative constraints.

The methods needed for shaping and experimenting new geometry for the virtual world are experimenting with programs on computer that help with the construction and generation of geometry: Surfer, Rhinoceros 3D, 3DsMax, placing the result on the web on a platform that can be accessed by different users, and the use of virtual world glasses that give users the impression that they take part in the virtual scene.

Non-standard architecture based on algebraic surfaces requires a new way of working with space. Physical forms are no longer handled by operations on the models, but the changes occur in the equation, adjusting the numbers. For innovative results, architecture had to experiment with new tools. Non-Euclidean geometry offers a wide range of shapes to operate, and requires their thinking in a peculiar fashion. Examples of surfaces that are appropriate for the experimentation of virtual architecture are: Cayley Surface, Durchblick Surface, Klein Bottle, Clebsch Surface.

Today we can easily view what we imagine with technology. We translate our thoughts faster in the virtual reality than in the built environment. Cyberspace may

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seem illusory, but this is our second reality. There are museums and cities built to be explored only in the virtual environment, reproductions of ancient monuments, which are again open to the public in this manner. Museums present their entire collections on the Internet by visiting the buildings online.

Cyberspace allows the reconfiguration of space around the Internet user in real time, creating what non-standard architecture aims to achieve in the future, getting a feedback from users by the movement in the building.

Mathematical concepts are abstract and therefore they do not apply directly to architecture that is solid, static and very precise. Through technological advances and computer programs, architects were able to make connections between non-standard forms and their application in architecture. Virtual architecture is the first platform to test these new concepts, without putting into account issues such as materials, the experimentation took place first at the level of form.

Using virtual architecture, architects have had an opportunity to ask questions related to space experimentation, the movement of people through space and the necessary time for activities. The emphasis was placed on the sensory side of architecture.

Today we perceive pretty easy cyberspace and the role it plays in our lives, since we spend much of the day on the Internet. We're connected to technology and the Internet using mobile phones, the tablet and computer, the digital world means for us a new side of our personality. We communicate digital, work on the computer, extract information from the Internet every day. Virtual space exploration has become possible not only in the sending of information, but also at the sensory level, the volumetric three-dimensional understanding.

Building in Cyberspace requires an immaterial architecture. Forms soundness is replaced, this component of the architecture in the real world, with musicality and perception in relation to time.

Architecture in cyberspace loses its basic characteristics: interactivity and robustness for the exchange of information. We live in the real space, we need a physical and tangible architecture, but we have an inner world, thoughts that can better

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perceive the subtleties of virtual architecture, without application in reality. The architecture of the future attempts to combine the physical needs of people with intellectual aspirations, finding a link between space and thought, form and feeling.

In the end, one thing that virtual architecture manages to do for the users is to complete the experience of space exploration in a playful manner, which challenges our senses.

I believe that a direction that has to be investigated more is if the virtual needs architecture in the way that we need and use it in real life, or if its role is of a different nature: of stimulating our minds and imagination instead of seeking for comfort and protection.

Keywords: *cyberspace, algebraic surfaces, virtual, experimental architecture*

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The Ecological Project's Cage

Andrea GIACHETTA

Abstract

The ecological approach in architecture – that marks, with increasing interest, the contemporary field's debate – could have represented an important opportunity to reflect on current design ways.

Instead, the recent and rapid diffusion of new trend of sustainable architecture turned out, almost exclusively, in technicalities and legislative regulations, following a strict bureaucratic if not commercial logic.

So the "ecological culture", even in built environment design, not only fails to turn out a reaction to globalizing technology, but it turns into a strictly technical culture that claims to globalize.

This paper is taken from an author's study for one of his books and it will face the theme framing its epistemological basis, trying to focus on the possible effects produced by the current situation and proposing some solutions to exit it.

The paper will be divided into six parts: "The age of globalizing technology"; "The

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metaphor of the Crystal Palace"; "Responsibility as antidote?"; "From experimentation to the cage", "Giants and ecological monsters", "Perversion of regulations and project".

In the first part, "The age of globalizing technology", I will analyse the philosophical thought of some authors, in particular Martin Heidegger, Arnold Gehlen, Günter Anders, Emanuele Severino, Gianni Vattimo. So I will show how technology – the massifying power of technology - is the element around which (in a fight between positivism and neo-positivism against existentialism and nihilism) the cultural paradigm for all our projects and social actions has been developed in the last two centuries and it is developing now.

In the second part, "The metaphor of the Crystal Palace", from an interesting metaphor that Peter Sloterdijk gets in "Notes from the Underground" by Fëdor Dostoevskij, I will show how architecture - that is always mirror of his age – has been always more the representation of the society of the globalizing technology with a peak in the movement of Megastructures (Reyner Banham).

In the third part, "Responsibility as antidote?", I will quickly retrace the contemporary history of ecology (that was born with Rachel Carson in the same period of Megastructures), showing that, at least initially, it could have been a revolutionary philosophical reaction to the society of the globalizing technology.

In the fourth part, "From experimentation to the cage", referring to authors as Gianluca Bocchi, Gregory Bateson, Edgard Morin, Félix Guattari, I will show how the premises and promises of ecological culture were essentially betrayed and that they are instead becoming what Franco La Cecla calls "pornecology".

In the fifth part, "Giants and ecological monsters", I will show some examples of pornoecological architectures, highlighting a paradoxical parallel between the movement of Megastructures of the 1960-70s and today's movement of Eco-cities. I will show also how this movement is the result of the Eco-big-business that comes from a distorted picture of ecological culture and from the bigness of Rem Koolhaas.

In the last part, "Perversion of regulations and project", I will show that, also in

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the small-scale architectures, a wrong interpretation of some tools, as the green building certification systems as LEED, contributes to a huge cultural loss for the ecology. Finally, I will show how, in this context, not the negation of the technology, but rather an enlarged (metaphysical and philosophical) reinterpretation of technology may help to upgrade the ecological approach in architecture today.

Keywords: *architecture, sustainability, ecology, technology, globalization, cage*

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Ștefan Ciprian Turturică is graduated student architect (2016) from Faculty of Architecture, University of Architecture and Urbanism "Ion Mincu" Bucharest. His Diploma (2016), "Architecture Museum and Documentation Center", is an approach for a cultural insertion in Sanremo, Italy; the project is based on an own method of interpretation of the cultural city, consisted in Dissertation study, "The place of the architecture museum" (2016). In his diploma he developed an integrated design for an urban "zero" point, a space to be transformed into place - a plaza for the Sanremo Fortress. The approach of the study and design develop both, in few lines, the premises of cultural activation of a valuable city, in a connected network on Mediterranean Riviera. The project design proposes an architectural space and also an architecture museum within the city, balancing the notable urban patterns and new possible insertion.

"The place" of the architecture museum

Ștefan Ciprian TURTURICĂ

Abstract

This paper talks about the general problem of inserting an architecture museum in a cultural city.

The paper also defines some terms:

- cultural city - referring to a city as a historic city
- architectural museum - referring to the cultural city as an out-door museum
- architecture museum - referring to the architecture museum itself, the building

The idea behind this paper is a new way of conceiving an architecture museum

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within a cultural city. This new way must lead to the realization of an architecture museum that has a final purpose in educating its visitors in an architectural / urban understanding of the city. In this way, people, can participate actively in the development process of their city.

But, in order to realize such a project, first we must ask three questions:

1. How do we interpret a cultural city?
2. Where do I propose a function such as an architecture museum in a city like this?
3. What kind of analyzes I must perform in order to devise an architectural concept?

A cultural city can be interpreted as an out-door museum, an architectural museum. This being said, the buildings (in particular the listed buildings) of the city become exhibit pieces; the exhibition being the hole city. But not only buildings can have this status, listed zones, parks, archaeological sites, etc. will be considered exhibit pieces.

The architecture museum, after construction, will become part of this system, part of the exhibition; it will become a new layer in the multi-layered piece that is the city itself (the architectural museum).

Using the concept of Genius Loci the city can be interpreted as a system of places (like the cells of the human body) that in relation to each other creates a "higher place", the cultural city. Going further with this idea we will discover the answer to the second question.

Thus, the architecture museum must be built somewhere inside this "higher place", in a place that has a perceived negative Genius Loci, so that the museum becomes an example of good architecture and urban revival. If no such place exists, the architect must find another way of making the museum appealing for the public, and being at the same time a good example of architectural practice.

The third question has a more complex answer then the first two because there are two levels that we must understand in the first place. The first level of under-

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standing is an objective level, that contains all the human knowledge about the particular building site and the community and traditions of that particular area. The second level of understanding is a subjective level and its represented by the human senses (sight, hearing, smell, taste and touch).

Sighting has been considered the most important sense but sighting, by its self, produces only an image. Without the rest this image tends to be static, to be a background for everything else.

Touch is very important because in collaboration with sighting allows us to feel surfaces at a distance. This sense also works through our feet allowing us to feel the texture of the pavement. This being said, the texture influences the speed with which we go through the urban space.

Smell and taste are very punctual senses. These two can actually help us to make connections between the space we are experiencing and another space that we have experienced in the past.

Hearing is another important part of our perception because it allows us to differentiate between certain places on its own, regardless of the other senses. So, in collaboration with other senses it helps to complete the picture.

The collaboration between the subjective level and the objective level is actually the total experience of the human body of the space its living in, this being the answer to the third question.

The conclusion is the fact that an architect needs to understand the city and the site of the project. Not only this, but, he needs to know how to interpret the city because every city is different (like the difference between human beings); and he has to feel the site with his senses and his mind in order to create a good architectural concept (with his mind he has to understand the objective level and with his senses he has to understand the subjective level; he has to treat the site like he would treat a new acquaintance). The architectural concept devised will lead to the development of an project that will fit the site perfectly, being an example of quality architecture.

Keywords: *genius loci, cultural city, place, architectural museum, architecture museum*

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Trained as an architect in Madrid, Spain, with a Master of Architecture from the Politecnical University of Madrid and a Postgraduate certificate in Design of Parks and Public Spaces from Roma Tre University of Rome, she has been working in architecture and landscape for the last twelve years for various firms including the award winning architectural office in New York REX P.C. and the renowned architectural and landscape office in Madrid, Solid Arquitectura. In 2007 she joined Balmori Associates where she has been involved in various projects including Campa de los Ingleses park, Plaza Eusakdi, the Garden that Climbs the Stairs in Bilbao, Spain; the Botanical Research Institute of Texas in Fort Worth, TX; Yale Engineering Research Building and Farmington Canal Greenway in New Haven, CT; VIOL Headquarters in São Paulo, Brazil, and several competitions.

Since 2010 she has collaborated with Roma Tre University of Rome, Italy as a teaching assistant of "The Architecture of Parks, Gardens and Public Spaces" program. She has also been part of the staff of the post-graduate program "OPEN Corso di Perfezionamento" where she participates in the organization of several lectures, book presentations and seminars. Her interest in the intersection of landscape with infrastructure or architecture, sustainability and representation of landscape, guided her lectures for Rome University and her research for the PhD program she follows.

ANOMALOUS SPACES AS A NEW OPPORTUNITY FOR THE PUBLIC REALM

Marta RABAZO MARTIN

Abstract

In the contemporary cities, infrastructure and urban landscape should not be identified as opposite entities but complementary and in a reciprocal construction of identity; we should leave them space enough for overlapping and hybridization: a physical and conceptual limit constantly being redefined.

We can say that the infrastructures are a structuring system even within the urban area changing and characterizing the urban landscape and becoming reference elements. But in some many cases the infrastructure can become a limit or barrier when they are conceived as a foreign element and completely independent from the reality they come across. These infrastructural spaces represent an intermediate level between the general systems and the local project of the reality of the urban fabric they intersect.

The infrastructures generate a variety of anomalous and complex spaces when they intersect with the territory; these are spaces with a difficult relationship with their surroundings always searching for an identity that tends to rebuild the altered environment, remaining in another physical level without specific function and outside of the infrastructure's project: they don't belong to the city or the infrastructure, are created only based on the technical needs of the infrastructure and not based on the relationship with the adjacent fabric. However, these spaces that operates autonomously to the city, with a different human or pedestrian scale, need new instruments for its insertion into the urban fabric and become a new opportunity for the contemporary urban landscape.

To understand the concept of anomalous space we can talk about the terrain vagues, Foucault's heterotopies, Auge's non places and the spaces of Deleuze-Guattari, but it is mandatory to talk about artist Gordon Matta-Clark and his pro-



ject Reality Properties: Fake Estates, where he exhaustively documents 15 microp-lots, fissures in the city grid created by surveying and zoning irregularities. These spaces are conceived as a new spatial category, seen from an artist perspective, and they can be analyzed and mapped so precisely as the infrastructures themselves. Is through these voids that we can fully understand the reality of the city the infrastructure come across.

Through the historical-critical analysis of the relationship between the infrastructure and their urban environment and the study of various projects that have worked in this field, we will discuss the new opportunities of these ambiguous locations between the infrastructure and the city, usually abandoned in the European urban areas.

We will introduce an intermediate landscape scale as a tool to connect these urban voids between them and to the public spaces already existing in an area creating networks, and explain the potentiality of these spaces to keep together all the pieces of the game. This intermediate landscape does not deal with extensions but with relationships, binding local projects to the territory and transforming spaces in places (we will consider Franco Farinelli's definition of space and place)

The exploration of the phenomenon of re-use of urban infrastructure is an opportunity to understand the effects that they have in their environment. Infrastructure, with its imposing presence and a clear ability to create an identity, should be designed to establish places of great spatial, social and legal freedom, which adequately addressed could give people the opportunity of appropriating them in a flexible and dynamical way, making spaces full of meaning so necessary in building new identities in the contemporary city and so important to the collective space.

Keywords: *infrastructures, lost space, anomalous space, intermediate landscape, urban landscape, urban voids*

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Architect and PhD candidate at the Graduate School of Civil Engineering and Architecture of the University of Cagliari. The research topic concerns the relationship between agro and urban contexts in the margin, in the "size" of the border of minors contexts of Sardinia. These issues are investigated and also developed through a scientific program activities, preparation of papers and participation in national and international conferences. Teaching activities include tutoring for laboratory courses of project and seminar activities within those courses. With the Type-Unica Group, participates in competitions Design reaching the 4th place in the competition of ideas for the municipal civic center of Villacidro and the 5th place in the competition of ideas for the redevelopment of an urban portion of historic Desenzano del Garda. With 04401 architects team participated and won European 13 in two sites, winners in saint Polten and runner up to Azhena do Mar.

Status passages. Proximity and contact between agro and urban

Aurora PERRA

Abstract

The study of the area, deals with the analysis of the characters and phenomena that, with inter-multiscale method, define a portion of recognizable landscape; in which to read the relations between the states-objects that constitute it. Such relationships, still appear more stronger when trigger dynamics, relations of proximity and contact between the agro and the urban. The measure of these relationships, refer to the minute dimension, of the small rural matrix centres of Sardinia. The contact between the fabrics, allows exploring the theme of the border, mediation element par excellence, of the "between" the fabrics, the practices, the uses. Is the element that, for its ever-changing nature, has declensions at different scales and in different states: urban-rural, natural-artificial, inside-outside, public-private, occupation-appropriation, device-definition of space etc. The

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border, conquest a dimension, a thickness, a feature based on the components that define or change it.

Is the place of events monitoring, where we read, more prominently, the type of relationship between the constituent elements, the infiltration between the states. In this sense, the agro space, becomes the ambit of the border for excellence, place reflection of the adequacy, need, functioning, adaptability of man works on the environment. Space of interaction between human practices and the natural state, place of the first act of occupation of space. It is interesting to understand if we can identify a "taxonomy of borders", investigate the dynamics of contact between the urban and rural fabrics, the result of precise rules and approaches to the place. The dimension of edge takes on different forms and meanings in relation to several factors: the interface with the masses and densities (urban and agro), the interface with the soil and its uses, the morphological and hydro factors, infrastructures. It takes on properties and characteristics such as porosity, it becomes a measure of space, "place of the full or the place between the full".

Emerges, at different scales, the developmental dimension, constantly changing of the territory, useful to read the changes through time, in morphology and ecologies terms. At the small scale, we identify the micro-spheres of relationship, those of the edges, of the proximity between the states, places sometimes consolidated, other times, marked by weak uses, born from characters and uses infiltrations, from state to state. The infiltration bring out the returns, identify adaptations and permanences, the locals resistant components. The changing nature, the border variable dimension and thickness, allows to introduce the concept of change of state. Depending upon the nature of relations (anthropics, naturals, cultural, economics, productives), portions of territory may change connotations, making a change of state. We refer to the "liquid nature" of the territory, as understood by Baumann, namely, that of environmental change, structural change. The edge, which receives the state change processes, it is understood as a mirror of the man-land relationship.

We can query these status passages and read mutation or confirmation phenomena of agro-urban contact? To support this research, I will take as a case-study,

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the comparison between two smaller settlements in Sardinia, with strong rural character; the analysis of the different edge dynamics and the contact with the agro. The first, Siliqua, southeast of the island, interfaces it with agro fabrics of the cereal openfield. The settlement, develops along the Cixerri river line that, with its regimentation (50 years of the twentieth century), it causes the main mutation phenomena of the place. These are reflected on the new expansion areas and, on the new urban-agro-river buffer which cuts, inside the great openfield mesh, a network of small family gardens, new field of relationship. The second case, San Vero Milis, it is distinguished by its relationship and contact with a specialized agro fabric, high productivity. The density of urban fabric, yet highly consolidated, interfaces directly with a similarly dense agro fabric, with which it shares proximity of spaces and spatial structures. This tells about a close relationship of interdependence between states; a relationship, not only morphological, but who resides in the combined capacity to produce landscape. In the ability to constitute a complementary system of functions, space, productivity, services and rules that enable the evolution of the various scenes. The study of the "on-board phenomena", of the fabrics contact, aims to try to identify the quality of valid episodes, the dimension of the transformations and expansion processes or, on the contrary, the regression of small towns and their margins, the weak areas. We have the opportunity to identify rules and good practices of spaces appropriation-occupation, and often, the opportunity to re-activate them.

Keywords: *contact urban_rural, status transitions, infiltration, borders*

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Alexandra Vişan (1986) is a PhD. and works as a teaching assistant at The University of Architecture and Urbanism "Ion Mincu" - Bucharest (UAUIM). In 2011 she graduated the Faculty of Architecture at UAUIM at the top of her class and received a "Bene Merenti" Medal. Between 2008-2009 she studied at ETSAV-UPC. In 2014 she presented her thesis titled "The tactile-kinaesthetic perception of the architectural space" and she was granted the Summa Cum Laude honor at UAUIM and one of the Creativity Prizes ARCUB-UNATC.

Between the visual and the tactile

Alexandra VISAN

Abstract

The aim of this paper is to analyse the permeability that characterizes the boundary between visual and tactile in architecture. Our focus is to explore the common ground between the public and the personal scale. Therefore, we propose researching the way in which the tactile aspects overlap with the visual ones in the built environment.

An architectural object can be analysed from two different perspectives: either as a whole, from a visual point of view, or as a collection of precious details, from a tactile point of view. Even though the first case refers mostly to the public scale and the second one refers to the personal/ intimate scale, in neither of them is it possible to completely isolate the visual from the tactile and vice-versa.

Perceiving architecture is usually influenced by the visual field, however one has to consider that the architectural space possesses material properties that involve our entire body. Architectural images can express tactile sensations and even when the subject is not really able to touch an object, he can relate to the image through the properties of the materials he is already familiar with.

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The architect is the master that controls the way in which the architectural image communicates with the senses of the inhabitants of the city. By creating the object he reveals not only visual aspects, but also a variety of tactile sensations that can be decoded via neural mechanisms. Tangible characteristics play an important part in the art of building, having an effect on the way the built environment is decoded and afterwards experienced.

Over time the image of the architectural space has changed, and with it the way in which it is conceived and built have changed as well, due to the evolution of construction materials and techniques. Critics argue that the art of building is becoming more visual and less tactile, losing some of its most important features. Nowadays it seems that we live in a superficial world of images but the architectural space as a whole can be understood as a collection of material fragments that imply a variety of sensations that affect not only the way we experience buildings, but the way we respond to the environment.

As we approach a building, we pass from the visual scale to the tactile one, but we can't ignore what we have already perceived. We understand the object gradually, accumulating sensations that help build the architectural experience. The tactile aspects are first analysed through our eyes and, after this, through our skin. Starting from the conclusions of Edward T. Hall's studies on visual and tactile spaces and distances, we propose an analysis of the boundary and overlaps between what we perceive through our eyes and through our skin. For this purpose we will explore the difference between the visual, tactile-visual and tactile.

Therefore this paper proposes a new interpretation of the boundary between visibility and tactility. We ask ourselves at what point does an architectural image become a tangible one and when is our skin able to interact with its material characteristics?

Keywords: *visual, tactile, surfaces, limits, details*

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On permeability and spatial continuity in urban fabrics

Alexandra PACESCU

Abstract

This presentation starts from the idea that permeability (porosity) in urban fabric is a mark of specificity, one of the most important traits that define the character of the place. It is in this intermediary spaces that a great part of the communal life and activities take place, a sometimes neglected but very important part of the urban public space. A city is, among many other things, a system of connected focal points. The more connected they are, the more interesting the city becomes, not only from an architectural point of view, but from the „experiential” standpoint. These links are of a linear nature (pedestrian itineraries) or of a surface nature (large abandoned/ discontinued areas), where the focal points are dispersed and afford for crossed-connections.

The present study focuses on the porosity of the boundaries in urban fabric, mostly of historical nature but not exclusively. To exemplify this, we will be considering urban itineraries, as the roads more traveled in a city and an incentive for people

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to discover the more „hidden” traits of the built texture. In order for an itinerary to arise, we need a starting point and a finishing one, along with several smaller focal points on the course, to keep the passage interesting. There is a main trajectory for the users and several divergent options. The goal of the study is to focus on the latter. It is from the gradual discovery of the secondary spaces that the interest in a certain city area arises. This is directly linked to the porosity of the space, that affords for interesting spaces that are beyond the main trajectory, as secondary pathways that branch out from the main one, permeable crossings (thoroughfares, gangways and backyards) or permeable façades. The idea of a façade fostering urban life comes from Christopher Alexander and his thought that „The life of a public square forms naturally around its edge. If the edge fails, then the space never becomes lively” (A Pattern Language, p. 600). We intend to explore if this statement, formulated in 1977, can still find its way into design today. This paper is an exploration of the permeable edge, of the public life of narrow streets, of life across the gangways and of the public space behind the façade, as an extension of the public life of the street.

The present work goes along these lines, but emphasizing the „permeability” of the architectural fabric in different types and typologies of space. Older, medieval type fabrics, with narrow, deep, plots, filter transition between different degrees of publicness, through multiple gangway-type intermediary spaces that you discover gradually as you walk by. Some later, XIXth or even beginning of the XXth century fabrics display a more fragmented type of space, with alternate built and unbuilt fronts and a lower built/ unbuilt ratio, highly diminishing the element of surprise, but offering more space to be filled with green areas or activities. In order for this principle of gradual discovery to work, it needs to be applied on a human scale. Thus contemporary design, although nowadays more caught in „bolder” statements, needs to consider the small scale concept of the „edge”, as the real attractor for human activities.

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Keywords: *porosity, permeability, urban fabric, edge, human scale*

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Mathematical theory in archaeology

Oana DIACONESCU

Abstract

Archaeologists and architects are using today, for a site research, a serial of geophysical methods and satellite data, further archived in a computerized system. Most often, such a detection may prevent many problems caused by excavation. In this manner, the result of determining stratigraphic relations and site introspection maps, achieves the charts anomalies.

The close relations between humanities disciplines and the computerized ones generate a new mechanism of analyses based not only on anthropological, historical and field research, but also on the introduction of mathematical theories, which seek "scientific" answers at issues related to the nature of dwelling.

We experience a moment of denying the machinists, bionic and zoomorphic architectural interpretation variants, by examining a computing system whose pa-

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rameters can actually generate colossal errors in the appropriation and the understanding of a civilization. Starting from the first interdisciplinary attempts of the New Archaeology movement to the Computational Archaeology, it will present a series of quantitative methods for determining spatial coordinates and dissemination of cultural heritage.

Geographic Information System- GIS is a primary computer system that provides aerial maps, which show the connection of the site to the surrounding areas and provides the detailed study of different evolutionary habitation phases. This procedure is widely spread and offers required database for mathematical functions application. A special form of investigation is "archaeological informatics" (archaeoinformatics or computational archeology), which structures the site information as an algorithm.

The Space Syntax British group has developed an informatics system that investigates the urban space and the relationship between its morphological elements. The axial space, the convex space and the "isovist" one are the three applied methods that explain the city street network, the distribution of the main buildings, their relations with the center etc.. The study of movement in antique cities is fundamental because it reveals a series of new interpretations to the initial archaeological information compared to the current period, due to the polycentric category increase, to the residential area agglomeration or to the intensity of the space use. Another mathematical tool used is Voronoi's diagram, which reflects the influence margin where archaeological area adjoins its historical edge defined by limit. The diagram's applying determines the main influence site area based on similarity relations. This assignment model refers to the geometrical division of a plan in polygons, by emphasizing the closer and the distant points from comparable spaces of surrounding territory.

To motivate their veracity a relation between the resulting conclusion from the mathematical theories application and humanities is required. In this sense, it completes a realistic image through the general philosophical concept of dwelling by overlapping an anthropological profile over the archaeological site. This problem, related to narration, clarifies through the implementation of Virtual Heritage programs. For the same purpose of protecting patrimony goods and referring to

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their virtual reconstruction, the UNESCO adopted the "Charter on the Preservation of Digital Heritage", relying on the representation at territorial scale of a DEM (Digital Elevation Model), used as indicator of historical traces. The advantages of such a working process are the immediate archiving of data, the conception of different evaluation models of all superimposed layers and the permanent identification of vestiges on a site. This program works as the laser scanning both at a territorial and a detailed scale, reproducing interior objects or other elements meant to illustrate the ambiance of a complex. Various sections present all data, from the geomorphic aspects of a zone to its vegetation, hydrology or paths. The stratigraphic superposition generated by its reconstruction, may potentiate the archaeological value of a site and communicate those aspects that led to the occurrence of marks and to the disappearing of some historical levels. For a long time the virtual reconstruction has been considered the simplest and useful way to provide information to all users, in a comprehensive way, simulating the scientific ambiance of the numerous professionals involved.

One of the biggest problems of the accurate knowledge of the archaeological good is the evident difference between the research information and the antique possibility of use or in other words, the difference between the narrative forms of exposure of a survey and its authentic cultural values. The EngLald project, developed by Oxford University and the SEAD (The Strategic Environmental Archaeology Database Inter-linking Multiproxy Environmental) are one of the first programs that detect the continuity, the transformation and the identity of a landscape, starting from the human action. In this sense, the reconstruction may begin from the story and not from the effective reports. The introduction of a digitalized system eliminates an amount of inaccuracies, but it becomes accurately applicable only when linked to a subjective system, generated by human nature, regardless of the era to which we relate.

Keywords: *algorithm, archaeology, diagram, virtualization.*

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Extra-Long Residential Infrastructures: collective housing on the large-scale

Sálvora FELIZ

Abstract

Within the group of collective housing settlements developed both within and outside Europe during the 20th Century, we may find numerous projects that are characterised by their extra-long scale. Some of these constructions are contextualised within different housing developments planning, as the case of Home Union Work (Obra Sindical del Hogar) in Spain who led a number of housing settlements from the forties in order to palliate the housing necessity produced by the migration processes from countryside to city centre and the demographic progressive increase; or as the case of Italy and its "to increase employment and to facilitate the construction of dwellings for the employees"

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Draft Law in 1949, which was adopted for a period of seven years, whereas it was continued to 1963. We are interested in the study of the extra-long constructions which have been denominated with several terminologies as Metropolitan Buildings, Urban Megastructures (Banham 2001), Social Condenser (Fernández 2009) or Vertical Suburbs (Bjarke 2011), formulations that will be analysed and dissected in order to be able to define more specifically a buildings set which will be named XL Residential Infrastructures and characterised by their façade length (longer than 400 metres), by the great residential capacity that they hold (communities of more than 1,000 users) and by the existence in these constructions of recognisable elements of the city such as "streets in the sky" (Smithson 1952), local shops, different speeds for the building itinerary (by car, motorbike and bike), in between spaces for walking or meeting and so on. That is to say, a XL Residential Infrastructure is a city into a building and, accordingly, it has those spaces to interact, to produce community feeling, which are the areas stand among dwellings.

This research will be conducted through the analysis of 60 collective housing study cases that were constructed from the twenties. Some of the study cases are Park Hill Building (1955-1961), in Sheffield, designed by Ivor Smith and Jack Lynn, with a façade length of 1,010 metres and with housing capacity for 3,448 people; Forte di Quezzi Residential Set (1956-1968), in Genoa, designed by Luigi Carlo Daneri and Eugenio Fuselli, with a façade length of 1,550 metres and with housing capacity for 2,010 people, only in the main building (Block A); Rozzol Melara Estate (1969-1982), in Trieste, designed by Carlo Celli, with a façade length of 837 metres and with housing capacity for 2,500 people; the New Community Housing Byker (1970-1980), in New Castle upon Tyne, designed by Ralph Erskine, with a façade length of 980 metres (combining the 3 blocks) and with housing capacity for 1,900 people, only in its longitudinal buildings; or the New Corviale (1973-1981), in Rome, designed by Mario Fiorentino, with a façade length of 958 metres and with housing capacity for 8,953 people.

The complete sample for the study, which formally has differences, will be analysed through a tri-instrumental research methodology, with qualitative, quantitative and graphic analyses, to detect the substantial similarities and differences among them. To this end, we have designed and applied a specific research meth-

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odology that will help to determine the delimitation of a type of residential artefacts, which stand on the large-scale due to their extensive length and have not been set scientifically in a common definition so far, that we have denominated XL Residential Infrastructures. In addition to the definition of this new terminology, the conclusions of this research will yield reflections around several notions connected with these buildings which shape a lexicon linked with the large-scale as district, habitation cell, community, itinerary, horizontal programmatic layout, communal areas, socialisation areas, in between spaces, privacy areas gradation, hybrids, horizontality, functioning rules, standard cross-section, user loyalty systems, support, suburb, super-block or size, among many others.

Keywords: *infrastructure; collective housing; large-scale*

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Her work is focused in the relationship between Architecture and other disciplines, specially in conjunction with the social and urban context. She is author of projects that put it into practice; like In Motion (XIII European winner), Take Part in Wittenberge (XII Eurpan, runner-up); and awarded and selected articles in BIA-AR 2014 (International Biennial of Architecture, Argentina, 2014), Arqueología de la memoria reciente (Círculo de Bellas Artes de Madrid, 2013) and Arquitectura Viva, among others.

New In-betweenness Architectural and Video Codes in the Dan Graham's Houses

Angela JUARRANZ

Abstract

The sculptor and video artist Dan Graham (Urbana, USA, 1942) has intensely worked on the connections and cracks between the spectator and the built and unbuilt space. Since his career began in the mid-sixties, he has been using videos and sculptures to deepen the social codes and the permeability of Architecture. He investigates the links between public and private scale, in particular between the communal environment and the intimate space.

The model Alteration to a Suburban House (1987) is the culmination of a long reflection on the American houses. From his point of view, Art and Architecture refer to a social, political and economic context. Therefore, his interest in housing is not casual. Homes for America, published in Arts Magazine in 1967, is a study about

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Californian suburban residential complexes. A few years later, Picture window (1974) discusses the apparent symmetry established between an interior and an exterior place. The views from one site to another socially define one as "views" of the other. That is, the situation is not reciprocal in both sides of the mirror; seller and customer or boss and employee are not at the same level. What someone on one side of the window can see of the other space, and, what can be seen of them by a viewer on the other side (and, vice versa, for someone on the other side) is conventionalized by the social/architectural code. Video Projection Outside Home (1978) is a sculpture where a large screen is placed on the front lawn, facing pedestrians. It shows an image of whatever television program is being watched by the family within the house. Graham reverses the traditional function of TV.

The accurate description of Alteration to a Suburban House perfectly describes the performance. The entire facade of a typical suburban house has been removed and replaced by a full sheet of transparent glass. Midway back and parallel to the front glass facade, a mirror divides the house into two areas. The front section is revealed to the public, while the rear, private section is not disclosed. The mirror as it faces the glass facade and the street reflects not only the house's interior but the street and the environment outside the house. The reflected images of the facades of the two houses opposite the cutaway "fill in" the missing facade. The destruction of the main facade provides a new window. However, what Graham looks for has a greater significance. His game changes housing into a showcase of domesticity. Alteration transcends the space of the house to connect with the neighbourhood and intensify the strategy between family and social community. The operation affects both users and the environment. It is a break with housing tradition. Occupant, pedestrian and passenger are equal by connecting them in the mirror and identifying the interior facades and adjacent roads. The picture window concept of his first work has been surpassed in search of new experiences. The model is window and mirror simultaneously. Windows mediate separated spatial units and frame a conventional view of one unit's relation to the other; mirrors define self-reflective places. That is the reason because the mirror is always present in his works.

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In the context of residential surroundings, Alteration might be read simply as an eccentric “do-it-yourself” home modification. It could also be seen as a work of “high” architecture in the modern idiom. There is a liberalizing potential in both cases. Graham aims a change between private and public space. From the approach of the traditional context, the elimination of veracity might look like a risky effort. However, by violating the rules of the classical environment, we can renegotiate the existing conditions. Graham experiments with reality through the model. Rather than considering the reality and model as opposed modes, he uses them at the same level. The model becomes co-producer of reality. The traditional disposition of the family space is altered. The mirror’s reflection also exposes the house’s relation to the social environment, revealing the position of the spectator’s gaze. So Alteration to a Suburban House and many Graham’s masterpieces are fruitful case studies of an in between architecture.

Keywords: *public, private, window, housing, alteration*

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Building from inside out. On an (almost) forgotten approach

Vlad Ionuț THIERY

Abstract

“In the beginning was cladding” Adolf Loss said in the article The Principle of Cladding published in 1898. “Man sought shelter from inclement weather and protection and warmth while he slept. He sought to cover himself. The covering is the oldest architectural detail. (...) Then the covering had to be put somewhere if it was to afford enough shelter to a family! Thus the walls were added, which at the same time provided protection on the sides. In this way the idea of architecture developed in the minds of mankind and individual man.”

The first part of the already mentioned article is a pleading for architecture built from inside out, from the user towards the exterior as the cladding is regarded by Loss related to man and not to the building. Nowadays, architecture is done in quite a different way. The principle of cladding as explained by Adolf Loss was replaced by the top to bottom strategy as the architects are generating spectacular objects – which people are supposed to inhabit.

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From this first principle of a shell built around its owner to the contemporary structures whose primary goal is to look good when seen through the lens of a camera, architecture has suffered a radical transformation. Given this context, is “the principle of cladding” relevant any longer? And, if proven that this principle can still deliver a good design for the user, how can it work, how can it be put into practice nowadays?

The present paper is trying to answer these questions, at least to some extent. It’s aim is to explore the relevance of the building from inside out principle for the contemporary architecture and moreover, for the contemporary user, and to see how it can be applied in the actual context.

The methodology allows for two fields of research: a more general one which aims to reveal the transformation occurred in the relation between architecture and its users and one related to the practice focused both on case studies and on pointing out some actual trends which reconsider designing from inside out.

In this endeavor, we will first take a look at some features of contemporary architecture. Thus the article will consider the statistic-based design that has “flatten” people in a homogenous mass of users with standard attributes and standard needs, resulting in the loss of connection with the actual user. Another issue to be discussed is the self-sufficiency architecture has developed since the struggle of the designers to produce objective arguments for legitimating their work. Since the decline of modernism, architects started a desperate chase for arguments to validate their designs. In the split between critical architectural practice and the commercial practice the former is looking for a “concept” to legitimate its actions, while the latter is following a “theme” to develop its scenographic approach. In the end both of them are generating “egosystems” – environments with almost no significance for people.

Finally, there is the spectacular of architecture and the transformation of the architects into brands. In the last decades, a transformation has occurred in the representational value of architecture as it has shifted from client to architect. Thus, a new category of “starchitects” emerged and their work is focused on producing buildings with the “wow effect” – dazzling images designed to become icons for

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their host cities. The spectacular objects starchitects produce seem to be designed to look good in pictures, like a superstar with a perfect make-up.

In witnessing all this, it looks as though today there is little room for designing from inside out. Indeed, a method as ancient as Loos’s “cladding principle”, although perfectly logic and of basic common sense, it looks difficult to use in a fast and standardised world such as ours. That is why this work will be looking at some examples of fairly recent architecture designed with the user in mind. And, as best practice examples might often look like exceptions, it will also focus on some trends in the contemporary design which follow the principle of designing from inside out.

Keywords: *building from inside out, cladding, statistic-based design, concept, legitimate, egosystem, spectacular*

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The paradoxes and paradigms of Minimalist Architecture

Codruța IANA

Abstract

Stepping into minimalist interiors, you enter in a blank white space, a plane space, which formal purity does not let anything to disturb it. The eye, which is always seeking colour and movement, is forced to change the polarity of his usual curiosity and look up for other, the beauty beyond. And there, in this very empty space, the man will turn on trough itself. A self that is lost in the daily habit of wearing masks, please the parents, the teachers, in a world which impose its own models of perfection. Ok, but where is the real man in this world, lost in this empty white space? Where is the movement, the habitually mess, the unexpected emotion given by a natural and unexpected curve, the shadow of a sorrow, the coloured joy? Where are hidden the souls within these perfect walls? are they livable or are playing only an aesthetic and representative role?

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This paper is a critical approach about the minimalist style in contemporary architecture, after the conclusions withdrawn from my research about the subject, exposed in my PhD thesis entitled "Minimalist architecture paradigms". My thesis studied several constructions called "minimalist" in the speciality literature and point out the minimalism is a style by his own been and what invariants or paradigms define it.

To establish the minimalist paradigm I didn't follow the usual path of esthetical style analysis but one more precise, far from the relative judgment of taste that live place of so many ambiguities. As scientific method of research I used complex morphological analysis, GMA. This method of research, invented by Fritz Zwicky, Swiss savant in the astronomy domain is very versatile and multicriterial and is used in many fields of knowledge because of that. I made up a new way of documenting the material gathered so to be understood the style invariants and the compositional rules. The GMA protocol establishes that the style invariants are that hypothesis validated of as many specimens as it is. Some of them were excluded because they were not validated in a proportion of 30% of the specimens. That hypothesis not so powerful to be validated for the majority of the elements will became the style variants that particularize the sub-collection.

Although, after the study of the entire collection and the process of the hypothesis validation, and after obtaining the style invariants, it raised up some contradictions between the concepts declared by the creators and there's work of art. For example, minimalists architects such as Alberto Campo Baeza or Tadao Ando and Peter Zumthor declare their admiration for the nature and its energies, stating that minimalist architecture integrates in nature by a "tectonic attitude" and that they look up that its energies flowing freely inside. However their constructions are not volumes that harmonize with the organic forms of nature. Minimalist architecture creates inorganic forms in regular at right angle. Its volumes are simple prisms that contrasts completely with the natural environment or the striated space of the city. Moreover, in its inner courtyards there are natural elements but in an un-natural way. Water or trees, the patch of grass or the piece of scenery, all are brought into the architectural space like a bird in a cage, reduced to their value to symbolize nature and not to merge with it. On other issue, the most appreciate

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value is the simplicity and modesty, the purity of the nude material and its natural aesthetic. In reality, the minimalist construction is one of the most expensive architecture that exists, the costs contradicting with the Cistercian declared modesty. To realize the perfect detail, obtaining the best aesthetic effect from the material, this must be of high quality and put in work with the best technology and instruments. That and many others are increasing the price of minimalist house. Despite these contradictions between the concepts and the reality, we cannot deny the image of an extreme accuracy that sets admirably the light on the space like a stage ready for the soul to open in a bright and pure atmosphere, delicate and sincere. Also we cannot deny its values of aestheticism.

My paper intent to present, on one hand, the paradigms of minimalist architecture and the research method that established them, but also the paradoxes of this style. I will rise up the questions about what is actually the minimalist architecture?! Is it true to its principles, or betray them by running the opposite, generating the paradoxes of minimalist architecture?

The paper concludes that paradoxes, those contradictions between concepts and there implementation, also defines minimalism as style in contemporary architecture as much as its paradigms and I want to present a scientific approach about the issues.

Keywords: *minimalist, paradox, concept, paradigm*

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Carlos Arcos Ettlin (Uruguay, 1951), graduated as an architect at the University of the Republic (1981, Uruguay) and at the University of Sao Paulo (1984, Brazil), and obtained his PhD in architecture at the Technical University of Madrid (2015, Spain).

He has complemented his academic career collaborating as a professional in projects and works of complex architecture. He has developed several works in Uruguay, Brazil and Spain, among which stands out the Clube Atlético Paranaense Sports and Cultural Complex, a true Multi-Purpose Arena which host the Stadium in Curitiba for the FIFA World Cup Brazil 2014™.

Playing Between Scales

Carlos ARCOS ETTLIN

Abstract

“The impulse of playing was directed to suspending time in time, putting together the passing of time with the absolute being and variation with identity.” (Schiller, 1795)

Playing between scales brings us back to that carefree “feel”—situated “as if” it were outside ordinary life—which completely absorbs the “flaneur” and provides pleasure in the total carelessness of not having an end goal or an expected productivity, when executed in the urban space. This is a free and creative action in the urban space of contemporaneity, with rules imposed by society, but which the player may change through his creativity and new interests. It is a free action that is executed within a changing space-time continuum and takes into account the multiple layers of uncertainty and indeterminacy. This activity may be individual or in a group, as long as the members agree on common rules that direct the act of playing, causing people with common intentions to come together. They tend to

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be surrounded by a certain mystery that sometimes causes them to wear costumes in order to stand out from the ordinary world (Huizinga, 1938).

Considering the political-financial power as something superfluous, playing acquires extreme relevance because it is not included in any of the forms of exercising power, being unproductive. Man needs to step outside ordinary life and create another form of activity, full of meaning and social function, one that shows the playful quality of cultural life. Kant already understood that play should be granted a specificity in the place of self-teaching, of a free culture, not integrated into any of the power mechanisms, not even education.

Contemporary space is built from financial activity, political power and cultural experiences. It makes up a territory-network of discontinued spaces, in different scales connected amongst themselves. Our outlook focuses on cultural space as a product of the appropriation of a society in relation to a lived space, from everyday life, blending the main components of social life in the use of the street.

We can say that the territory is relational, as a group of historical-social relations, and in the sense of a complex relationship between social processes and material space—Marx. Because it is relational, the territory is also movement, fluidity, interconnection, that is, temporality. It is not possible to understand a static notion of space in contemporary times. When it is dissociated from a temporal dynamics, space may be considered absolute, in the idealistic sense of an “a priori” of the understanding of the world, as empirical evidence of the knowledge of the physical object. Once the time factor is incorporated, the knowledge of space becomes more complex and it is no longer possible to grasp it within deterministic parameters.

We will focus on the physical-material state. From a playful outlook towards cultural experience, it is possible to dismember fragments of the static and permanent space that comes from power and financial relations, as a tool for domination and social control. We seek to understand immediacy, that precise moment when time stops within time (Schiller), the Kantian caesura, from where the immediate present, as well as the asymmetry of before and after, is understood. From the perspective of play, the urban space is conceived from a transient place, the fleeting,

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the contingent, as opposed to the whole, the permanent.

This is the territory of movement, of flows and pauses in every-day life. Play and happiness are the only human activities that have their own purpose, and propose a territory of equality and participation. When an individual or group separates from productivity in their use of the city, they gain autonomy, allowing them to access different psychological attitudes, essentially in the aspects of creativity and enjoyment. External order or discipline are easily put aside by the “homo ludens”, because in the act of playing, man need not follow strict, imposed rules.

Aristotle stated that “those activities that search for nothing beyond the act itself are desirable”, and that is due to the pleasure created in the absence of external commitments: “Take your pleasure seriously” (Charles and Ray Eames).

These activities with no intention demand complete dedication; a life that is careless and playful leads to movement for the sake of movement, a constant flux, a change defined as “automovement”, a back and forth motion that is excessive in quality. “Our problem is the poetry of movement”, as the Smithsons put it in 1967.

This is a new way of “appropriating” space, as a strategy for appropriating the fragment towards fighting against the whole: “Man is only complete when he plays”, (Schiller).

From Winnicott’s teachings regarding the potential space created between mother and baby, as a place for play and creativity, we can assume that an individual in society lives in a potential space that, when experienced through play, allows him a fragmented appropriation. The only way of understanding the interaction of individuals in society is from this playful way of life.

“Playing is making”, says Winnicott; playing encourages and fosters the “art of inventing” or the “art of thinking”, in the words of Leibniz. And it therefore enables the appropriation of an instant within space.

In the exercise of “playing between scales” it is essential to understand the forms of knowledge. Kant believed in two principles, sensibility and rationality. Through “play”, the rational nature (idea, whole) joins and fosters the sensible nature (life, reality). Rationality is permanent and unchangeable, ideal and eternal; sensibility

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is mobile, changing, multiple. Only “playing” allows man to foster these two opposing tendencies: the internal, the idea of an absolute being based on freedom; and the external, in the reality of life as an experience, variation in time. (Schiller)

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Keywords: *Play, Homo Ludens, Enjoyment, Unproductiveness*

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I am a PhD Student, and a Teaching Assistant at the Ion Mincu University of Architecture and Urbanism. I am interested in religious architecture, sacred spaces seen from the point of view of phenomenology. These interests are related with my ongoing doctoral research.

In between theology and architecture

Ruth Adalgiza CONSTANTINESCU

Abstract

Architecture has always been influenced by a diversity of concrete and abstract factors, such as the availability of materials, technology, the political, social, and economic contexts, ways of thinking, and societal values. The architect and theorist Christian Norberg Schultz, in *On the Way to Figurative Architecture*, notes that a building makes the collective values of the world visible. The architecture of Christianity has also developed under the influence of concrete and abstract factors, but the greatest influence was the religious doctrines of the communities it represented. The style of the architecture of Protestant and neo-Protestant denominations is the result of a long process of adaptation and of putting into practice concepts that are both theological and spatial.

Christianity (together with Judaism and Islam) is one of the three large monotheistic religions, and is currently the most predominant religion if considering numbers. There are 2.4 billion Christians, dispersed in three main branches: Catholicism, Orthodox, and Protestantism. On a global scale Protestants make up the second largest Christian group, with Catholics being the largest. In Europe – the epicenter of the Reformation – Protestantism remains the largest Christian group. In Romania the number of Protestants and neo-Protestants has risen over

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the last several years, which has notably contributed to the religious and cultural identity of the country. Architecture, and especially religious architecture, brings with it responsibility, and transmits values, educates, lifts up, or, on the contrary destroys. The issue of how the religious spaces of Protestants and neo-Protestants (groups that are currently experiencing growth) are built is becoming increasingly important.

Architecture needs to favour that sensory experience about which the Finnish architect J Pallasmaa, or the French philosopher M. Merleau-Ponty wrote, but to also lead to knowledge, as highlighted by the German philosopher M. Heidegger. The world is not only the act of knowledge, but also of perception. Being in the world, the concept with which Heidegger's phenomenology operates, implies the act of being with others. A very important idea that Christianity, and especially neo-Protestantism, whose adherents, in Romania, alternatively name their churches "assemblies" or "gatherings", has in view is that of understanding others, of love towards our neighbours, and of living at peace with others. In an interpersonal relationship, as well as in a church in which love, the good, and the spirit of sacrifice are manifested, the emphasis is on the other in the relationship. Church is the place where people are transformed into something even better. It is a space perceived as a "home". It is not by chance that neo-Protestant churches are also called the house of the Lord. "Home", the place where you feel protected, the place which contains the memories and dreams of a person is the place where you live. The place where God lives with humanity.

The study of the relationship between theology and architectural space, between values which determine the space and materials used, and lighting, between the perception of people and the space itself, between individual perception and that of the community, are the focal points of a piece of research about the foundations and implications of (Neo)Protestant architecture.

Keywords: *neo-Protestant architecture, religious spaces, theology, phenomenology, perception*

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The Future Floating Cities – A Comic Strip

Gentiana Cristina IACOB, Irina Elena MEREIOIU

Abstract

There is a big difference between: illustrating how architecture is built, and illustrating how architecture should be used. Most of the times, this type of presentation is composed of one rendering or a series of renderings. This remains the static image of a product that is going to be built, used to attract the public, the beneficiary. It's a perfect moment, completed by the right people, wearing suitable clothes and moving in the correct direction, the sun is in the perfect angle that brings out in an ideal way the materials' textures and tones. It represents the idealization of the not yet realized project. But what would happen if we could find out how the project was designed, how each layer was added until the final form was reached and the people shown in the renderings would have a story that would help discover the whole project?

Comics represent the point where words, sequences and images meet; they are experiences, frozen in time, that are brought to life only when they are read. There is a big potential of building powerful stories about people, places and emotions by using this technique.

Sharing a story has deep roots in people's social behavior; for a long time, stories were being used to share knowledge in a certain community, to discuss moral values or to satisfy any type of curiosities. From the cave paintings, the silhouettes on Greek vases, medieval Japanese scrolls or the Egyptian painting, man felt, since ancient times, the need to express himself, to tell his story by using images.

The narrative element is certainly an important feature of comics. The comics' sequences and interstitial space underline the events' evolution in time. Also, the way a comic is organized allows the reader to set his own pace in which the reading is done, the rhythm can be controlled, varied, so that the person who covers the comic, can "digest" it in his own terms.



There is, nowadays, a growing trend in architecture to use comics as a way to tell the story of an architectural object. In fact, just as pioneers such as Archigram already proved in the 70s, comics can be used as a mean of representation for anything related to architecture: from small scale objects to whole cities or even larger territories.

Within the last two hundred years the evolution of port cities – dynamic places of both contact and separation between people and cultures, has had only one constant: change. The industrial waterfront of the early 1900 was followed by the post-industrial waterfront, a place of leisure and urban bliss which seems to have reached the end of its era.

Neglected at first, the growing separation between ports and their cities has led, with time, to profound social and cultural changes within the community, unmeasurable effects that most studies conducted tended to neglect. Within the collective imaginary, the port with its once bustling activity was reduced to its image, kept alive through pastiche replicas of old sailing ships, staged festivals and other products of the culture of disneyfication. This seems to have led to a loss of identity and a standardization of the port-cityscapes which need to be counteracted.

Scholars and planners are already discussing a new type of port-city, a hybrid one where urban meets industrial. For the future, numerous scenarios advocate for a comeback of ports into the life of the city and of its people, claiming that its role is not dead but merely left in the shadow at the moment. Photographer and architect Gabriele Basilico and writer Maurizio Maggiani (1999) mention the "seven lives of a port city which have not run out yet". Film makers Sekula and Burch (2010) claim that the sea and its ports are not things of the past which need to be remembered with nostalgia; they identify rather "a sentimental longing for things which are not really dead", as 95% of the international trade is still done through seafaring/at sea. Sociologist Claude Prelorenzo (2010; 2011) foresees an impossible congestion of land transportation which would become totally inefficient and could thus lead to a revival of transportation on water for both cargo and people. There are even grimmer forecasts which talk about a future crisis of port cities caused by the « perfect storm » - a dystopic scenario where the loss of most of the world's existing information and technological advance could be solved through

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a reversal of the industrial revolution and a return to using the seas as the main way of communication.

From floating cities to underwater cities to fully robotized portscapes, there is a growing concern with the future of port cities which is, for now, still shed with uncertainty and conflict. The scenarios are either dark or highly enthusiastic but for sure very diverse.

Focusing, as a starting point, on how comics can be a viable alternate model to discuss and design architecture, the paper takes the debate further, into the practical aspects of illustrating architecture, and applies the use of comics in the ongoing debate over the narrative and the future of port cities.

Combining both research done on the use of comic strips as a mean of architectural representation and research on the evolution of port cities, including scenarios for their future, the paper aims to present the reader with the story of a hypothetical port city of the year 2200, both in writing and illustrated as a comic strip.

Keywords: *comics, sequence, narrative element, port-city, utopia*

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Sonja Lakic firstly obtained Master Degree in Architecture / Architectural Engineering at the University of Banja Luka, Faculty of Architecture and Civil Engineering. After obtaining European Union-funded scholarship, she became Join-EU See scholar and enrolled Advanced Research Master of Science Program in Urbanism and Strategic Planning (MaUSP) at KU Leuven, Faculty of Engineering, Department of Architecture, Planning and Urbanism in Leuven, Belgium. Her research interest in shaping places and communities in fragmented societies led her to investigation of artistic practices undertaken in contested and neglected public spaces in ethnically divided city of Mostar, Bosnia and Herzegovina and earned her M.Sc. title. Sonja is currently affiliated with Gran Sasso Science Institute in L'Aquila, Italy, where, as PhD student in Urban Studies, she conducts an in-depth research on social and spatial post-socialist transformation of former Yugoslav cities. Sonja collaborated with and learned from various academics and architects, participated at numerous international conferences, seminars and workshops, and contributed to several publications. Her research approach is cross-cultural, evolving around place-sensitive sociology and dialectical urbanism. Sonja looks beyond what is considered "formal", working at intersection of art, architecture, culture and urbanism, perceiving architecture and urbanism first and foremost political practices. Sonja is a wanderlust, passionate photographer and dedicated dog-hugger, who believes in "the everyday people" and strives for emotionally connected cities.

In arts we trust, so help us art: shaping public space and executing community in a divided city. The case of Mostar (Bosnia and Herzegovina).

Sonja LAKIC

Abstract

Once remarkably integrated and multicultural, the city of Mostar, Bosnia and Herzegovina, experienced radical (post-war) shift to ethnically divided city. This dramatically altered city and a local society, affecting every single aspect of local everyday life experience. Despite the administrative unification (2004), the institutional parallelism – e.g. two healthcare, postal and transportation systems, followed by two different universities, theatres and electricity companies – was kept as an integral part of a general strategy of the local ethno-nationalist politicians – e.g. the practice of manipulating ‘political, demographic and cultural space’ (Pignotti, 2013: 12). Furthermore, different ethno-nationalist politicians’ territorial strategies – e.g. renaming of the streets (Palmberger, 2012), construction of new (mainly religious) objects and monuments related to particular ethnic identity, as well as destruction of ‘formerly shared spaces and memories’ (Bjorkdahl & Gušić, 2013, p. 23), which were exercised in different parts of the city in order to ‘secure the spatial dominance’ (Bjorkdahl & Gušić, 2013, p. 23), resulted in an establishment of ‘the new ethno territorial order of space’ (Pignotti, 2013, p. 91). The latter resulted in an establishment of the new ‘demographic, social and psychological realities’ (Bollens, 2008, p. 1276) in the city, which consequently resulted in ‘the imaginary walls’ (Bjorkdahl & Gušić, 2013, p. 7) in the minds of most of the inhabitants.

This specific state of mind contributed to Mostar being perceived as de facto divided into our side and their side, with allegedly no true-shared space and any genuine heterogeneity left (Coward, 2009). Interpreted as ‘the world of the others’ (Gonca, 2012, p. 18), the city represents the place where Croats define Bosniaks



as the other, and vice versa, for more than twenty years. Since the local City Council never succeeded ‘to create a fairer and less stringently ethno-territorial urban area’ and local planners got stuck ‘in a hamstrung position’ (Bollens, 2008, p. 1276), the shared Mostar remained out of reach until further notice. The inhabitants were left on their own, with their own creativity and imagination being all that remained. In that sense, in the post-conflict period, ‘the only legally non-ethnic’ part of Mostar (Sherman, 2011, p. 75) – e.g. undeveloped and neglected Central Zone – became a site of ‘exploration, surprise and self invention’ (Bloomfield, 2006, p. 54). In other words, it became the sphere of ‘symbolic, psychic indicators of unconscious desires and social constructions’ (Bloomfield, 2006, p. 46), hereby understood as the urban imaginaries, with local non-governmental organisations (NGOs) and individuals organising different symbolic events in order to retrieve the city as it once was – e.g. shared rather than divided.

Unlike any other body of Mostar-centred literature produced so far, this paper first and foremost perceives the city as the stage of displacement. The latter is understood as the post-war condition, which led to disruption of normal order, habits and conventions. It is, however, hereby first and foremost understood as the catalyst for creativity and imagination (Heynen & Loeckx, 1998). In that sense, I focus on specific civil society actors who have, since 2005, employed different forms of art in public space in order to overcome divisions, or, in other words, to ‘raise people’s sights beyond the existing and the given, and conceive alternatives to the present’ (Bianchini, 2006, p. 16). Mostar civil society efforts of this kind have so far been overlooked and generally poorly covered in academia. I aim to address these using the concept of “urban imaginaries” (Bloomfield, 2006). These stand for collective projects and represent a result of political conflicts and processes (Bloomfield, 2006). Moreover, they first and foremost rely ‘on sensory and emotional experience’ and, as such, ‘project unconscious social desires and construct imaginary social alternatives’ (Bloomfield, 2006, p. 46). I aim to add more of an understanding how have these practices that focus on ‘imagining how the city could be, on the different, often conflicting, social constructions of the city’s future’ (Bloomfield, 2006, p. 46) so far contributed to Mostar being other than divided. To what extent have so far these ‘non-material, symbolic and psychological dimensions to the constitution of cities’ (Bloomfield, 2006, p. 46) shaped an alternative

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vision of the city? I argue that these new urban imaginaries of Mostar have significantly contributed in achieving what has been missing for ages – e.g. a more unified everyday, providing the inhabitants of the city, regardless of their ethnicity, with a possibility to participate in the (re)making of a different and shared Mostar.

The paper is divided in four parts. In the first part, I describe the everyday life experience in the city, focusing mainly on the institutional aspects, in order to demonstrate what caused the rise of the specific actors of the local civil society. In the second part of the paper, I describe the actors and projects, in order to point out the reasoning behind them and different viewpoints they express. In the third part of the paper, I describe the outcomes of these projects and discuss their actual contribution, drawing out if and where these overlap and where they diverge. I aim to conclude that these 'symbolic, psychic indicators of unconscious desires and social constructions' (Bloomfield, 2006, p. 46) have, to some extent, already significantly contributed to different reality of Mostar, and have already been successful in making the city other than divided. These baby steps practices may represent tiny step for the mankind, yet they are, undoubtedly, one giant leap for Mostar. This is the story about people, being the most important infrastructure (Simone, 2004), working towards finally including and embracing 'the other' (Bloomfield, 2006, p. 51).

Keywords: *Mostar; Displacement; Civil Society; Art; Public Space; Urban imaginaries.*

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The articulations of the in-between places. Learning from Aldo van Eyck

Francesca OGGIANO

Abstract

At the base of the reflection developed in this research work, there is the concept of habitat as a system, as an articulated "whole", that cannot be explained with the simple sum of its parts. The concept of habitat, in fact, implies issues of dialectic spaces, in other words, those settings that can be defined as relational subsystems within the urban/domestic scale.

This essay has its roots in the CIAM of 1953, during which the complementarity of the outside space next to the dwelling and its relevance within the project discipline, have been affirmed. In particular, assimilating the lesson of Aldo van Eyck, this work investigates the deepest issues of the concept of threshold. The unicum nature of the urban organism is clearly evident in the complex articulation of its parts, in the relations of contiguity and measured proximity that are structured between the elements of the private, public and semi-public sphere.

In this way, the theme of urban design is specified as the definition of relations between things. The empty space is the living space, the matter of the project. The

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empty space is the open space, the invisible substance between buildings which allows to articulate complexities. The disaggregation of the object is opposed to the idea of assimilation of the object within the system, it is conceived as part of the whole, included within a matrix that starting from the existing elements assimilates what is already there in a complex and unified configuration according to reciprocity and context relations.

The urban spaces of the intermediate dimension can be recognised in those spatial devices – alleys, widenings, thresholds, vestibules, interstices and common courts – that are capable of affirming the scale variation and that perform the role of gradients in articulating the relation between urban space and domestic proximity.

In particular, the lesson of Aldo van Eyck, provides an investigation on the deepest issues of the concept of doorstep. The young architect from Team 10, during the '50s, provided an erudite reinterpretation of the spatiality of the fabrics with Arab matrix, assimilating the complexity of spatial bonds, of the relational micro-structures at the intermediate scale that are typical of the systemic organism of the casbah. The system-casbah clarifies the lack of interest in a clear, immediately-legible, rational and simple condition, in favour of an intellectual interest to grasp the richness and density of meanings that the habitat possesses. A space made of tensions, we could summarise, it is the meeting place of the "twin phenomena": the inside and the outside, the public and private spheres, the stasis and dynamism.

The analysis makes use of the work-tools of critical reading and comparison between urban and rural habitats, with different density levels, whose relational fabrics have been layering over time permeable "thicknesses" which articulate complex threshold spatial configurations.

Doorsteps are the spaces of relativity, small spaces that exist by virtue of their dependency on the system; they are mediation spaces, which are in the middle between parts regulating their ratio and dialectic.

Their dimension of "the in between" makes them places of multiplicity and of living, dense of use meanings and of relation possibilities due to the vocational indefiniteness which characterises them. They are small-scale indeterminate spaces, where the effect of the size, which Aldo van Eyck talks about, is clearly shown.

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We can talk about doorstep space when space, besides being intermediate and indeterminate, has "measured" spatial characters.

The casbah, the primordial settlements and traditional Mediterranean contexts are the basis of the research. Their compact fabrics are micro-regulated by small spatial devices and connectors capable of becoming part of the mass and regulate transitions. Here the urban or semi-urban spaces become doorsteps, opportunity small environments capable of building a dense spatial dimension. The alleys, the penetration spatial structures at the urban scale, the covered passages, the interstices are gradients, areas of proximity, they define the presence of built environments and are identified as protected urban interiors, which embrace the individual and therefore are appropriate for a domestic dimension of inhabiting public space.

Very interesting for this theme are the compact fabrics of the blocks where the porosity of the masses has structured over time permeable "thicknesses" which articulate complex doorstep configurations.

The historic settlement structures, the ways of inhabiting spaces, the shapes of the living systems which are rooted in the territory in response to morphological conditions and to anthropological and geographical dynamics, are a source of knowledge of living places and provide themes and instruments to the contemporary habitat project.

The lesson of the historical consolidated fabrics offers itself to the contemporary project. The discovering and understanding of the structures and substructures of the habitat creates opportunities and thematic richness. The appropriateness and necessity of the relational space of consolidated habitats poses sense questions to the practice of the architectural project and states the meanings and layers of the places of living at different scales.

The habitat project is called to constitute an evolving architectural fact within the process/habitat. It is possible to weave the web of what's real, manipulate the layers of the system/habitat by implementing the fabric and reinforcing the relational weaving with thin, stratified and indeterminate patterns. The plan articulation, the section generation, the accurate survey of the settlements "found" in the analysed

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contexts, offer experimentation material for the study of the project and guides the re-creation of the fabric.

This redrawing of the selected socio-spatial systems, in generative terms, describes project themes, constitutes meta-projects that are suitable for the definition, articulation and diversification inside several advanced project phases. The reduction in the size of "reality" and the completion of specific models, leads to the abandonment of the diagram non-contextual abstraction and introduces the complexity of the real/specific space on which the project can be structured by modifying its fabric (layers).

Keywords: *in-between, found, system, thicknesses, threshold, doorstep.*

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Meet the global and local challenges sustainability necessity of flexible architecture in education system

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Abstract

Today, the term “sustainability” is used in many academic and nonacademic communities and the themes of many conferences and seminars are dedicated to this topic. But in an era of escalating consumerism and endless growth, it seems that sustainability will face more difficulties in pursuit of its goals. Although architecture schools care about sustainability and seek appropriate solutions for environmental concerns, the recentness of the topic has caused architecture to face various obstacles such as “limited expertise”, “lack of inspiring prototypes to counterbalance prevalent non-sustainable lifestyles”, “fringe reputation”, “number crunching”, “the old guard”, “holistic vs. fragmented”, “the Braux art tradition”, “unawareness of environment crisis” and “lack of technical courses that support design studios” inside the classroom and “ambiguous identity”, “confusing implications”, “the magic flute”, “the question of aesthetic” and high cost of sustainability outside the classroom.

Following an investigation into environmental crises, the principles and history of sustainable architecture, two sustainable education models (one theoretical and the other practical) and the obstacles facing the teaching of sustainable architecture, this paper attempts to analyze architectural education in Iran in order to assess the performance of Iranian architecture schools in teaching sustainable design. For this reason, courses taught in Iran’s architectural schools are divided into 5 categories including: “Architectural Design”, “Building Technology”, “Architectural History and Theory”, “Urban and Rural Development” and “Historical Building and Renovation”. Then the challenges mentioned are examined in each category with secondary data reviews. While courses related to sustainability and

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environmental crisis are not taught in Iran’s universities, some obstacles like “fringe reputation”, “number crunching”, “limited expertise” and “the old guard” are not studied and only 4 obstacle including “holistic vs. fragment”, “the Braux art tradition”, “unawareness of environment crisis” and “lack of technical courses support of design” are investigated in architecture universities.

This paper will conclude that architectural education in Iran follows one rigid strategy, which is not suitable for a multidisciplinary field like architecture, particularly sustainable architecture: therefore Iranian architecture schools are not capable of teaching sustainability, whether as an attitude or as a technique. Therefore, a systematic policy is essential, one that concentrates on all three important parts of an educational system: well-defined goals, planning in accordance with these goals and the assessment of programs to refine goals. This paper also proposes two level programs consisting of:

1. Level 1 (architecture education system): In this level, one flexible system will be defined consisting of several subsystems in accordance to global and local challenges. Each of these subsystems includes various theoretical and practical courses with focus on its subsystem goals.

Students can choose some of these subsystems _which are controlled by one management system_ according to their interests.. This model of education system, not only lets students learn what they are interested in, but also produces graduates with different types of skills who can cover the different needs of society.

2. Level 2 (sustainability subsystem): This level consists of theoretical and practical courses (especially interdisciplinary courses) relating to sustainability education in architecture.

Keywords: *Flexible learning process, educational systems, sustainability, architecture.*

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I was born in Targu Jiu, Romania, in 1990. I attended high school at Tudor Vladimirescu National College, in a mathematics-informatics oriented setting. During my high school years I attended several drawing and painting courses, and also trained as a classic musician.

I graduated the University of Architecture and Urbanism "Ion Mincu" (Bucharest, class of 2015) and at present I am employed as a teaching assistant within the faculty of Architectural Planning of the aforementioned university. I am also ready to submit my license in Law within the University of Law at Bucharest University. My studies in memorial architecture (architecture of memory) started with my final Architecture license project, in 2015: I proposed a Memorial of the Romanian Revolution of 1989, in the center of Bucharest. For my PhD I chose to further analyze this topic, studying the theory of trauma being connected to collective memory and implicitly, memorial architecture.

Architecture of memory. Symbol and perception in memorial architecture. Collective memory and collective trauma.

Maria TÎLVESCU

Abstract

Memorial architecture is, in certain ways, memory's attempt at occupying space. In the environment generated by such an architectural form, time is being narrated, remembered. Here is where a community finds its own reflection – a small fragment of its own existence, becoming tangible reality.

Unlike pragmatic architecture – which communicates via cognitive perception – memorial architecture uses meaning to move the main point of interest towards emotional perception. Through the process of commemoration, the receiver goes

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through the experience of being simultaneously in one temporal space and another: time remembered – a mechanism also found in Foucault's heterotopias.

This is where the specific personality of this sort of architecture originates from: it is an atypical form of sacred, close to spirituality through common ground, but also different from it through subtle personal features.

At the center of communication between memorial architecture and the receiver, there is the function of symbolism.

Individuals conquer the linear flow of time by entering the space of memory. They relive pieces of their past, thus turning linear time, circular.

Through triggers made flesh by symbolic elements, remembrance becomes a pathway to another time, another space. It is similar to a bridge connecting the shore of a particular past moment to the present shore of contemplation – a variable "present", forever changing its position in time.

The flow of memory is accessible through commemoration. According to studies in psychophysiology, triggering this process can be done by exposing the individual to different kinds of stimuli: from interfering with the somatic nervous system and all the way to stimulating the autonomous nervous system.

Assembling the experience – and through the experience, the entirety of memory – begins with the input of sensory information: "A person perceives the world through his or her senses. They supply the brain with indefinite feedback about internal and external conditions. Through the senses, reality is born."

Recent studies in the area of psychophysiology outline the road traveled by information from the point of abstract notions, to the point of becoming a memory. The information passes through the filter of perception, manifesting through cognitive experiences, different from one individual to another. There are three main stages: coding (when memory is imprinted on the cortex), storing (how and for how long the information is held unto) si renewal (when stored information is accessed).

Renewal (accessing memory) tends to be stronger when the triggering force is trauma.

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Trauma is manifested in surprisingly varied ways. Using the studies of Maurice Halbwachs about collective memory and individual memory, and the theories of J. Assmann regarding communicative memory and cultural memory; I have made the connection between the dimensions of anthropology and physiology. I then turned the result into an object of memorial architecture

Through memory, the individual acquires the equilibrium of one anchored into the present, looking back into the past at his or her own identity. Thus it temporally defines our mental structure, helping us to perceive the three abstract concepts of „past“, „present“ and „future“ as meaningful entities.

Just as there is individual and collective memory, one is able to easily identify individual and collective trauma. The present study attempts at identifying the parameters by which the concept of collective trauma gains shape; what its relationship is to individual trauma; and finally the ways in which collective trauma manifests itself physically, through objects of memorial architecture.

Keywords: *collective memory, collective trauma, symbol, perception, architecture of memory*

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Adaptive reuse for power plants: Case Study – Filaret Power Station, Bucharest

Radu MOISESCU

Abstract

In light of the energetic development of the past decades within the city, there have been left behind significant amounts of industrial plots, so-called brown areas, which in time have been incorporated in what we regard today as the city center and its surroundings.

The current paper aims to give a brief review over the way in which industry has made a profound change in how we perceive the city today, as a result of the industrialization process. Within the industrial sector, power plants appear as a result of the development of the city in the later part of what is known as the industrial revolution. Having outlasted their purpose, due to the rapid change in technology, the general tendency is to incorporate these industrial sites today, as a symbol of the development of the city. The adaptive reuse of power plants has been implemented throughout the years in various sites (as noted in the case studies.), with positive results, as part of a wider attempt of revitalizing the urban tissue of the city. The case studies serve as a background for specific action courses in relation to the distinct case of the Filaret power station in Bucharest.

As distinct case and a pioneer project, the implementation of electricity within

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Bucharest is marked by the unveiling of the first power plant at the dawn of the 20th century, in the Filaret neighborhood, situated today near the city center close to Carol Park. Following the analysis of the urban context as well as the historic development of the industrial site, the power station emerges as a prominent landmark within the sector, along with the surrounding industry that developed at the beginning of the last century, marking one of the city's most prosperous social and economic points in time.

As a response to the sustainable development of the city, the adaptive reuse of industrial spaces can be applied in the specific case of the Filaret power station. As a change in pace in regard to the economic sectors, the manufacturing of raw materials has become outsourced and outdated. Resulting in its relocation, industrial spaces have to adapt its economy in the framework of the tertiary sector of information services.

The proposal of the reuse of the power station as a TechHub and a technology museum aims at strengthening the cultural identity of place, acting as a trail blazer project, whilst ensuring its continuity within the industrial park of the area.

The mixed use of the future functions within the proposal is supposed to link it to its previous utilization, as reference to a once single use space of production. Acting as a tactical urban solution for both the building itself as well as the build environment and its surroundings, the project involves all three parts of what is coined as a sustainable development – economy, environment and the social aspect. Finding the balance between these three components the solution may prove to be economically equitable and socially viable, with a minimal intervention to the existing landmark.

Keywords: *Adaptive reuse, urban renewal, industrial sites.*

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I am an Italian architect graduated with a master in Architecture at Politecnico di Milano, with a thesis about Athens, which looked at the decadent parts of the city in unconventional ways, helping citizens in their re-appropriation. Currently I am living in Milan participating in project of regeneration of abandoned or unused parts of the city through the organisation of free cultural events and the direct involvement of the citizens of the areas.

Re-appropriating expanding cities; a proposal for a legitimate squatting.

Marta BUSNELLI

Abstract

Our contemporary society is constituted mostly by urban areas and endless cities. Expanding cities are the main actors of the globalized scenario; they have slowly undertaken the role of expressing markets' global competition, mainly through physical developments. In some cases, their exploding dimension seems to neglect people's living conditions, and produces an increasing distance between the institutions and the many different groups inhabiting these megacities. This progressive detachment between the institutions - which empower economical and political actors to transform and expand the urban space- and citizens' effective needs and desires about their cities, has become an extensive phenomena that affects not only the wider global urban hubs, but also every expanding city that aspires to become competitive in the international urban contest. Inside this scenario, citizens have slowly developed different devices and solutions for vindicating their right to the city, and their will of not being set aside. Athens, the capital of Greece, is an example of expanding city that has deeply suffered some important top-to-bottom choices, which have had negative

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consequences on its development. The wrong call performed by the 2004 Olympic Games constituted a critical turning point for Athens development and, instead of successfully promoting and pushing the city inside the global contest, this event produced a domino effect, which led into the physical and economical crisis of the latest eight years. The reaction to this situation came especially from the bottom, through active ventures made by groups of citizens, and directed towards the re-appropriation of the city space. These groups do not question or face major urban questions and issues; quite the opposite they explore bottom-up strategies for taking control of abandoned micro urban spaces, scattered in the city scape, which are the physical expression of Athens crisis and decadence, but, at the same time, represent a common ground between institutions and citizens, public property and personal appropriation.

In this perspective, the present paper's aim is not only to offer an insight into some informal ventures and strategies adopted by Athenians for the re-appropriation of their city, and for the obtainment of desirable living conditions, but also to propose a strategic project for a wider and deeper reactivation of the capital. The project analyzes and chases the natural tendency to personal appropriation and activism hidden inside the core of the Athenian population, grown and enhanced by the peculiar development of the modern Athens, and revalued in the latest years of the civic and national decadence. From this significant starting point, the proposal endeavors to seek a merger between top-down detachment and bottom-up usurpation, for a long term and stabilized reactivation and transformation of the city spaces. The project attempts to give temporary life to spaces forgotten and left empty by the municipality, too often destined to become useless ruins, by granting the right of use them to citizens. This strategy looks at many existing but abandoned parts of Athens, proposing new ways to keep them alive and, simultaneously, reactivate the whole city and its living conditions, exploring and empowering citizens' activism under the protection and the agreement of the institutions.

Keywords: *Governance, abandon, occupation, right of use, top down/bottom up.*

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Enharmonic Mesoscopies. Intermediate places at intermediate scales.

Adrian Gabriel VIDRAȘCU

Abstract

In the attempt to find solutions for the protection against some disturbing influences of the nature, men started building structures able to limit these effects, to de-limit their own domestic environment within the out-of-con-fines, out-of-control macro-environment, to de-fine, therefore, peratopological assemblages operating on the landscape, those artifacts that could provide better living conditions, an altered introverted biotope forming a special, inner environment that assumes a different scale of a controllable climate.

This isolation effect was, of course, a deliberated consequence of the cutting operated in the continuity of the landscape, but this kind of limit proposed to diminish some uncomfortably perceived influences of the nature soon translated into tectonics' mesostenotic configurations. Conceiving the work of architecture as a presumed masterwork of insulation at various scales inflicted on the natural need of environmental continuity. The general development of the human settlements generated pathological discontinuities, tensions and fractures in the natural environment and its balance, from the proximity of the wall to the extent of the human habitat at planetary scale, pushing both the structural and evolutionary limits of

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the development beyond the nature's resilience capacity. Architecture, the art and science of the built limits, is, ultimately, a particular peratopological discipline.

This paper studies, in the context of the peratopological studies, in a particular phenomenological and metadisciplinary perspective, the anthropic places as evolutive structures, with a focus on the concepts of dimension, proportion and scale.

Architectural Ecotonics focuses on the shift from the direct to the inverted state of anthropic spaces' harmony, setting the transitions places, the mesotopies, at the base of these structures, instead of the main functional units, conceived in dichotomic constitution. Although the core of this concept relies on general topological principles, architecture cannot exist outside some basic metrics inducing certain particularities, but, even more, architectural places are unisotropic realities with a virtual dimension in a vectoriality domain, a VectoReality. There are distinctive aspects of the mesotopies and the mesoscopies, but there is also a bridge between the two concepts that helps to define the key intermediate places at intermediate scales.

The bathmologic perspective in Ecotonics proposes the proportion as a second-degree metrics on a topological space, where the scale is defined in quantic and relative perspective as a referential probability density.

In architecture, the augmented microscopic scale is used to define transition spaces between an anthropic ecosystem and its integrative macro-system, while the diminished macroscopic scale helps in performing an adaptation of urban scale places to the human scale environment. The fine-tuning of both scales, also reflected in the mesotopic structures, defines the enharmonic mesoscopies.

The ecosystems' bathmology studies not only the complexity degree of the systems, but also a referential degree that transforms the simple limit in a second degree limit as a space in itself, recovering the continuity between systems throughout the boundaries and restoring the potential homotopic structure of the anthropic ecosystems. The ecotones, manifested structures of particular peratopies, are the complex mesotopic expression of the tensions between two different (eco)systems or stages of the same (eco)system in evolution, the intermediate element, apparently with no self-determination, but a stage in-between, a mesostasis. This

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expression increases in complexity once we are considering the relationship between one ecosystem and the general macro-ecosystem, at a larger scale, even at the planetary scale. A certain continuity over several transitional ecosystems, generating a mesobathmotic ecotone, at an intermediate scale, in-between the micro- and the macro-ecosystem, strengthens the mesoscopic perspective on these places.

Keywords: *ecotonics intermediate transition*

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Daniel N. Armenciu graduated "Ion Mincu" University of Architecture and Urbanism which included a Socrates-Erasmus scholarship at the Genoa University in Italy, Faculty of Architecture.

His Ph.D. studies (2008-2012) were on the theme of "Bioclimatic Design in Romania" and supported by the European Commission's EDUCATI Program. Dr. Armenciu studied at the Politecnico di Torino, Faculty II of Architecture, with a focus on the sustainable design research field; during which he participated in the green certification assessment of the design of a residential complex located in Milano, Italy.

He holds a Master degree in Architecture, Museography and Archaeology from the Accademia Adrianea Rome, Italy (2010).

In present he teaches at the Ecological Design Laboratory, Science of Constructions in Wood, Steel, Concrete and Masonry, but also Technical Design Laboratories at the Technical Sciences Department in "Ion Mincu" University of Architecture and Urbanism.

He is the author of several articles on the theme of sustainable design, participated as a speaker and organizer in conferences on the subjects of sustainability, universal design, museums design, contemporary insertions on historical sites, and participated as a tutor for a variety of student workshops. In 2013-2014 he was involved as a teaching assistant in EFdeN team, guiding the project that participated at the international contest Solar Decathlon Europe 2014; subsequently he coordinates the procedure for obtaining the building permit of the EFdeN prototype, in Bucharest.

Arch. Daniel N. Armenciu professional activity includes an architectural design practice with a team in Bucharest, which includes green building design consultancy for new and existing buildings.

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Ecological design in-between Utopia and Reality

Daniel Nicolae ARMENCIU

Abstract

"Everything you can imagine is real" (Pablo Picasso). The anthropic space is both the result of an initial designed idea and the natural development flow, out of the planning area. Naturalness of space can therefore be generated by the creative will of an architect, or by the presence of a series of factors, that customizes its users through spontaneity or vernacular.

The architectural project is a tool for illustrating, representing and detailing in order to promote or implement an investment. During time, it was able to demonstrate its efficacy or conversely, it proved to be a failure. In such a complex society as nowadays, when architecture owns a strong political feature, the architectural landmark overlaps with its symbolical meaning. Thus, precisely for opposing reasons, some investment may in the same time gain its supporters or opponents, sustaining or not its feasibility.

The sustainability concepts, by justifying the balance between the social, economic, environmental and cultural features, are supporting a responsible design. From this point of view, designing cannot be reduced at a drawing level, but significantly increases its materializing chances.

Architectural competitions are an experimental way of diversity scrolling, on a given subject. In this context, the proposed solutions can swing between the real and the utopian character. However, the rich range of variations that developer or jury have at disposal, allows to expand creatively their original vision. The competition is therefore a mean of illustrating, promoting, experimenting and capitalizing a development intent.

From early utopia, the paper will analyse the way in which architecture balanced on the trail in-between illustration and realization.

Graphical representation of ecological architecture is extremely rich today. Passing

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from designing to constructing is however subject to a number of factors outside the range of a utopia. On this background, it is noted how the technological development allows increasingly to materialize the avant-garde ideas. Beyond costs, society has reached the point where the lengthy utopian dream generates breakage of patterns and overcoming of boundaries. Thus, architecture is calibrating itself and the differences between utopia and reality are decreasing.

Nowadays, beyond the fantasy feature that architecture possess, on the background of developing environmental conceptions, investments are extensive approaching a level of accountability that revolve between creativity and rationality. Industrialization, technology and high accuracy of a project through use of integrated design (BIM), outlines an increased degree of responsibility.

Designing process is continuously crossing over the edges of already built constructions. In-between utopia and real buildings, architects find themselves between a constructive dialogue that should promote performance.

Keywords: *Utopia, architectural design, sustainability, ecology*

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Sam Howard is an artistic creator who has worked with a range of theatre makers and performers exploring diverse ways of making live performance practice. Since completing his first degree in Street Theatre and a Masters degree in Advanced Theatre Practice from the Royal Central School of Speech and Drama, he has gone on to produce his own independent performances that have toured nationally and internationally. In 2014 his work in Mallorca had a live audience of nearly two million people, part of this project was later broadcast by BBC Scotland. In 2015 he devised and performed in works for the Greenwich and Docklands International Festival, The Southbank Centre, The Rag Factory, Hornsey Arts Centre and The Prague Quadrennial. Currently he is working towards a Phd at the University of Winchester exploring Play, Street Arts and Interdisciplinary process.

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Rosa Herrero de Andres has been an urban designer and architect at Sasaki Associates in Boston since 2012. She studied architecture at the Universidad Politécnica de Madrid. She also spent a year in Paris where she attended the Institut Français d'Urbanisme and worked at the Agence Nicolas Michelin and Associates. Her time in Paris sparked an interest in public space and community engagement. Last June she took part in an urban revitalization project in collaboration with the city of Newark called Better Block Newark, during which she participated in several workshops with the community.

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Dr. María José Martínez Sánchez is a Ph.D. Architect and co-founder of Neck of the Woods. She studied architecture in the Universidad Politécnica of Madrid and graduated with distinction from the MA Advanced Theatre Practice at RCSSD in London. Her PhD thesis titled "Dynamic Cartographies. Body and movement in the architectural space" researched the relations between architecture and the body through artistic and performative processes. She worked as an assistant teacher in project design at Escuela Técnica Superior de Arquitectura de Madrid (2011-2016). In 2012, together with Alba Fernández and Cris R. Sanz de Siria, she won with Vacío the INJUVE Prize of scenic arts of the Spanish Ministry of Culture. She has published several articles in scientific journals such as Hipo-tesis and Urban. She did a research residency in Universidade de Fortaleza in Fortaleza Brazil between 2013 and 2014. She worked as a designer for Trellick Tales, at Trellick Tower with SPID Theatre company. She is working on several 'practice as research' projects in-between architecture and performance. Maria José is co-founder of Neck of the Woods. Neck of the Woods are currently working on exhibitions in collaboration with Batubalani and Relapse Collective in central London. Recent work includes producing and designing an artistic residency for Duet at Trinity Laban, Mobile at Proteus Creation Space and Circus gallery London. Neck of the Woods were recently awarded a residency at Mitos Performing Arts Centre in Cyprus.

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Mariana is co-founder of Neck of the Woods, who are creatively partnered with Wooosh. She is interested in working with site-responsive and immersive performance and is currently working on Trellick Tales, a heritage and performance project taking place in grade II* listed Trellick Tower, West London. Trellick Tales is funded by the Clore Duffield Foundation and was featured on BBC One's Inside Out documentary series. Mariana works with SPID Theatre Company to develop and run site-specific performance programmes for young people and has previously had work funded by the Heritage Lottery Fund. She recently worked on Hood as part of the National Theatre's Connections festival and on iAm which was nominated for an Off-West End award. Mariana has worked with partners such as the V&A museum, 20th Century Society, Soho Theatre and with companies such as Edustage and SHUNT.

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The performative city: Wooosh Winchester

Sam HOWARD, Rosa HERRERO DE ANDRÉS, Maria Jose MARTINEZ SANCHEZ,
Mariana SASTRE

Abstract

This article presents a practice as research project that takes the city of Winchester and its public spaces as the catalyst for interdisciplinarity. Wooosh is specifically focused upon combining the architectural with the theatrically playful, contextualized within street arts practices.

An urban-scaled performance takes place all around the city and unveils within the process different relationships amongst the public spaces. Looking at the fragmented structure of the narrative of Hopscotch (Cortazar, 1963), a similar perception of the public space is proposed. Through simultaneous cyclical performances in several public spaces, providing different experiences depending on the itinerary chosen by the audiences.

The citizens come across these performances in the street and their experience of the city is completely transformed, as they guide them through the subsequent spaces. Pneumatic structures materialize the kinesphere of the movement of the body and reveal some of the existing relationships in the public spaces and provide visual unity to the different scenarios.

As pointed out previously, one of the goals of this approach to the city is the exploration of the performing body alongside the city landscape and civic space. The city is understood as a complex playground with its inherent laws of movement and tensions, where the performers introduce a new spatial and ludic dimension.

The interplay of the ludic parameters of the city, as defined by the resultant combination of function and actuality of use, along with the specific paidaia interference of the performative events, results in a rhizomatic construct of the cultural landscape of the city of Winchester.

In the science fiction book "The city and the city" by China Miéville, two cities coex-

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ist in the same time and location, but both ignore the existence of the other. There are spaces that belong to both cities and others that just exist in one of them. The inhabitants of both cities and the way they move and act make this superposition possible, so it is just through the body how both realities are constructed.

Architectural and urban space are configured by layers of different characteristics. Each of these layers offer us a series of data and each of them provides with complexity the architectural space. It is essential in architectural analysis to distinguish them and to research different tools and processes, not necessarily architectonic, to be able to find the different levels of reality.

This is one aspect researched with Wooosh, how performative elements throughout a city are able to underline and show invisible realities that are there, but that we wouldn't see without these performative process. Using performance to make visible 'the invisible'.

Keywords: *Winchester, Hopscotch, tactical urbanism, place making, play*

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Orfina Fatigato, Architect, PhD in architectural design, Urban Planning. Her research is oriented toward the study of the empty spaces of the contemporary urban landscape and toward the reinterpretation of the city voids. In 2012 she was a post-doc fellowship in the research International programme Research in Paris. She developed her research, focusing on urban voids in the Grand Pari(s). In 2013 she was a post-doc fellowship in the research program ANR TerrHab, affiliated to the ACS team (UMR ausser - ENSA Paris-Malaquais). She was a member of the team of the research Mobilité et Réhabilitation Énergétique du bâti (2013-2015) - programme (French Ministry of Culture and Communication) Ignis mutas res (IMR). Penser l'architecture, la ville et les paysages au prisme de l'énergie. She was a member of the organizing committee of EURAU10 (Naples, June 2010) and scientific referee of EURAU12. She is a member of the research lab Gerphau (Groupe d'Etude et de Recherche Philosophie Architecture Urbain), ENSA Paris La Villette. She is associate professor at ENSA Paris-Malaquais since 2014.

The "Petit paris" In The "Grand Paris": In-Between Possibilities

Orfina FATIGATO

Abstract

The suburban European landscape is made up of unlinked entities, full or empty, fragmentary, distant one from another and often in opposition. This territorial fragmentation is reinforced by infrastructures (roads, highways and trains, vast industrial and commercial zones), which instead of linking these entities, separate them and thus contribute to the proliferation of in-between spaces without status but not without purposes and practices.

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Starting from this ascertainment, my communication wishes to contribute to the understanding of these spaces, which suffer from a poor recognition despite their high potential in terms for urban requalification and development. This better understanding starts by admitting the “condition” of these spaces, which are heterogeneous and disqualified in terms of their geography, history, practices and policies.

Interestingly, the transformation of these in-between spaces also mobilise the category of the “intermediate” at different scales, physical, temporal, social and economical, led by different actors, interests, perspectives and expectations. My communication will reflect on the declinations of the “intermediate” as a category of description and action on/of in-between spaces.

The paper would focus on the complex relationship between city-wide scale projects (long-term) and the small actions and transformation on a smaller scale in the in-between territories (short-term). The paper is going to focus on some of these “in-between” spaces, as part of the Grand Paris projects. It will consider both the top-down proposed projects and the bottom-up initiatives that encourage (or discourage) those projects.

As a case-study, the projects for the Seine’s regeneration through Le Havre and Northern Europe will be analysed. The Seine will be analysed as a big geographical element, crossing different places and landscapes. Within the Grand Paris framework, some proposals look at the Seine and its water system as a starting point to open up to new perspectives for Paris and its surroundings.

From Paris, following the west path of the river, you cross several in-between landscapes; urbanised territories, neglected areas, city fringe areas. Although close to the city centre, they are completely outside of any urban dynamic.

Despite the different approaches they use, these proposals all focus on the river Seine as a potential to build a different relationship between Paris city centre and its surroundings: the Parisian Region, the Ile de France, Normandy.

The Grand Paris projects work on territorial levels and on long distances, sometimes with few chances to be build. What are the new perspectives able to unlock

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opportunities for the in-between spaces? What are the small transformations able to generate unexpected opportunities? Which spaces and times in-between the big projects?

What are the small transformations of the Petit Paris within the Grand Paris framework?

Keywords: *city fringe, river, processes, suburb, intermediate, term*

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Section 2: actors, processes, constraints

No matter the scale, the space in-between is always a creative space, subjected to interpretation and negotiation. Thus, the in-between can only make sense in regard to its users – actors by chance rather than assigned – whose performance is highly meaningful as a performance in-between realities. For the same reason, the processes taking place in intermediary spaces are far from being simple, their understanding demanding a complex and multidisciplinary inquiry. What role does scale play in the way the in-between is performed? Who are the actors? Which is the extent of an in-between performance? Which are the limits of the in-between and are they understood as constraints? Whether we speak of an in-between two comparable scales, or an in-between different scales, different realities, different uses, the theme remains open for debate as actors, processes and constraints vary greatly and each or together underline important aspects of contemporaneity.

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Letitia Barbuica is chartered architect, PhD, Lecturer in architecture and chartered civil engineer. She graduated from UAUIM in 1997 and SD_SITT Postgraduate Program in 2011. Her PhD study is concerned with contemporary architecture. She received several scholarships in UK and spent one year at the University of Southern California, Los Angeles for the master program in 1999. Letitia Barbuica is founding partner of "Head Made Architecture", since 2002. She has published in Octogon and Arhitectura Magazine. She was part of the team that won runner up prize for Riga 1 Latvia, European 7 and more recently the 3rd prize for Modernization and Rehabilitation of the Central Area of Campina Town. Is founding member of Romanian Architects Organizations OAR, RUR. She is currently teaching at University "Ion Mincu" in Bucharest as well as running design projects through her design studio.

The Scale and the Facade. Study on Contemporary Architecture.

Letiția BĂRBUICĂ

Abstract

Having in mind the seminal book S M L XL by Rem Koolhaas and Bruce Mau, published in 3 editions and sold in over 1.000.000 copies which addresses the different size of the projects with the same relevance irrespective of their scale, the paper brings this idea together with another one expressed by Koolhaas in "Conversations with Students" book. He is stating that from a certain scale of space it can not be any relationship between the interior space and the façade. "In other words, the human relationship between the interior and the exterior, based upon the fact that the exterior will make certain disclosures and revelations about the interior is broken." For him the simplicity of the façade should hide the complexity of the interior space – described by him as field space.

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Starting from these two ideas, the paper will investigate the works of nine architects, Pritzker Prize laureates, grouped in the synoptic table proposed by Adrian Meyer to synthesise "L'architecture de 1900 à nos jours", published in 2008.

The PhD. study "Reflexive Modernism. 5 [possible] points on Contemporary Architecture" I concluded in 2015 proves that, on five different criterion, the groups proposed by Meyer have indeed certain characteristics in common. The architects and the groups are:

group 1 – Alvaro Siza, Eduardo Souto de Moura

group 2 - SANAA

group 3 – Zaha Hadid, Tom Mayne

group 4 - Rem Koolhaas, Herzog and de Meuron, Toyo Ito, Zumthor

The study reveals a new type of relationship between the façade and the structure and an image which focuses on destabilising the relationship between the visual perception and what one expects from architecture.

The above research does not take into consideration any study related to scale. Hence this paper will investigate if the relationship between interior and exterior is reflected differently in the façade depending on the scale of the architectural object. Furthermore it will address the relationship between the interior space and the image in order to identify any typologies related to the scale: S, M, L, XL.

Andrew Benjamin, in his reflection on the contemporary architecture, cosmopolitan architecture as he call it, comes to the conclusion that in the new cultural context the style is not related to image. Contemporary architecture "moves architecture beyond the image while still allowing for the image of architectureand yet it will never be just an appearance-mere image." Walter Benjamin states.

The study will investigate where does the SCALE (S,M,L,XL) stay in this equation related to the image in the new conceptual frame of style in the contemporary architecture.

Keywords: contemporary architecture, scale, image, façade, style.

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Tobias Baldauf (*1976 in Munich), landscape architect and urban planner, founding partner of bauchplan).(. bauchplan).(. develops identities. As a collective, the members of bauchplan).(. have been cultivating open creative processes acting on a transdisciplinary level for almost 15 years in their two studios in Munich and Vienna. At the interface between space and society, they are looking for the specific aspects of daily life. Their approach of new projects is always prototypic, often playful and it preferably includes a strategic view from the outside. bauchplan).(. thinks that both design and use represent phase shifted interpretation processes. The built result is directly linked to its specific development process. Their goal is to develop and realize complex "spaces of possibilities". Awarded key projects include the Chaponnière park in Bern Wankdorf (CH), the Habsburger Platz in Munich (DE), the bridge crossing the Mur river in Bad Radkersburg (border AT-SI) and the conversion of the Bahnhofstraße in Böblingen (DE) into a pedestrian zone.

Florian OTTO, Bianca OKRESEK, Kay STRASSER, Bianca OKRESEK, Kay STRASSER, Marie-Theres OKRESEK, Ru- pert HALBARTSCHLAGER

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The role of landscape architecture in interdisciplinary planning processes: Participation, prototypic design and appropriation in public space projects

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Abstract

Starting from the premise that the world functions on an interdisciplinary basis and constructing requires a pluriprofessional team, this paper looks at the planning process in public space projects from the perspective of landscape architects in their collaboration with various stakeholders.

The prior goal in landscape architecture is to transform places into complex spaces on a functional and atmospheric level. Sustainable spaces try to increasingly offer the possibility of local identities. In practice however, one is often confronted with a completely different meaning of interdisciplinarity: oftentimes architects only set guidelines for those who they consider as “specialist planners”. In return, they expect approaches and solutions restricted to the specialist’s field – a way of virtuously working off the respective catalogue of standards. Thus, in landscape architecture common problems include integrating parking lots and playgrounds in utterly small spaces or providing barrier-free access to isolated architectures in a complex topography. In fewer cases, gimmicks that are more unusual are requested, such as solutions for flying trees or environmental trends. Most of the time however, the sole purpose is to find technical solutions or stereotypical and charming decorations for building construction projects. Often, it is not the architect that stands behind the pure services in the interdisciplinary context, but rather the investor’s wish for a project free of complications. In this context, open spaces act as a docile link between single architectures: as a putty that is more or less



functional, flawless, economical and as sustainable as possible, they (ful)fill urban service spaces between buildings and transport infrastructure.

In this paper, the redesign of the Bahnhofstrasse in Böblingen – project by bauchplan – completed in 2015 – is provided as an example for interdisciplinary work in practice by showing how public space can transform and become a generator of an entire urban area. By actively involving all stakeholders (inhabitants, commuters, associations, municipality, local businesses, construction companies, specialized subcontractors, different space creating professions) a new “system of measurement” – a public space of reference – was built in a formerly car-friendly part of town. This process presented an opportunity to jointly mark space and go beyond valid standardization. Instead of using existing catalogue products, identity was created through participation and prototypical design processes throughout all layers of the project: street lighting, pavement, furniture, water features.

Social and ecoclimatic change will enforce a re-profiling of landscape architecture as a profession and modify modalities of interaction between different space creating professions in the years to come. Whether in urban or rural areas, landscape architects are experts for developments, which can only be controlled to a certain extent. The Bahnhofstrasse Böblingen project incorporates the urban aspects of social sustainability, environmental interaction and intelligent abundance and shows how public space planning can act as an independent generator of urban development on a larger scale, not solely as a negotiable connecting mass between buildings and spaces.

Keywords: *landscape architecture, public space, interdisciplinarity, teamwork, interaction, collaboration*

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Process Analysis of environmental perception of Persian garden based on psychological theory of environment

Bahareh BATHAEI

Abstract

The crisis in the relationship between man and nature as well as the population density and congestion of the information in the current era, is leading to a tense atmosphere in life. The recent findings in researches of environmental science show that responses to human needs have a great influence in reducing of psychiatric, physical and social disorders. These needs are such as the need for privacy, relaxation, self-evaluation and self-actualization, increased

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mental health and also existence of nature in the physical environment of life.

In the meantime, designers, architects, planners and urban planners have raised the ideas of designing home gardens, healing gardens, enclosed gardens and participatory public parks in the city. Their main goal is to respond to the psychological needs and connect with nature for citizens. In other words, in contemporary life style, most of us crave moments of peace and security, a chance to meditate and smell the air, or quite literally experience the scent of flowers. We can find this peace in a "Persian garden".

The word "paradise" comes from the concept of the Persian garden ("Firdaus" in the Persian language means enclosed garden). The idea of paradise delights all the senses as well as the soul. It is important to note that the Persian garden is an enclosed or walled space, thus a special kind of "building". The garden which is embedded in the city fabric is the most special paradise analogous to a green oasis in the desert.

The Persian garden must speak to all five senses. The experience is sensual as well as spiritual. The garden is designed to accentuate the smells of lush plants, the sound of rushing water and singing birds, the textures of smooth tile and moist earth, the tastes of fruit, and the sights of colorful flowers and mosaics mirrored in placid pools. It exists on both the most abstract symbolic level and the most direct experiential level at the same time. The sensual engagement is cyclical, based on the temporal effects of night and day and the seasons.

Persian gardens may originate as early as 4000 BCE. Decorated pottery of that time displays the typical cross plan of the Persian garden. During the reign of the Sassanids (third to seventh century CE), and under the influence of Zoroastrianism, water in art grew increasingly important. This trend manifested itself in garden design, with greater emphasis on fountains and ponds in gardens. During the Islamic occupation, the aesthetic aspect of the garden increased in importance, overtaking utility. During this time, aesthetic rules that govern the garden grew in importance. An example of this is the Chahar Bagh, a form of garden that attempts to emulate Eden, with four rivers and four quadrants that represent the world. The design sometimes extends one axis longer than the cross-axis, and may

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feature water channels that run through each of the four gardens and connect to a central pool. Sunlight and its effects were an important factor of structural design in Persian gardens. Textures and shapes were specifically chosen by architects to harness the light. Trees and trellises largely feature as biotic shade; pavilions and walls are also structurally prominent in blocking the sun.

Through more recent centuries these gardens, with their logical geometric grid system, have achieved a universal appeal. Today the enclosed inner garden becomes an escape from a concrete jungle of the crowded city in which we live, and reflects a return to love and appreciation of nature, and perhaps above all a place to mediate and rest. We already know a garden's healing properties but sometimes forget how it stimulates all our senses.

A review of the theories of researchers about Persian garden shows that the most researchers, in addition to introducing physical characteristics of these gardens, has always emphasized on semantic system and psychological effects of them on humans. Also they have pointed out the effect of the garden in creating a sense of calm in humans and are also invitation to reflection and thought. But so far nothing has been spoken about how this effect happens and no opinion on the subject is presented.

This paper tries to find answers to the above questions from the point of view of psychological theories of environment. In this regard, the concentration system of Persian garden that links the physical and semantic systems of the garden, have been investigated.

The process of perception of Persian garden is conducted by using inductive and deductive methods which are based on the published researches. In this regard, it is used behavioral science theories as well as the perception of the ecological systems in understanding the garden semantic systems.

As a result, this study shows that the "environmental DETACH in Persian gardens can lead us to spiritual ATTACH", this approach propose a practical solution for architects, how to create gardens in a contemporary design language.

Keywords: *Persian gardens, environmental psychology, human-nature, environmental perception*



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Ritual and Space Towards an articulatory methodology of world view, body and architecture

Pablo BERZAL CRUZ

Abstract

Architecture, unlike other cultural expressions, has followed a path of specialization and detachment from the vernacular. During the twentieth century, the "ruptures" in architecture were produced to distance itself from the traditional in a continuous flight forward, away from the cultural realities, creating virtual spaces which were impossible to connect with a here and now. Societies no longer identify themselves with their environments. The built environment does not express the world view of its society, and the landscape has been transformed into a homogeneous space that stretches across the globe.

In this article I present a new methodology in development that takes the basic units of human activity, i.e. rites, as minimum cultural units that form a correlation between world view, body, movement and space in order to understand how we can reconnect with the current cultural reality and what direction architecture should take to face the problems posed by the twenty-first century.

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From the point of view of Ethology and Evolutionary Biology, the human being is the product of evolution and adaptation to the environment, occurring largely through cultural transmission. Thus, any human activity, including the creation of living space, is the result of the fundamental mechanisms of cultural transmission: ritualization and rites. Using rites, I develop a new methodology of analysis that reconnects us with reality, much richer and more complex than the virtuality that provide us with our computer screens. It is penetrating the gap between current creation, the current architectural culture, and the vernacular. To do this, I investigate the ability of performance art as a contemporary ritual-like, to revive the rites, as the anthropologist Victor Turner raised, to perceive our environment in relation to our body, our movements and our senses; to place ourselves in the "betwixt and between", the liminal period in the rites, where we can be more aware of the different layers of reality that make up the human space.

On the one hand, the present-day Anthropology offers us new phenomenological tools, inviting us to use our senses to perceive the qualities of the place, and to connect creation to the present without losing the strata deposited over time. The anthropologist Tim Ingold and archaeologist Chris Tilley have developed new methods that can be applied to architectural project methodology.

Ingold understands that people grow to exist as centres of intentionality and consciousness within the sphere of social relations, being cultivated and transformed by their own actions. Skills grow, develop, are cultivated, they are not predetermined by genetic or memetic codes to follow automatically, nor are constructions ex nihilo. For him, the active observation is fundamental to the exercise of Anthropology. Proposes simple experiments to learn to learn, such as wet a stone and see what happens, remove your shoes and walk bare foot feeling the texture of the soil, and saw a plank to understand that this requires the ability and the strength of the material. Tilley invites us to experience the environment around the body, taking our time, because it takes time to get to know a landscape. According to him, the landscape must be experienced for several hours a day during different seasons, and under different weather conditions.

On the other hand, from performance art, the artist Marina Abramović calls our attention back to the present. In her works: "The Artist is Present", "512 Hours"

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highlights the need to place ourselves in the present, in the here and now. She develops her method, the Abramović Method through MAI, with experiences in Brazil or Greece, trying to prepare performers for their work, but also serves the public to have the experience of the present and therefore develop their perception. It is obvious Abramović's interest in space in her work. Nevertheless, for this research are of great interest hers latest work "As One" in Athens and previous "512 Hours" performed in London, because she brings the audience to focus their perception in space, trying to reduce the actions involved in this process.

By adapting for our purposes Ingold, Tilley and Abramović's experiences, we are developing a method of analysis within the architectural design process in collaboration with two departments of the School of Architecture at the Polytechnic University of Madrid. From the pedagogical point of view, we train students to perceive reality and go beyond, in a more subtle way, developing personal tools that put them in direct contact with the space on which we intervene. Leaving room for reflection between the site and the project. We work in the old, vernacular and contemporary architecture, trying to understand the belief systems that underlie the spaces. We train our senses and body to understand architecture of the past and to create a new more conscious architecture. We are in an interdisciplinary way, between Architecture, Anthropology, Archaeology and Performance Art.

Keywords: *anthropology, architecture, performance, methodology*

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From territorial to domestic enclosure

Ivo VIDAL, Ciro VIDAL

Abstract

If there is a gap in the vast literature devoted to architecture, it is about the enclosure, understood as the space comprised within certain limits, the enclosed space marked or bounded.

The enclosure has been largely absent from architectural theory although it has remained in the archaeological ruins that once adopted it. When we try to visualize its beginnings, its roots, we can discover both the enclosure built by man and the territorial enclosure of natural limits to which it is subordinated and whose transformation is linked to the marks of the territory.

The word monument (Latin. Monumentum, moneo+mentum), is an expression originally derived from the concept of remembrance, memory and from the fact of warning. However the meaning that interests us is the natural or artistic element which by its exceptionality is worthy of attention, and even gains the right to be displayed and saved.

Although all great architects have worked inside areas that confine the limits of their architecture in a clear way, there has been little published material on this topic, probably the most widely read text is one of the few didactic writings by Utzon. In his essay "Platforms and Plateaus: ideas of a Danish Architect", in addition to explaining how he applies various tools of visual calibration to his projects, Utzon describes a series of examples linked to different eras and cultures of the world where the use of the open enclosure or platform as a mechanism to delimitate architectural space has been the particular tool to relate architecture with the surrounding environment.

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The biggest problem to describe the enclosure is that it is also related to the feeling of the atmosphere contained in the emptiness and fullness that defines it. This awareness of the enclosure is a subjective experience that human beings feel when stimulated by the surrounding landscape. What becomes disturbing for an architect is not knowing that the landscape can become the threshold that leads to a transcendental understanding of the universe, but knowing that a previous architecture has been able to transmit that subjective experience. Since then he understands architecture linked to the creation of such awareness of the enclosure as an occupied place, and therefore as the negation of the non-place.

The territory (Latin. *territorium*), is a portion of the earth's surface, a physical extension where the landscape is located, and is part of the complex spatial concept so linked to the sensitive and emotional aspect of the enclosure. If we analyze the term territory, somehow we discover that the boundaries that define it are mentally very complex, but are three dimensionally linked to the finite vision and space continuum. It is a physical space linked to the awareness of the enclosure understood not as a closed three-dimensional space, but as a place mentally generated by a human being experiencing these limits. Thus, we can consider the territory from the Japanese sense of "ma" in the landscape not as something created by the composition of elements, but as something that happens in the imagination of a human being who experiences the global view of these elements.

As in a play the elements that define a territory are the background, the figure and the scene. The scene is linked to the emptiness and incommensurable space of a plain, a lake or a green meadow. On the other hand the background is the boundary that nicely configures and dimensions the scene. It can be both a massive and tangible item like a mountain that sets a relaxing high horizontal line, or be on the contrary an almost initially imperceptible element, like a river that marks the limits of the land area by an almost invisible horizontal line that is pierced upon the surface. The third element, the figure, is a disturbing and jarring broken outline, like the peak that rises as an actor to become one of the figures of the play or the main figure.

There are places where we unconsciously sense that the dialectic between background, figure and scene is particularly active and there is a harmony between the

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measurable territory and the tangible elements that shape its limits. This intuition is linked to the subjective and imaginary consciousness of the enclosure whose perception can proceed from multiple planes, generating the feeling of the existence of elected or holy places which we do not know why they are so. In fact the multidimensionality of that sacred character has generated a combinatorial that has not allowed to transmit the deep spatial consciousness of the enclosure outside each area, because the territorial enclosure can have such a large dimension that is very complex and difficult to relate it to the urban area or to the tectonic enclosure so linked to the scale of the domestic world.

However, the awareness of the enclosure has a subjective connotation that is linked to a deeper intuition of space, although its measurability is conditioned by the limits that define it. If we analyze these limits we will discover the relationship between the territorial enclosure shaped by natural elements and the one artificially built by the human being. The similarity between walls or platforms and the tangible elements that set the measurable limits of the territory, makes this architectural operator dimensionless and therefore chameleonic or difficult to distinguish in the landscape in which it is implanted territorially.

On the other hand the monument is territorially linked to the theatrical figure of the protagonist, and his exceptionality should be displayed alone as excessive repetition can transform it into background. Thus, a small hill can be a great monument if inserted in a plain, while a jagged mountain range becomes an undeniable territorial boundary.

Enclosure and monument are two operators that define the morphology of the cities. But while the monument is arranged on the environment manifesting itself as an event whose formal expression aspires to impress, the enclosure is the means through which architecture gradually grows from a conceptual structure and defines the boundaries between the natural and the geometric world, organizing their mutual level of relationship, dependence and overlapping.

Keywords: *Enclosure, monument, territory, limit, landscape.*

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The scale of the image – architectural space implications

Delia-Alexandra PRISECARU

Abstract

In our contemporary world dominated by the culture of image, the limits and the form of things become indistinct and therefore the scale of everything becomes unknown.

We have become secret adjuvants to the dissolution of our world by covering it up with virtual representations of immaterial information. These representations are the result of a perpetual dare of the bigness, instigated by the human need to assert itself in confrontation with the infinity of the universe.

Baudelaire litigated in his hymn that the horror is less fascinating than the beauty, but are we to stand tall and remain in awe in front of an outstanding horror that has evolved to annihilate our own culture, ideals and sense of consciousness?

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Giving up our relation with the space that generated and sheltered us in the first place, and turning our backs to our anthropo-geographic roots as historic settlement habits, by starting to build cities under water or creating artificial islands in the middle of the sea, all of these are a direct consequence of the modern relative scale of the Earth and a cruel result of the globalization.

Men had taken control over the Earth, but had ignored at least one rule of nature, and that is: adaptation. Man is now everywhere but due to modern technology, he does not want to change his way of life according to the context.

Building more and bigger, higher and higher, further and further, besides having put the natural equilibrium at risk, now he finds himself out of scale in his vast creations. The space that was once irresolute, without a specific function, and because of that, identified by Gilles Clément as the perfect place for diversity, is now, if not gone, on the very edge of extinction.

Architecture must reinvent itself in order to channel this spatial conquest towards man as a social living creature with a soul, and center its values in order to make him evolve, not the technology made by him. Only architecture can manage both the scale of the object and the one of the bigness in order to bring out the meaning of living.

Kant said that the modern man must create his own space by the development of his every day activities. The contemporary tendency is the exact opposite: the already built space generates the man's day to day activities. The phenomenological approach might be one of the means, but the solution has yet to be found.

The prerogative of the project in itself has to have its own freedom in order to be able to continue the tradition of architecture as an art, and at the same time capture the immaterial relations between man and space, thus preserving its future potential for diversity. The architectural project is not a vision of a complete image made on the spot, but the conjunctural result of the construction ability and man's intentions, all of which are long thought out in a lent and controversial process of the mind.

Keywords: architecture, image, bigness, space, place

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Federico Aru (1989, Cagliari) is an Architect and a PhD Student in the Civil Engineering and Architecture Department at the University of Cagliari. The theme of his research is the modification process of the historical centers in the Sardinian rural landscape, with a particular attention to the relationship between the different settlements scales and the comparison between the macro systems and micro solutions. Since 2014 he works as an assistant in the course of Design at the University of Cagliari. In 2015 he co-founded RuralType, a research group that explores the theme of the public space in the rural areas through small construction workshops. Among different experiences and interests in international design competitions, in 2014 he receives an Honorable Mention for the Leverano Horizon Tower competition and the Winning-prize in European 13 St. Polten (Austria) and Runner-Up in European 13 Azenha do Mar (Portugal) with the team 04401Architects.

From the countryside to the house: the other living. Persistence and transformations in the Sardinian rural landscape

Federico ARU

Abstract

The affirmation of economic systems of great importance and the extension of economic processes towards new markets have had the strength to influence those sectors which until that moment have built their economy and their society on small local relationships.

In such a structurally rural society and organization of the territory like that one of Sardinia, these processes have involved, with different intensity, economic processes, which are deeply linked to its production history, acting both on the product and on the production process. The entrance on large markets of some local

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products, the alteration of some productions and the introduction on the territory of new industrial poles have largely brought important changes of the rural space and landscape.

The significance of these macro-processes becomes more considerable if compared with the concept of local, historically defined as an extremely narrow area that almost always coincided with the town borders, the isolated micro-entity potentially self-sufficient which designed the Island landscape (G. Angioni). The strong local inflection of the Sardinian landscape arises from the properties and the use of the soil, its dynamics, its cycles and its forms, which in a specific way define isolated and different settlement forms, however opposed in some cases. What most persists in this complex landscape is the structural composition of the settlement, made up of the close bond between the compact center, the very near horticultural/arborescent crops belt, the cultivated grain open fields and pastures.

Therefore the so well defined anthropic elements of the environment structure the territory in an extended way, constituting the island landscape where the human presence appears particularly strong on all the scales of the settlement. In this territorial system the compact village represents the minimum control unit of the agricultural and pastoral area. Both for its geographical position and its morphological composition, the specificities of the compact villages are extremely influenced by local ecologies: the landforms, the soil composition, the presence of humid systems (M. Le Lannou). So the history of the settlement feeds on a complex process that is essentially based on the environmental components in all its pragmatic and spontaneous aspects, at least originally. The question is if and how the relationship between the forms of production, the ecologies and the human living has been modified and in which forms the human space has been transformed.

The Sardinian house model of the rural villages is historically almost always a farm house (O. Baldacci). Therefore it is an architectural unit that contains very large uses and ways to occupy domestic spaces. Regardless of the used house typologies, which are different from one area to another, we find as a constant in their inside both domestic spaces (the common areas, the bedrooms), and work spaces (warehouses, animal shelters). This last ones and their modification are linked in very direct way to the productive dynamics of the territory more than others be-

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cause in them the manufacturing process, that begins with the work outside the villages, continues. Studying these minimal devices (which we will call the 'other living') turns out to be extremely interesting to understand the tissue changes that have as their object the house, in its growth and modifications, and the urban public space as a reflection as well. These devices traditionally regulate the interface between the private and the public space like the permeability degree, the possibilities to access, the relationships. In the courtyard house of plain and hill, the 'other living' spaces are arranged on the surrounding wall of the house, getting thicker that continuous and compact curtain wall, typical of the Mediterranean historical villages. In the mountain houses, that develop in height, they are arranged on the ground zero, in close contact with the small court that regulates the access to the house. In these 'other living' spaces, so small on the urban scale but so decisive in the local economy, all those activities, which link different settlement scales, concentrate.

Nowadays the interpretation of these micro elements can evaluate how the relationship between the center and the rural space has changed on a large scale in terms of production processes. On the other hand this research can clarify how the relationship between the way of living and the historical house typology has been transformed on the small scale, between individual houses model and shared urban space. What is the value of the typology today? How is it able to absorb new contemporary instances? Does this 'other living' still exist? How are the modifications of the domestic interface regulated? Which is the relationship between them and the public space? What is the contribution of contemporary interventions compared to the urban landscape character? What are the constructive responses to the changes and what are the layers of matter that we find?

Keywords: rural landscape; macro-process; micro-entity; otherliving

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Between the Apartment Building and the Neighborhood

Mihaela STAICU

Abstract

The following study is a brief and synthetic anthropological perspective on living in large assemblies in the period after 1989. To this effect, it becomes essential to understand the individual "hallmarks" on buildings structures, conversions, add-ons and deviations towards other purposes of territories and areas that apparently seem to be built with a certain function.

In the process of inhabiting an apartment building, which in Bucharest's landscape frequently belongs to a larger assembly of similar dwellings, one can observe varying degrees of resident involvement in the natural processes of appropriation of the private, semi-private, semi-public or public spaces. Large apartments building areas provide for the residents, as well as for passers-by, complex inner spaces, either outdoor or indoor. Most often perceived as voids between apartment buildings or within them, these spaces have nowadays various vernacular uses.

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After 1989, when private interventions were allowed in the neighborhoods, some of the territories regarded till then as spaces belonging to everybody and nobody, more or less useful, became overnight full of potential. After decades of restrictions on private initiatives, any type of small enterprise became the dream of many Romanian families. The opportunity of opening a little boutique, and the continuously growing market, as well as the wider variety of construction materials, would allow drastic changes from the scale of the small apartment building, to the scale of the large neighborhood. The liberal market motivated the residents of such neighborhoods to invest their savings, time and energy in order to obtain satisfaction in the living process.

In this regard, the lack of ability or taste in execution or design did not cancel the validity of those interventions, nor the degree of satisfaction associated with these processes. Of course, everything paid a tribute to the culture of belonging, the special relationship with the constructed and natural environment, and the expectations of those implicated in those processes.

How were such disparate interventions, made by only some of the residents and often detrimental to others, even possible?! The answer may be found in J. Turner's remarks, 40 years ago, noticing that the willingness of individuals is closely related to the satisfaction they expect as a result.

In an uniformity proposed to us by a massive housing policy, the last twenty five years proved that the daily life in public, semi-public or semi-private spaces became more individualized and personalized, gaining characteristics which occasionally are almost symbolic.

Gradually, it became normal to invest and re-invest private resources, no matter how small, in shaping and re-shaping urban frameworks, in a desperate attempt to make spaces belong, from the most intimal, to the most exposed ones. Therefore, the street, the flat, the green spaces became a true source of diversification, by changing or adapting their means, purposes or uses to common or individual needs.

Often regarded as transition spaces, these spaces and territories that lie shadowed by the apartment buildings, either useful or useless, raising and causing, among

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inhabitants: conflicts, negotiations, territorial struggles, segregation, cultural admixture, reconciliations, changes, socialization, or simply the encounter with each other. Children and adults, women and men, young people and elders, those who have initiative and those who do not, are sequentially or concomitantly actors or dancers in these areas. As a result, they reveal to the beholder new senses and dimensions of subliminal boundaries, ownership and identity affirmation.

Entire urban areas, especially those of the bedroom neighborhoods marked by a lifeless architecture and urbanity, were invested starting with the 1990, by serial private interventions, with various identities and expectations.

Nowadays, still searching for an answer, without any clear understanding of the population situation and priorities in the housing process, architects and planners can only ascertain that urban spaces and architectural shapes born in this vernacular way, rephrased social pathways as well as urban design, restoring a long lost, but very important sense of housing satisfaction.

Therefore, there are no absolute conclusions to be drawn. The conclusions aim towards a specific direction mostly on the understanding of the living process in which are involved individuals from different cultures. The success of a project lies, in my opinion, in the issues that are first brought into question when the design process is being made. Where we, the specialists, should stop and where the beneficiary should start negotiation and appropriation of the living space, it is a time issue that will certify the quality of our attempts.

Keywords: *uniformity, residents, interventions, conflicts, negotiation, territorialisation, changes, cultural admixture, identity, boundaries, ownership, satisfaction*

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She has attended numerous national and international conferences and workshops about the transformation of the city, including EURAU10, EURAU12, EURAU14. She has won scholarships, has participated to collaboration agreements for research (2011- 2012) and belongs to the PRIN research groups (2009).

The results of her researches are presented in articles, papers and books such as: "Naples fertile city" in Port Cities as Hotspots of Creative and Sustainable, "Nuovi Paesaggi. Interventi di rinaturalizzazione urbana" in "L'urbanistica che cambia. Rischi e Valori, XV Conferenza SIU ("New landscapes. Interventions of urban re-naturalization" in The City Planning Changing. Risks and values, XV Conference SIU); "Future edible cities" in EURAU12 Porto; "Città di terra" ("City of the earth") in AA. VV. Monograph.research R.E.D.S; "Dispersione insediativa e spazio agrario" in Rispoli F. "Forme a venire" ("Dispersion of settlements and agricultural space" in Rispoli F, "Forms to come"); "Reuse and Vegetable Gardens, Naples, Bagnoli", in Saglamer et all. Composite Cities in EURAU14.

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e i sentieri incrociati / Le Corbusier and the CrossedPaths. The Watercolors between Art and Architecture and the Voyage d'Orient" (Rome 2012), "Architettura: la macchina dell'infinita resistenza" ("Architecture: The machine of infinite resistance") (Naples 2011).

Member of the Scientific Committee of EURAU2010, EURAU2012, EURAU2014, he has attended numerous national and international conferences concerning the architectural research and the city transformation.

Component of the Executive Boards of various II Level Masters, he has participated in the university and national research, and also in important projects of national interest. He collaborates with several magazines of architecture, and he is also a member of several editorial staffs of magazines concerning architecture and in 2010 he has participated at the XII Biennale of Architecture in Venice.

Adviser for urban and architectural issues in feasibility studies and urban planning research, he was the chairman of the Building Committee of the City of Naples between 2011 and 2013. Assessor in the city of Naples for the Urban Policies, the Public Heritage and the City, from May 2013 he is Assessor for Urban Policies and Planning and Common Goods. Because of this position, he is also the coordinator of the working group for the establishment of the Metropolitan City of Naples and the Great Plan for the Historical Centre / Unesco site of Naples.

Architecture and Commons

Buonanno DANIELA, Piscopo CARMINE

Abstract

The question of the Commons is taking on a central role in public debate. The architecture, situated in a zone straddling the public and private sphere, is asked in this debate to play its part.

The Commons cannot be identified with either the "private" or the "public", they are a third element, inasmuch as they represent neither the viewpoint of the individual, nor that of the State: in the popular sense a common good is a specific resource shared by all the members of a given community.

The theme of the Commons is profoundly linked to the practices of architecture when they become the point of articulation between the concreteness of the materials, buildings, locations of the city, and the immateriality of the ties and affections of the individuals who live in it.

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Taking these premises as our starting point we will discuss the way in which the anthropological and psychological side of the Commons appears to be fundamental to an understanding of their significance, for planners and architects too.

The Commons, from this perspective, constitute a true form of capital, of social capital, i.e. a system of relations through which it is possible to convey information and cognitive resources, allowing people to attain their objectives in a simpler, faster, and less costly manner.

Social capital is based on social relations characterized by trust, confidence, mutual understanding, and shared values and attitudes that are able to unite the members of a community, making cooperative actions possible. Let us take the example of a park, or a new urban area where emphasis is laid on green spaces and the daily activities of residents, a school inserted into the life of a neighborhood, a major road or a bridge linking parts of the city and stimulating economic activities connected with work or leisure.

These are all elements that can be part of the Commons independently of whether they are public or private property if they are able to set in motion relational exchanges, go along with the desires and motivations of the population and meet its needs.

In fact, Elinor Ostrom - american scientist who won the Nobel Prize for Economics in 2009 - noted, in part as a result of her analysis of ethnographic and psychological research, that many communities are able to avoid depletion of the Commons without resorting to public interventions, and still less to private ones, and studied the ways in which this was done. The main factors seem to be the direct participation of the community in monitoring use of the goods, the fact that a rule can be enforced through voluntary supervision by members of a community, the importance of graduated sanctions on those who break the rules, the effectiveness of face-to-face communication, the ability to exclude outsiders, and the absence of too rapid technical or social changes. Ostrom also showed that privatization and public management do not always work, documenting the failures of central authorities in imposing rules on local communities that had managed a common resource for centuries.

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With this spirit, the Municipality of Naples has adopted two deliberations concerning the recovery in question to the community of abandoned public and private property, according to a structured process of collective participation in project identification and method of use. Two key resolutions, which triggered a debate in Italy and that is focused on the administrative center of the action overriding public interest.

The most amazing and unusual example of the management model and cultural production is represented in Naples from ex Asilo Filangieri. This is a totally pioneering experiment, which is creating jurisprudence throughout Italy and is being imported into other cities.

The property of the Municipality space has been occupied for more than three years, by a group of independent artists and producers who have turned it into a cultural center run, open to anyone and free. To legalize the self-management of the municipal building, the Asilo's inhabitants have recovered a legal formula obsolete, but still in force: the civic use (*uti cives*) of a public good, which it was formalized by a City Council's deliberation.

In Italy, there are many studies and proposals that are being conducted in this spirit, and that isn't unique to real estate but also urban areas: emblematics, in this sense, also the neapolitans cases of "Vele" of Scampia and Bagnoli's industrial area).

These are examples of places that become a common good and that, thanks to their characteristics, invite people to choose, to give expression to their capacities, and to develop the activities to which the places themselves are devoted, succeeding at the same time in having positive experiences and feeling well, and in sharing this with others. An architecture of the Commons is an architecture capable of triggering these processes and contributing to the building up of a psychological and social and not just economic capital, something that is fundamental for the future.

Keywords: *Commons Good, Civic Use, Social Capital*

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Stefania Victoria RUSE

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NAME:

Stefania Victoria Ruse, Ph.D.Arch.

PRESENT POSITION:

Assoc.prof. — Ion Mincu University of Architecture and Urbanism, Bucharest
Faculty of Interior Architecture and Design

BORN:

Place, (year) Bucharest, 1958

EDUCATION:

High School of Architecture Bucharest, University of Architecture and Urbanism Ion Mincu, Bucharest

PROFESSIONAL MEMBERSHIP:

Member of The Order of the Architects, Romania
Member of SAID (Association of Interior Architects and Designers)

ACADEMIC ACTIVITY:

After graduating the University of Architecture and Urbanism Ion Mincu, Stefania Victoria Ruse participates in specialization courses in Italy, Germany and France, the European programs for professional reorientation, especially in design, initiates and participates in radio and television programs, workshops, conferences and exhibitions in the country and abroad. In 2007 she maintains the doctoral dissertation titled "Architectural space, concept and language", under the guidance of Prof.Ph.D.Arch. Emil Barbu Popescu.

Lecturer - Projects Interior Architecture and Design, The History of the Costume
Creativity exercises constituted the support of project topics, research, workshops and exhibitions attended by students of Interior Design Faculty and students of other faculties of our university, some of them who have come in Romania through grants Erasmus. They worked in teams enthusiastically tried thus to find innovative solutions for interiors, inspired by the styles of architecture and art, from volumes, forms and decorative details from the history of costume, and even in what it is called the art on human body : body-painting, make-up, tattoo.

PROFESSIONAL ACTIVITY:

Projects : Architecture, Interior Architecture , Design (furniture and decoration)

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Set decoration : film and theatre (in coloboration with the American- Romanian Theatre)
Fashion Design inspired by Interior Design, fashion shows, exhibitions, happenings.

CONTESTS:

Participations at Design Bienala, Architectural Bienala with design projects and Interior architecture projects.

PUBLICATIONS:

„Figura & Fond, the identity of the objects and the architectural space”,
Edition Paideia, Bucharest, 2012
„A melancoly interior” International Lighting Convention, Bucharest, 2011
“Interior design versus fashion design
Experimenting the styles of the XX th century” ROCAD & ICAR, 2012
“Interior and reverry” Conference Healing Architecture, 2014
“ Interior and Surrealism” Conference Healing Architecture, 2015
Articles and studies published in magazines as: Paideia, Arhitekt, Igloo, Domus
2004-2016

LECTURES:

Projects Interior Architecture and Design, The History of the Costume

NARRATIVE SUMMARY:

„Visual and non visual Art have defined my life since my early childhood, but the University of Architecture and Urbanism became and remained the crucible of most of my creative experiences . Creating through the last decades, architectural objects, pictorially interiors, movie and theatre scenography, fashion, textile, graphic or object design, I have tried to keep one dream alive : my work with students.”

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Interior without nostalgia. Between the grey of the golden age of communism and the luxury gold of the grey consumption

Stefania Victoria RUSE

Abstract

This may be a personal experience, standing for about fifty years – starting with the first memories of a child who wanted to become an architect, and ending with the adult, who became an architect and a teacher at the University of Architecture. There are two main periods in these fifty years of architecture and interiors, between the darkest grey of the communism and the most glamorous solid gold of our days.

The first twenty five years from this journey into the world of the interior architecture will propose an analysis of the way of living, from the written/drawn memories of the architects of the 70 s and the 80 s, including also some personal studies. The habitat will be seen as a result of the constraints of the communist period, a world of the grey spaces, populated with grey, sad, characters.

Special rules, colours, in particular, had designed the space of some generations; a colour, as the dirty green of the walls in the hospitals, or in the block of flats, the same green of the linoleum, even in private spaces, marked the minds of the young people, even architects. Streets, houses, interiors, people are forming the background for the “golden age” of the socialist society. It is the time for the demolition of splendid monuments and houses, for the serial apartments, the small, cheap, cold, dark interiors with no identity, the time when the grey often becomes black. There is still a kind of resistance, the desperate battle for an artistic way of seeing the interior space, the exhibitions of object design, set decoration, fashion design.

The examples are chosen from the projects of that period, photos from the archives, details from the personal experience and from the workshops I had pro-

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posed to the students of the Faculties of Object Design, Interior Decoration and Interior Design, workshops that had the theme: „Design and Dictatorship”.

The last 25 years represent also my experience as an architect and as an actor of the events which marked this period; I did see really bad examples, but also some spectacular changes. This period brings a lot of informations from the Western world, for the architects who have discovered with enthusiasm new architectural programs, warm coloured interiors, wooden furniture, woollen carpets, cosy atmosphere. They began a permanent fight with the “new rich” and their “models of good taste”, demanding luxury golden walls and furniture, dreaming of the Roma “palaces” of Baragan.

It is the time for controversial projects, the first magazines for interior decoration, the interiors of the ordinary people, the „actors of the transition” with the new architectural vocabulary which defines that period.

The shown projects will contain the opposite examples of good and bad design, regarding a new way of living, a new life style, promoted in the first line by the mass media, revealing the connections and the mentality changes in past-present-future.

From my personal experience with the students of the Faculty of Interior Architecture, I will choose and do some comments about the project “A house for an important personality in Romania”, one of the most interesting experiences for the students of the third year of study. The examples will show the extraordinary creativity of our students, born after 1989, and their own way of seeing the interiors of their future, between freedom, poetry and the possible victory of consumption.

Keywords: *memory, communism, dictatorship, poverty, interior architecture, destruction, luxury, consumption*

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Guillaume BARON

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Guillaume Baron is architect d.p.l.g. graduated from Ecole Nationale d'Architecture Paris-Malaquais in 2006. He founded BARON arch., a studio of architectural and urban practices and theoretical researches in Paris in 2012. The office is currently working on residential and urban development projects.

Previously, Guillaume Baron worked 3 years for the Japanese firm SANAA (2008-2011), directed by Kazuyo Sejima and Ryue Nishizawa, Pritzker Prize 2010. Since 2013, he teaches at the Ecole Nationale d'Architecture Paris-la-Villette, in the Theory and Practice of Urban and Architectural design department.

Sharing territories

Guillaume BARON

Abstract

Cities are a public good, everyday reinvented and everyday threatened. Recent citizens experiences like We own the city (Hong Kong) are evidences of new paradigms, because cities are not only considered from their capacity of organizing the daily life of citizens, but according to the economical interests various actors charge on them. This major evolution legitimates the so-called notion of empowerment, carried out by citizens who reject the idea of living in cities which don't mirror their needs, hopes and opinions.

Then, urban projects become the expression of contentious situations with various interests (individual and collective, with economical, political, ecological, social parameters), and the design process itself stays in question. How can we listen each voice and integrate unsaid points of view? Can "antagonism" become a major substance to develop the project? How can we consider the "conflict" as a synonym of "debate"? Finally, is there a way, here and now, to rebuild a new design process, which could be an opportunity to target a fairly sharing of our territories?

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The paper will focus on inhabited territories, where the expression of conflict is the most visible. Paris and its suburbs, more exactly, launch a vibrant call to redefine the design process and require, for the practitioner we are, a multi-scaled method of design. Indeed, Paris is today one of the richest city in France, surrounded by some of the poorest cities in the country. In such areas, where « thinking collective » is a major challenge, the notion of scale as a metric tool to design spaces and volumes, to divide lands and calculate their value (all the quantifiable measurements) is rejected and replaced by a new meaning which includes more sensitive and not easily assessable dimensions. To explore this in-between scale, the case we propose is our latest urban project we submitted to the city of Bondy, « BoNDy New Dynamics », awarded by the special mention in the 13rd session of European Competition (The adaptable city).

In introduction, the paper will ask if it does exist an equitable way of sharing this public good, taking care of unsaid interests and which theoretical and pragmatic tools can be adequately borrowed to develop inhabited and fragile territories according to that impalpable and hitherto unseen substance.

« PART I: Understanding antagonism » will focus on the diversity of datas we collected during the first step of our work, and how we organized their paradoxical interpretations. We will highlight those paradoxes by using two levels of scales, visiting first all the actors and their interests (the impalpable and unsaid substance) and then the physical territory (the urban condition, a fragile suburb with major natural quality). Finally, we will present the hypothesis of work for targeting a fairer sharing of the area.

« PART II: Planning controversies » will detail the "controversies-based methodology" we proposed to the city of Bondy to lead various actors and their own interests to share a common point of view dedicated to the development of their territories. The project's goal is the "fair-sharing", since the 10,6 ha of its global area is 83% private and makes impossible public interventions. Three successive controversies will be detailed as a roadmap : first « discussing the development », then « sharing territories », and finally « welcoming new partners ». The notion of "controversy" we borrowed to the French sociologist Bruno Latour (2006) became the background of our design process to make antagonist opinions targeting the same

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goal, a fresh vision of the city which could be the result of a collective work the velocity of economical development and its aggressive privatisation certainly lost.

In conclusion, the paper argues that if all of us, both scholars and practitioners, want to play a major role in the future development of the city, we have to observe, collect and understand the interests of all its composite actors (citizens, private partners, public administration and politics), and open our process to unexplored solutions to get a chance to fairly develop places for all of us.

Keywords: *Controversies, Multi-scale process, Consensus, Fair-sharing, French suburbs*

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Regina CAMPINHO

PhD candidate, Center for Social Studies, University of Coimbra (PORTUGAL) and History of
Contemporary Architecture Research Center, University of Lorraine (FRANCE), Portugal / France

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Regina Campinho is a PhD candidate on "Heritage of Portuguese Influence" at the Center for Social Studies (CSS), University of Coimbra, Portugal, with the research topic "Macao 1850-1950: Portuguese city at the decline of the empire", co-directed by Luísa Trindade at CSS, Hélène Vacher, at the Nancy School of Architecture, France, and Marta Oliveira, at Porto School of Architecture, Portugal. Her research, which is funded by the History of Contemporary Architecture Research Center, University of Lorraine, France, focuses on Portuguese urban history, particularly in the 19th and 20th centuries' European imperial context. Graduate of the Porto School of Architecture, she holds a post-graduate degree in Architectural and Urban Heritage from the Centre des Hautes Études de Chaillot in Paris, France. Most recently Regina has worked as project manager for the National Program of Urban Renovation at the local government of Toul, France, in charge both of the historic and the social housing districts.

Space appropriation and urban planning in Macao: a history of in betweenness

Regina CAMPINHO

Abstract

In the mid-16th century, the Portuguese succeeded in establishing themselves in the Pearl River Delta, developing in the Macao peninsula a burgeoning city with an exclusive status as the sole western permanent trading post allowed in the South China Sea. Macao will grow to become a cosmopolitan urban center, closely connected to Canton, at the heart of trade between China and the world. Only with the 1st Opium War (1839-1842) will this golden era come to an end, with the English imperial power forcing the "gospel" of free trade into China Sea ports, where more competitive western settlements soon blossomed.

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The World Heritage property bears witness to Macao's exceptional history, placing the peaceful encounter of cultures and intertwining of influences between East and West at the heart of its outstanding universal value declaration. Macao is, by these criteria, the quintessential "in between city", as it has throughout its history developed in between cultures, identities, empires and, more importantly, in between autonomous spatial appropriation and centralized urban planning.

Putting it in a schematic way, Macao has known essentially two very different forms of urban development, closely related to the official settlement strategy deployed by the Portuguese imperial administration which, in its turn, reflected how it was coping and adapting to the changing geopolitical circumstances in the Pearl River Delta region.

From the early settlement to the mid-19th century, the city follows an "organic" pattern, meaning that it grew with no predetermined geometrical regularity in the configuration of the urban structure and the built space. Instead, it developed adapting itself morphologically and functionally to the site, while establishing strong military and religious visual elements in the urban landscape.

We may interpret this irregularity of the urban form as the result of an absence of political or colonizing purpose during these first three centuries: the occupation of the territory and the spatial organization of the city were the product of relatively free individual appropriation and shaping of the built space by the different communities that inhabited it, combined with an absence or relative debility of a centralizing authority. For example, it was only in the 1620s that the first Portuguese governors were appointed to Macao, the matters relating to the town government being treated up until the 1850s by the local Senate, a group of elected representatives among the resident Portuguese merchants. It was them who established with the Chinese local authorities the practice of a "divided sovereignty", which in effect meant that the Chinese dictated the rules (or rather the restrictions) namely in what concerned land usage, as well as construction and urban renovation. Given this case-by-case and extremely negotiated management scheme, no global urban planning could prevail.

This state of affairs is radically overthrown in the years following the 1st Opium

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War. Even though Portugal had chosen not to take part in the western offensive against China, when it was time to negotiate its terms of surrender, the Lisbon authorities lost no time in taking their place beside the winning party, thus trying to secure the recognition of Portuguese sovereignty over Macao. This meant the end by 1844 of the "divided sovereignty" system, with both the Chinese authorities expelled from the territory and their restrictions overruled, and the Portuguese Senate's prerogatives reduced to those of a municipal council. The Governor had the upper hand now and at long last the Portuguese metropolitan grasp was reaching as far as China.

In terms of the urban form, this political change brought about a revolution in the development strategy paradigm. Determinately conveying the new colonial enterprise, and borrowing on the European hygienist trend of the 1800s, a new set of urban extensions started to materialize, outside of the old city walls, but also towards the River and the sea, through a vast land reclamation program. The same modern principles were used to reflect on the renovation of the old city itself, namely the Chinese Bazaar which was, in the eyes of the new administration, the perfect symbol of everything that was wrong with the permissive (and submissive) old system. A project of opening a grand avenue through it, directly connecting the inner river harbor to the outer sea coast, is then suggested by a group of intellectuals, as means to reorganize this "messy" and "dirty" district.

The plan for this New Avenue clearly represents the new vision of the territory by the central government, as do all its contemporary urban extension plans. From this moment, the will of the Government and its definition of public interest, public health, modernity and progress are placed above any other institution or social group. The city becomes a wholly politically submitted territory. Thus, space appropriation ceases to be a free and autonomous process, but a completely centralized one, controlled by judicial and economical instruments that aim to regulate the urban practice in all its aspects.

Based on the analysis of city plans dated from the 18th to the 20th centuries, and particularly focusing on the Chinese Bazaar New Avenue project, we will look at the contrast between these two great geopolitical paradigms that have presided over the destinies of Macao, how they have influenced its territorial administration

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throughout the centuries, and how finally they have produced two opposite urban development models and two essentially different urban structures: the first, a bottom-up process, resulting in an “organic” appropriation of the built space and urban form by its inhabitants, the second a top-to-bottom process, resulting in a more controlled urban environment and a more geometrically “regular” urban form, meant to stage the dominion of the built space by the centralizing power.

Keywords: colonial urban form, Portuguese empire, Macao

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Claudia CHIRIANNI

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Claudia Chirianni (1983), graduated in 2010 with 110/110 cum laude at University Federico II of Naples, is an architect and computational designer.

Since 2012 she complemented her professional career with a personal research on Complexity Theory and its applications in architectural and urban field, computational design and generative systems in architecture.

From 2011 to 2015 she worked for international architectural firms, including Foster + Partners (London) and Miralles / Tagliabue (Barcelona).

In 2013, she placed second in the international competition Archtiumph_Triumph Pavilion 2014.

From 2015 she performs integrative teaching activities for the Laboratory of Final Synthesis in Architectural and Urban Design D coordinated by prof. Roberta Amirante, at the University Federico II of Naples.

Design out of control

Claudia CHIRIANNI

Abstract

This paper aims to investigate how new scientific knowledge and in particular that relating to the Complexity theory has helped to redefine the design process as in between control (an expression of top-down processes) and unpredictability (implicit in the new bottom-up strategies).

The traditional linear process (from general to particular) has been replaced by a non-linear one in which the different scales don't follow each other in sequence, but are integrated and woven together defining the architectural project as an open system of relations. However, the design techniques typically combine top-down and bottom-up processes.

In the last decades, modern science has offered a new vision of the world founded on ambiguity, uncertainty and unpredictability. This vision has inevitably ended

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up also informing art and design that today seem more and more characterized by a “loss of control” of the authors over their work. The purpose of the creative process in fact no longer seems to be the realization of a finished object, but rather an open system of possible relations. This design methodology sees the author in constant balance between design control and the unpredictability of the possible configurations that this system can take. Among the first to record this trend was Umberto Eco who, in his book *Open Work*, sees the integration between scientific and artistic methods as the ultimate reason for the redefinition of work-interpreter dialectic (intended both as viewer and as performer), characteristic of much contemporary art research.

This loss of control can occur at different times of the design process, implying the involvement of various types of interpreters. The choice of the interpreter and the time of his intervention to the process defines the margin of error (as a deviation from the initial forecast) that the author is willing to accept. In fact, we don't want to state here that this loss of control implies the abandonment to total randomness or indiscriminate intervention. A certain amount of control is, therefore, always present and perhaps necessary to define the constraints within which such interventions are possible. However, the way in which control is exercised changes and, at the same time, the roles of the different actors are redefined. The control is exercised by creating the system of rules and general constraints within which the potential interpreter is free to act.

But how can one reconcile the concept of unpredictability with the architectural design? And who are the possible interpreters? We will try to answer these questions through the analysis of various case studies. Very interesting in this regard is the Elemental's project Quinta Monroy in which the same hosted community is called to finish the project, actually becoming the interpreter.

In this case, Aravena seems to accept the invitation of the scholars of Complex Adaptive Systems (CAS), and of that particular CAS which is the city, to encourage a bottom-up design approach.

The fundamental contribution of the science of complexity to the design practice resides in fact in the adoption of the dialectical opposition between top-down and

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bottom-up processes in architecture. Specifically, it adopts a design method that starting from locally defined interactions determines the architectural form following evolutionary laws. As is the case of complex systems, the final configuration of the overall system, resulting from these local interactions, cannot be predicted from the behavior of the individual elements.

If Aravena's project is placed halfway between top-down and bottom-up processes (as these occur in subsequent stages and scales), more literal is the application of this principle in the context of parametric design. In this case the generative bottom-up process takes shape starting from the interaction human-computer. The script, developed by the designer to describe the behaviors/processes of the system, is implemented by the computer that returns a potentially infinite set of possible outcomes. The application of this computational logic to architecture, which may involve the intervention of the interpreter (the Computer) in several stages of the design process, finds perhaps its happiest expression in new form-finding strategies.

One of the most interesting cases is the Silk Pavilion, an experimental project realized by Neri Oxman at MIT, where we see two levels of system interpretation, one by the computer (for the realization of the primary structure), the other by a biological system (silkworms that make the skin of the pavilion), in a perfect integration of computational and biological process.

Examples of generative approaches to architecture are also found in the architecture of the past as the Mosque of Cordoba and even in some experiments of modern architects, from Frei Otto's early experiments in form-finding to Le Corbusier's reflections about the seriality in architecture which led him to realize the Modulor as a design grammar, which as such relies on the user as an interpreter.

In view of the above, this paper aims to show that, in the particular field of architectural research, a design process aimed at the definition of an open system of relations rather than an object in itself will lead to better integration between the different scales of the project and its higher adaptability and co-evolution with the environment (both physical and social).

Keywords: *Complexity, bottom-up, top down, open work, generative, unpredictability*

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Diana ȘTEFAN

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Currently I'm working on my PhD thesis, teaching at the University and collaborating with a architecture office.

I graduated from "Spiru Haret" University, Bucharest, in 2013 and in 2015 I became a PhD Student at the "Ion Mincu" University, also I am an intern architect at OAR (Romanian Order of Architects).

Passion for Architecture/ Urban Planning pushed me since college to study individual perception of the built space and especially of the unbuilt space. The relationship between space and man is an inter - dependent connection, man is influencing space and space is influencing man. Fundamentally for me is explaining where the balance is and how you can acquire the "recipe" for design so that space becomes a stage in the spiritual development of the individual. Teaching ensure the continuity of the information that I want to get, creating a database for my PhD research topic, namely "The Identity of Space between conception and perception". Through my PhD thesis I intend to raise some fundamental questions that one day will rise new criteria that will underpin the urban and architectural design.

In December 2015, a team of professionals, of which I was apart, organised a workshop named "Let's make Places" focusing on bettering the public space.

I submitted a paper called "Remarks regarding the Identity of the Space Between the Design and Perception" in Soil and food, resources for healthy life International Scientific Congress held in 22- 24 October 2015 at "Ion Ionescu de la Brad" University of Agricultural Science and Veterinary Medicine of Iasi, Romania.

I am constantly searching for gaining new knowledge through reading, drawing, modeling, designing and practicing.

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The Man within Urban Space

Diana ȘTEFAN

Abstract

The perception of individuals within urban framework is complex and it's a point of interest to many experts in the field. This paper examines a small part of this theme, focusing on theoretical considerations seen through the relationship between public space – private space – intimate space. The research on the relationship mentioned above is viewed from a physical and a mental perspective.

Within the urban environment, where the man dwells and lives every moment of his existence, he's considered the only landmark in the urban and architectural research. To improve the urban setting we must turn our attention to its characteristics that make the individual identify oneself and relate to it.

The scientific literature emphasizes two means of analysis, in a physical and in a mental perspective. The study aims to identify the elements that underline the understanding of the urban setting by the individual. The highlighted features will form a number of issues that will be considered in the future urban and architectural design.

To address the studied problem, a purely urban and architectural approach is not enough. The author also focuses on studies in related fields such as psychology, sociology, anthropology and geography. As a method of research, in addition to bibliographic research, phenomenology, semiotics and the method of combining several theories were used. The analysis of the urban setting is made from part to whole. The personal attribute of the individual is incorporated into the collective aspect of the urban environment.

Phenomenology refers to the way an individual perceives the urban setting not only visually but also by auditory, olfactory and tactile means.

Semiotics studies how the individual links the urban, architectural and emotional

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reality, by attributing meanings to objects through signs, symbols and connotations.

Given the need for individuals to identify and relate to a certain place and the proxemics theory, the discussion is based on the experience of the individual and the need to have a feeling of comfort and safety. This state, from a physical and mental perspective, is obtained through the relationship that is created between public, private and intimate space.

Within the physical urban setting, we must see accessibility, connectivity, comfort and good image, functions and activities and ultimately the social aspect. The mental urban setting is represented by the community and identifies with the physical urban setting. The community is the result of the relationship between man and self and between man and his peers. This setting offers the individual the relationship with self, the confidence in his own ability to think, to act autonomously and independently, to make decisions in order to achieve his objectives to express his needs and aspirations, to aspire and fight for his achievements.

The three types of space are analysed from a physical and mental perspective. The physical dimension of the public space is represented by the public square and the mental dimension is represented by the life that takes place here. The private space is represented on the physical level by the segment of the neighbourhood in which the individual lives his early years of life (adolescence). The mental level of private space is the community which arises and exists in the vicinity of the dwelling. Intimate space is treated equally, from two perspectives, one physical represented by "dorm/house" and one mental represented by the notion of "home".

Identification of the individual with the urban context is based on his experience in three types of space (public, private, intimate). Experience on an individual level forms the understanding and usage of space. The relationship from part to whole is intimate space – private space – public space. In the individual's mind spaces can be perceived differently, a space considered public can become private and vice versa.

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On physical and mental spaces transparency plays a very important role. The variations of these features lead to the proper functioning of the premises in question in order to favour social contact.

There are three types of characteristics of the urban environment that make it approachable to the individual: features related strict to the urban setting, pertaining to the type of user and specific for each type of space. The urban environment is perceived and used differently by individuals depending on geographic, meteorological, architectural and urban planning aspects. In addition to factors related to human education, they use space according to three factors generated by the life stages: mobility, physical activity, time spent. Depending on the type of space, accessibility, connectivity, good image and comfort, functions, activities and social aspect vary. For example, the public space is very well connected both inside and outside, with a very high degree of transparency unlike intimate space, which is sufficiently connected with the outside that the individual does not experience social exclusion, very well connected internally and with transparency from inside to outside almost zero.

Urban setting consists of three types of spaces (public, private and intimate) derived from one to another, conditioned by physical and mental aspects of the built/unbuilt space and aspects of the individual.

The urban setting is designed in the shape and kinship of the individual. The shape defines the physical dimension and the kinship the mental one. In conclusion, the individuals live every moment of their existence within the three types of areas analysed in this paper. Used items and activities within public space, private space and intimate space evolves from lack of attachment to the emergence of the attachment and belonging sense. It is necessary that the three types of space are very well connected to each other, and the needs for security and social character are met.

Keywords: *public space, private space, intimate space*

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Sensitive bodies in the cityscape:

Javier RUIZ-SÁNCHEZ, María-José MARTÍNEZ-SÁNCHEZ

Abstract

Cities evolve to just possible, always uncertain urban futures. Just like living systems, this evolution tends to achieve complexity in order that this complexity becomes itself the best tool to face uncertainty. Uncertainty has always been understood as worth of repression by modern town planning, one of its main goals being the conquest for security and for well-planned futures. But cities in the 21st century, after significant, even catastrophic events just like the fall of the Berlin wall in 1989 and the September 11 attacks (9/11) in NYC, have to face both a high degree of uncertainty just like a desire of a reasonable level of safety, many times a contradiction if not just a paradox. Knowledge of underlying processes is crucial for decision makers (planning and governance) but the complexity of these processes is of such a high level that conventional tools of survey have to be complemented by innovative and dynamic methods in order to anticipate a wide range of possible futures as well as the path to orientate processes in the desirable direction.

Out of our past research, the main operation in urban systems evolution is difference, this is to say, the establishment of traces indicating differences, differences themselves consisting in increasingly more complex systems of rules, as if a game board. Differences operate both in space and time, conforming a cultural landscape, a cityscape. The complexity of our cities can hardly be approached by just increasing our power of calculation, the amount of data. It is not just a question of quantity but of quality, a need for the new alliance in terms of physician Ilya Prigogine.

It is in this context where we present the concept of sensitive bodies. This concept has triggered our approach to the city through new techniques of analysis of urban processes. They are based on the artistic experience of the city spaces, working with performers and dancers in urban environments. Their bodies, due to their

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bodily-kinesthetic intelligence – in reference to Gardner's multiple intelligences –, are more sensitive to the information received from the city, and through them, it is possible to unveil layers of information that otherwise would not be visible to us.

Urban spaces highly internalise processes, even the possibility of catastrophes, due to a collective memory of past events. Both collective and individual consequent decisions have conformed specific urban forms, these forms strongly linked to a specific relationship to uncertainty. And they can also be read by understanding their complexity, the dynamic system of topological relationships between the set of elements as displayed in space. The technique of analysis include both an hermeneutical approach to form and a sensitive approach to topology, the spatial system composed of the town plan, set of traces indicating differences, the building fabric and the pattern of building and land utilization, but more specifically the underlying system of rules that can be read just by playing the game, using techniques borrowed out of performing arts, making bodies interact with living bodies whose behaviour is just the main component of the cityscape.

Experiences in places in cities as Madrid, Spain, Winchester, UK, and some other, permit us to conclude that:

- The complexity of forms is strongly linked to spaces of high uncertainty, being complexity the main tool urban systems develop to face uncertainty by themselves.
- Urban forms and topologies reproduce the structure of the system of decisions and so it is possible to read conflict and anticipate possible futures by interacting, playing in civic, communicative spaces by using trained sensitive bodies.
- Spaces of recognition, in terms of the Frankfurt School (Institute for Social Research), can be achieved by increasing complexity, so that it is possible to develop better spaces and let cities evolve to spaces of more justice and better quality of life, so it can be considered a valid planning technique.

Keywords: *Sensitive bodies; Cultural Landscape; Complexity; Uncertainty; Performing Arts*

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In 2008 he obtained a degree in Furniture, Interior and Architectural Design with a thesis on the recovery of abandoned container and proposing the reuse for the exhibit design. Title: "The Art outside museums. Study of a mobile exhibition system". The work is mentioned in the text of P. Giardiello "Smallness. Live to a minimum", published by Clean in 2009. In 2011 complete the studies with the Master of Science in Architecture, Interior & Project presenting a thesis on space issues related to the design and use of "non-places" contemporaries such as Shopping Malls, Outlet and transit Places. Title: "Places in relation to the present, infrastructure and services on a human scale".

In 2014 she's PhD in International Architectural Interior Philosophy, in collaboration with the Autonomous University of Aguascalientes (Mexico), Universidad Politécnica of Madrid and Universitatea de Arhitectura y Urbanism Ion Mincu in Bucharest. The title of the thesis is "Spaces of relationship: Interiority and shared values. From the city to the virtual fluid society." The research topic is based on the analysis and the definition of shared spaces in different urban contexts, highlighting the gradual process of dissolution and virtualization in the now subdued imperative of connecting companies.

She participates in international seminars in Italy and abroad, including the Taller de Hispano-Italian restauración with the Escuela Técnica Superior de Arquitectura in Madrid and the CIAT (Centro de Investigación de Arquitectura Tradicional); as tutors for the Taller de Hispano-Romanian-Italian restauración in Hateg and Dealu Frumos in Romania with Ion Mincu of Bucharest and the Universidad Alfonso X of Madrid.

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Since 2009 he has won contests P.O.N. (National Operational Program) supported by European Structural Funds for the Ministry of Education, University and Research, as a teacher and as an expert in communication Expert for awareness raising, information and publicity.

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Living in spaceless

Bruna SIGILLO, Francesca AVITABILE

Abstract

Contemporary man lives in a new dimension, the 'spaceless' – without-space – : isolated in his own bubble and at the same time logged on the world by preponderant web net. This picture fits with the fluid society where the community values, ruling for centuries, are gradually collapsed: a community meant as amplification of the nuclear family, closely related to the man and therefore the assumption of architecture stitched tailored to his needs.

Connection places referred to the urban environment have always expressed the collective form of living, so if you ask for a re-interpretation of existing forms of coexistence and sharing, it is time to reverse that trend design that packs house-type and city-type for a man-type no more existent.

To get into the city it is necessary to analyze it from within, seeking the lost inner life and the denied sense of belonging. Among the infinitely small of a dwelling in the ratio 1:1 space/individual and the infinitely large of a city in the ratio 1:100 space/crowd, there is a filter between the public domain and the private: the shared space.

The intimacy of the household is full of new values related to co-housing, interpreted as a spatial alteration that scales the concept of home in an entity-room cabin where "services", placed in common areas, are shared between the co-tenants.

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This widespread lifestyle shows that the coexistence of multiple people in the household (co-housing), as well as in the business (co-working), has a major impact on living conditions in space, aimed at a borderline concept of privacy between real and virtual.

A network without geographical boundaries and personal limits connects homes, squares and workplaces, and encourages them to a reinterpretation of space and time.

How does the virtual world affect concretely the real one? Many argue that the Internet is an extraordinary opportunity for knowledge, freedom and full citizenship. Therefore, among the strategies to reactivate the territory aimed at re-collective identification, projects inspired by the sharing of ideas in the network contribute to the formulation of the requirements for the development of a project or improve it. The mapping of the territory made of crowdsourcing is a model of active participation of users through the network, used as an instrument of data collection from which the designer draws notes for his notebook, articulating a design that meets the expectations of those who confronted the web.

Thus, rather than increase the isolation, the social network becomes a planning tool where users co-operate, from concept to execution of possible new forms of living.

Keywords: *living, sharing, virtual space, hybrid architecture, space, public, private*

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Uncover the ground. Archeology as resource in the design process

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Abstract

Accelerated processes of urban development and proliferation of underground space use within the cities lead, naturally, to the need for a right negotiation of archaeological resources. This process involves a consensus at multiple levels, from actors who do not always concur with an opinion. For Açalya Alpan, concerned with the topic of integrating the archaeological layer in everyday life of the city, this opportunity of involving archaeological resources becomes a complementary requirement, both in the issue of archaeological heritage conservation and in the evolution of cities with strong historical backgrounds.

On the other hand, archaeology heritage is, by its very nature, connected to the heritage issues and thus to conservation discourse. But his position becomes more uncertain of its own borders with the urban attribute that many of the archaeological sites have. Beyond its primary purpose, such an archaeological context, oth-

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erwise very frequent, opens a field as broad as it is complex, involving conditions such as: social, economic, political or religious, concerning both visible layers and significance.

Alpan Açalya distinguishes two types of relationships that can be established between archaeology and urban design resources. The first type of relationship follows the sequence: evaluation – resource – heritage and is often referring to less important artefacts seen as a database with particular items. The sequent process involves assessing the archive of data through urban planning criteria for finally making a decision. The second type of relation: evaluation – heritage – urban resource, remains valid in case of archaeological sites with a high cultural value and starts from the primacy of archaeological resource. Both situations presented take into account a dynamic role that archaeology can play in urban planning.

The evaluation process, common to both situations described above, involves four types of action: destruction – that would lead to the loss of ruins denying their urban potential –, archaeological discharge – that limits the possibilities of integration and minimizes resources –; in situ preservation without intervention – a situation that does not use the resource and often causes problematic urban areas –, and finally the in situ preservation with integration – an option that simultaneously considers archaeology, urban integration and city quality.

Of the vast and complex urban-architectural discourse, five work directions are distinguished, that become arguments for considering archaeological resources in urban and architectural design: 1. archaeology as an accessible and effective tool in the expression of continuity and urban identity, 2. the need to create conditions for attracting investments, 3. archaeological sites with a potential to transform spaces into places with identity, 4. the central role that archaeology can play in the process of urban revitalization, 5. the potential to improve urban quality through archaeology.

Keywords: *Archeology, resource, integration, urban planning*

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Integrating the Topic of Flood Risk Management into Urban Planning and Urban Design Education

Milena TASHEVA - PETROVA

Abstract

The development of approaches that enhance the resilience to floods and reduce the vulnerability of urban environment to climate change has become a global, European and National policy priority. Due to the climate change, more people and properties will be vulnerable to flood risk. From 1998 to 2009 Europe has suffered 213 large destructive floods, have caused 1126 deaths, evacuation of over half a million people and at least 52 billion eur. in insured economic losses. (EEA, 2010) The Flood Directive 2007/60/EC creates a framework in which owners, insurers and investors have to obey to the same conditions across Europe. Nevertheless, it also poses the question how to transpose it from national to local level. Within the last ten years, the urgent need of integrating flood risk with wider planning considerations on local and more detailed scale was recognized, thus addressing the cumulative effect of numerous small-scale impacts stimulated by a range of diverse drivers.

The necessary and non-disputable structural measures with a primarily focus on the protection of human health and safety, valuable goods and property, requirements of nature conservation and landscape management should be taken into account. At the same time, physical planning as well as urban and rural development and construction merely take into account the requirements of flood prevention, reduction and monitoring of real development.

Therefore, there is an urgent need to promote and harmonize changes in water policies, land-use practices and regulations, environmental protection and nature conservation, structures and building typology in order to improve flood management in the frame of Integrated River Basin Management.

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The changes in professional culture and the European and national planning contexts require from higher education institutions to be more sensitive to global changes and the resulting impacts at local level as well as the preparedness to face issues of flood risk management and solve them in a multidisciplinary environment. Recently promoted across universities is the application of holistic approaches, explicitly designed to cover a wide range of topics – from drivers and natural processes to models, decisions and socio-economic consequences and provision of adequate institutional environment. Besides these improvements and important advance in the narrowly defined water engineering, there are still needs to improve the knowledge, understanding and ability for communication on the topics of flood risk management in the education of future urban planners and architects.

The paper analyses the projects (as process and final outcomes) that were developed within the framework of the joint interdisciplinary work of the students from two Study Programs within the faculty of Architecture at UACEG: Studio “Integrated Project” for Master students (second semester) in Urbanism and the studio “Landscape Planning” for Master students (tenth semester) in Architecture.

The aim of the joint studio work is to apply integrated approach to solving complex urban problems and addressing social, economic and environmental issues by means of planning, urban design and urban regeneration. Divided into three phases (research, planning and design), the joint studio work grounds on the combination and switching between different processes simultaneously, thus making the transitions from planning to design, from theoretical considerations to practical solutions and small scale area-based interventions, and from research and analysis to urban design and policy making at local level.

Keywords: *flood risk management, urban planning, urban design, architecture*

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Actors and policies in the urban transformations. Fast radical changes or slow evolutionary processes?

Claudia PISCITELLI, Francesco SELICATO

Abstract

The aim of the paper is to investigate the passage from the theory of the urban planning to the practice of the implementations. Usually this passage needs a lot of time due to the large scale of urban planning as well as the multiple interests – often opposite – of the stakeholders, business enterprises, and inhabitants. The procedures have a fundamental role in this passage. On one hand, they have to guarantee the maximum quality of the transformations planned using the best technical and professional tools and figures, as well as assuring the total participation of the stakeholders and especially of the inhabitants; on the other hand, they could definitely influence the duration of the process. Furthermore, the success of the urban transformations definitely depends on the politics and their ability and possibility to act in practice. Anyway, the time of the procedures and the one of the politics are very different one from the other. Can the urban planning go beyond this limit? Which aspect has to adapt to the other one? How both can guarantee the quality of the implementations?

This investigation uses a case study located in France, called Le Plessis Robinson. It is a peculiar city, near Paris, born as a suburb area with about only social houses. In the last twenty years, it has completely changed its aspect and vocation, becoming one of the richest and most requested urban centres around Paris. The mayor and local public enterprises, responsible for the operational and economic management, have had a significant role for the success of the implementations, due also to the long duration of the mandate of the mayor (25 years). It has allowed him to have a middle and long-term vision, which has guaranteed to end the implementation begun in the 1980s.



The transformation consisted of building new districts in the inner part of the city, one after demolishing old public houses and re-building mixed houses, one building a new core in the middle of the city. The urban planning of the new areas used all the rules of the town making in order to plan a new district with mixed uses, pedestrian-oriented patterns, green areas, facilities, commercial fancies. The result has been new well-being districts, with a classic and reassuring architecture, semi-closed morphologies, connected private and public spaces, permeable volumes, liveable public spaces, pedestrian-oriented mobility, and comfortable green spaces. After that, the politics and the real estate agencies started a huge marketing action, which has transformed Le Plessis Robinson in one of the most favourite city to live and to buy a home in – nowadays the real estate prices are consistently higher than in the surrounding cities. The city in the newspapers, in the pictures and in the collective imaginations appears as an idyllic place, full of flower and fabulous facades.

But may we speak about a natural evolution of the city in this way? For sure the implementations have changed the face of the city, but it is interesting to investigate the coherence between the new districts and the everyday life of the inhabitants. The story says that the evolution of a city – i.e. looking to the historic centres – is a slow and complicated process, made by the stratification of cultures, times and especially people. So what does it happen to a city when a few people work for a forced and quick regeneration process? How do new districts converse with the existing city? Did they really involve the well-being of the pre-existing inhabitants?

Nowadays the “regeneration” in urban planning is necessary and urban planners all over the world experiment many implementations searching for the best way to solve the problem of the degraded suburbs. This investigation aims to understand the methods and results of this kind of “radical” regeneration, focusing on good and bad practices in procedures, politic actions, urban planning and design, involvement of the stakeholders, participation of the inhabitants.

Keywords: *Urban planning, process, politics, participation*

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Regeneration through culture of the post-industrial sites of Silesia: Ostrava and Katowice – processes and results

Alexandra ARDELEANU, Oana PAVAL

Abstract

The deindustrialization phenomenon had a great impact upon the urban dynamic, but mostly upon the economic and social ones. Ceasing activities and abandoning the large industrial urban areas have generated profound changes and issues: on economical level, on the social structure level of the communities formed along with those industries, the dissolution of the urban tissue and urban image degradation. The deindustrialization impact upon the three urban framework levels (economic, social and physical) is more dramatic in the case of the industrial and mono-industrial cities, where the whole existence, community and economy used to gravitate around the industry. Issues, solutions, research-

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es and answers to these problems are a constant concern in the last decades throughout Europe.

This paper will focus on two situations of urban regeneration through the recovery of the industrial heritage within two East-European cities from the Silesian industrial region: Ostrava, Czech Republic and Katowice, Poland - following the analysis of different premises, approaches, strategies, processes, development and results.

Ostrava, also known as "the black heart" or "the iron heart" of Europe, having a long-lasting tradition in the iron industry which backdates since the first half of the 19th century, has closed its gates in 1998. Currently, the industrial area of Ostrava represents a unique case within the international context, concentrating mines, artefacts, buildings, installations, testimonies of the whole technological process and iron processing within the same place (from the coal mines, to the coke-ovens and blast furnaces, etc.) Recently recognized as part of UNESCO's world heritage, the whole area is passing through an ample urban regeneration process, devised, still in progress, which has transformed the industrial complex into an educational, social and cultural pole, with a significance that reaches beyond the city limits – the whole infrastructure and the industrial artefacts are preserved, the technological route is interactively recreated for the public, being accompanied by many other various cultural functions.

The second analysed study case is represented by the transformation of former coal mine of Katowice (Ferdinand ante 1936), as part of an urban development plan of a more extended area. The city's Culture Area is part of the city's regeneration strategy through culture, which is currently under development. One of the reasons for applying this development approach upon this part of the city was the aim to reaching the full potential and integrating the former coal mine into the cultural ensemble consisting in The Silesian Museum, The Polish National Radio Symphony Orchestra and the International conference center. This ambitious concept is part of the steps taken for redefining the post-industrial city, threatened by the risk of becoming a shrinking city. Multiple factors have contributed to the transformation of the area from an abandoned and derelict one into one that is appropriated by it's inhabitants.

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We will focus on comparative analyses between the two (apparently similar) study cases, in order to understand from the premises, processes, to results, development, effects, also following to identify the key factors which led to the specific results and also the possible limitations, risks for each specific situation.

Keywords: *post industrial regeneration, regeneration through culture, industrial cities, Silesia*

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Moreover, she participated in the elaboration of several urban management studies and projects with IHS Romania (such as the UNESCO attestation document - "Sibiu Historic Centre - Management Plan", Tbilisi City Development Strategy For Sustainable Development, Constantin Brâncuși L'Ensemble Monumental Calea Eroilor, Târgu Jiu - Plan de protection et de gestion - Partie composante du dossier de candidature pour l'inscription sur la liste du Patrimoine Mondial UNESCO de l'Ensemble Monumental de Târgu Jiu en conformité avec le Guide opérationnel concernant l'implémentation de la Convention du Patrimoine Mondial).

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Building an architectural discourse_ a review on scholarly academic space, UAUIM

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(GRIGORESCU), Oana DIACONESCU, Anda-Ioana SFINTEȘ, Daniel Nicolae ARMENCIU

Abstract

Present article aims to present few initiatives, successful results and several works in progress on scholarly academic space within "Ion Mincu" University of Architecture and Urbanism, Bucharest (UAUIM), one of the oldest universities in Romania, and the only independent institution in the country dedicated to education in the fields of architecture and urban planning.

The methodology of the present article is based on defining the academic space and topics directions, presenting themes and research concerns, defining the role of the 21st Century and the role of the architect in a context of globalised and emergent world, initiatives on international and national events: discussions – communication – and – dissemination of research and research by design, various involvements of the university and its members in scholarly academic Romanian and international field, advanced studies, doctoral inquiries/research, facts and data on involvement participators and results in publication. The authors of the paper are part of a interactive team that have organised within and at its call International Relations Office, UAUIM, the international conferences, establishing a new tradition on Romanian architectural space: ICAR (International Conference on Architectural Research) conferences. The two developed conferences ICAR (2012[1], 2015[2]) have gathered a wide numbers of architects specialist from the field of research to practice, architecture, constructions, management, academic, restoration, heritage and patrimony, urban planning, landscape design, interior and product design, arts, humanities, social sciences, construction field and interdisciplinary flow from life sciences and mathematics.

Inquiries on building an architectural academic space are based on scholarly FAQ regarding the notable innovation research results, projects (both doctoral and ad-

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vanced), notable papers, books, journals (new and journal issues-special topics), national and international workshops (some having a tradition of 10 years now), roundtables, discourses, the connection and communication with Romanian and International architects society. As a reflection of the intense actions of scholarly field within the university, we could mention the increasing number of initiatives from up to bottom, besides the conferences: the appearance of journals like: Argument [3] (architecture based theme, since 2009; the articles published in the journal proceed the annual session of scientific communications), sITA – studies in History and Theory of Architecture [4] (from 2013), JULPreview – Journal of Urbanism Landscape and Planning [5] (from 2016), and improving the quality of wide publication of doctoral studies contains in books (isbn) for knowledge and research theme and methodology dissemination, professionals special results on design, research or research by design, and not least maintaining the traditional publications as: the Analele Arhitecturii (Architecture's Annual), Anuarul Centrului de Studii de Arhitectură Vernaculară (Center for Studies in Vernacular Architecture Annual), UAUIM, Dealu Frumos.

Centrul de Studii Arhitecturale și Urbane (CSAU) – Center for Architectural and Urban Studies of UAUIM, in collaboration with Romexpo, holds, four times a year, the International Symposiums which accompany the most important expositional events for the presentation of materials and systems used in architecture, urban and interior design: Ambient, Romhotel, BIFE, ExpoEnergiE. The proceedings are published constantly at the UAUIM Publishing House.

From 2011, the Technical Science Department of UAUIM is annually organising "Atelierele de la Sibiu", a scientific communication session dedicated to professors, researchers, specialists or students, which aims to debate different issues regarding using of technology as a bridge between concept and architectural implementation.

Present initiatives from bottom to up are increasing effervescence of the young professionals enrolled and passionate on research and research by design: events with special topics on interdisciplinary architecture, workshops and round tables, from young researchers and academics, gathering a wide audience in the students' space and communication with other fields.

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We mention „The Museum Space at its Boundaries” event (comprised of the The Museum Space at its Boundaries. Between Architecture and Discourse conference and the „Places beyond the threshold” workshop), held between March 31 and April 13, 2014 by “Ion Mincu” University of Architecture and Urbanism in collaboration with The National Museum of the Romanian Peasant. The event marked the openness of our institution towards both theoretical and practical interdisciplinary approaches. The subject brought together architects, sociologists, anthropologists, artists, ethnographers, and geographers, eager for debate and collaborations.

Architecture of today extracts it's innovative essences from interference with other disciplines- psychology, sociology, anthropology, philosophy, medicine etc. From this point of view, are significant the following conferences, organized by our university: Inclusive Architecture [6] (2013), Healing Architecture [7] (2014) and Psychoarchitecture [8] (2015), Equal Design - Architecture for All [9] (2014).

Inclusive Architecture proved an interdisciplinary theme due to the common concerns of the participants to an environment where physical or mental barriers can be overcome by a careful design to different users.

Healing architecture was dedicated to the therapeutic properties of the environment and was organized together with Experiential Psychotherapy Society SPER.

Psihoarhitecture targeted multidisciplinary connections in the education of future architects and designers, the perception of built environment and the psychological effects, psychological aspects in the relation man-city-community and the multisensorial architecture.

Last, but not least, the tradition of International Diploma Juries (17 years old), now a coveted gathering of academics and professionals around the world, is an important part of scientific evaluation of the final projects of our students and a quality warranty for those. This academic year, December 2015, UAUIM has organised in cooperation with European Association for Architectural Education (EAAE) and The Architects' Council of Europe (ACE): European Architectural Medals for the Best Diploma Projects [10] which is an annual “European competition that awards excellence in crossing the threshold from education to profession”. [10]

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The paper is proposing to review the present and new directions in building an architectural discourse within architectural academic space, results input and future thoughts of "Ion Mincu" University of Architecture and Urbanism, Bucharest (UAUIM).

Acknowledge: "Ion Mincu" University of Architecture and Urbanism, Bucharest

[1] ICAR 2012 International Conference on Architectural Research, (Re)writing History, UAUIM Bucharest <http://icar2012.uauim.ro/>

[2] ICAR 2012 International Conference on Architectural Research, (re)search through architecture, UAUIM Bucharest <http://icar2015.uauim.ro/>

[3] Argument <http://argument.uauim.ro/>

[4] sITA <http://sita.uauim.ro/>

[5] JULPreview <http://julpreview.ro/>

[6] Zilele Arhitecturii - Arhitectura incluzivă, 21 noiembrie 2013 – Sala de Consiliu a UAUIM. <https://www.uauim.ro/evenimente/zilele-arhitecturii-2013/arhitectura-incluziva/>

[7] Conferință: Healing Architecture – Arhitectură vindecătoare, UAUIM, 2014 <https://www.uauim.ro/evenimente/healing-architecture/>

[8] PSIHOARHITECTURA: Influența spațiului construit asupra psihicului uman, UAUIM, 2015. <https://www.uauim.ro/evenimente/psihoarhitectura/>

[9] Conferința Equal Design Architecture for all / Arhitectura pentru toți, UAUIM, 2014. <https://www.uauim.ro/evenimente/equal-design-2014/>

[10] European Architectural Medals for the Best Diploma Projects, UAUIM 2015. <https://eam.uauim.ro/>

Keywords: *academic space, architecture, architectural discourse, UAUIM, school of architecture, ICAR, EURAU, scholar architecture.*

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generated by society relation with the nature / urban environment (especially targeted on reducing consumption), and the ways in which the architect is reporting itself to the cultural society in which he operates and the collaboration with specialists in the construction economy. The general directions in architecture are related to different languages and interpretations and generates architectural objects and building systems capable to manifest both functional and aesthetical.

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3D Modeling as Educational Process of Documenting Students Projects: Architectural Exercises.

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Abstract

Article presents the instrument and verification learning through 3D modeling as educational process of documenting students projects as architectural exercises. The discussions starts with curricular topics and settings presentation within architectural studio in experimenting synthesis projects in last years of study at Faculty of Architecture, continuing with an observational tutoring in formatting abilities and points of view for approaching architectural design process for future architect(s). Experimenting projects and models is a current practice in architectural education, and the activity within architectural studio is the main learning process in the school of architecture. As acquired information at different courses need to be verified through practice and connect through decisions in the process of design, the architectural education is based on practicing visions, shapes and ideas as architectural exercises, for forming future design. The process of tutoring and mentoring within architectural studio is based on guiding the succession of ideas, the process of sketching and prioritizing different settings and inputs, but not at least as formative ability to enhance the perception on different types of models from the mental-hand-drawn perspective, feeling the space through different plastic materials (cardboard-plaster-canvas, etc.) and understanding the complexity of possible architectural space through 3D modeling (sometimes this process ensuring a generation of the real model or possible fabrication of architecture in the future profession. In this sense, the article presents three case studies of architectural exercise within school of architecture.

Findings: 3D Modeling as Educational Process of Documenting Students Projects: Architectural Exercises. Experimenting projects and models is a current practice in architectural education, and the activity within architectural studio is the main

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learning process in the school of architecture. As acquired information at different courses need to be verified through practice and connect through decisions in the process of design, the architectural education is based on practicing visions, shapes and ideas as architectural exercises, for forming future design. The process of tutoring and mentoring within architectural studio is based on guiding the succession of ideas, the process of sketching and prioritizing different settings and inputs, but not at least as formative ability to enhance the perception on different types of models from the mental-hand-drawn perspective, feeling the space through different plastic materials (cardboard-plaster-canvas, etc.) and understanding the complexity of possible architectural space through 3D modeling (sometimes this process ensuring a generation of the real model or possible fabrication of architecture in the future profession. In this sense, the article presents three case studies of architectural exercise within school of architecture. Each case study illustrates a different focus on thematic and topic of the project general theme: structural-architecture and designing process.

Students' final designs have consisted in a complex architectural exercise, but the 3D modeling process was a particular process of documenting and constructing their designs. The fabrication of the design consisted successively in:

- sketches – as first ideas of the imagined space -,
- 3D modeling as fabrication process of the architectural shapes – as mathematically construction of form and volumetric balanced.
- realization of a real model, with different rules of construction from the virtual world.

From the three method of evaluation within the architectural exercise, the 3D design modeling offered the possibility of:

- testing the ideas, first ideas as paths of conceptual demarche;
- experimenting the found solutions from documentation and from the city image resources;
- working with software tools and transforming them in architectural instruments;

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- thinking of a wide possibility of fabricating architecture also in real or virtual space;
- enhancing their vision with special features of scaling, lighting, atmospheres, and not at least compensating urban environments evaluation before a real model to be thought in a place;
- comparing typologies of architecture and learning tools from the different three type of evaluating the same design project.

Both art, science and craft architecture education and teaching needs 3D modeling as a creative tool as constructing the design, imaging boundaries, interpreting set-ups, but also enhancing vision of what architecture is in all the stages of the project, from the idea to a possible reality or virtual space, as needs will require. Architecture as education supposes learning information, history, models as primary images and typologies, imaginative skills and writing scenarios and atmospheres, - while evaluating cultural contexts, but also creative tools that permits continuous transformation of the conceived shapes and different types of perspectives of design.

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Keywords: 3D modeling, education, architecture exercises, architecture, visions;

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Scales of belonging: Notes on sustainability and geographical citizenship

Ștefan Cristian POPA

Abstract

The subject of this presentation makes direct reference to an instance in the history of the Olympic Games that describes the in-between condition of this type of mega-events. The Winter Olympic Games in Lillehammer, catalogued as a big success in the lineage of this type of events, was the result of intense debates around the notion of sustainable development. This led to a fierce negotiation between the global networks of power, promoting the Green Agenda of the United Nations, and the local cultural affiliation to Nature of Norwegians. This relation defined the character of the Lillehammer Winter Games and informed the fundamental question posed in this paper: in which ways the recommendations embedded in

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the green agenda of the United Nations on the one hand, and the Norwegian trait of self-sufficiency as it has been acknowledged and given form in its culture, on the other, inform the architectural setting of the 1994 Winter Olympics? In other words, what is the balance achieved between the global, represented by the international green agenda of the United Nations, and the local, embodied within the Norwegian culture of affiliation to nature cultivated within tradition?

It was the role of the actors of the 1994 edition of the Winter Olympic Games, of which a small group of architects stand out as the more representative, to bridge these apparently opposing tendencies. As a consequence, this paper will be centred on two main offices that designed and build the two most iconic buildings of this edition of the Games: Niels Torp MNAL, the designers of the Hamar Olympic Arena and OKAW MNAL, authors of the Lysgardsbakkene Ski Hump. The undoubted influence of Norwegian Philosopher Christian Norberg-Sculz on the architects of the event will be analysed in order to trace back their link to Norwegian architectural tradition, while the Green Agenda of the United Nations will be brought into discussion to point out their dependence on the political decision-making process. Thus, the Olympic event in Norway will be read as a complex event, placed between two scales: the global and the local (and their corresponding categories of the International and the National).

The diversity promoted by global organizations such as the UN and the IOC, opposed the singularity of the self-sufficient character of Norwegian architectural culture. Can it then be argued that the Norwegian designers hijacked the initial intention of the international organizations of promoting sustainability at a global scale, making out of the event a channel to promote their cultural and architectural identity? Regardless of the answer to this relevant question, the 1994 Winter Olympic Games in Lillehammer were an opportunity for Norwegians to set forward their national identity and demonstrate the relevance of the concept of self-sufficiency at a global scale; for the IOC, the local scale and character of the architectural interventions were a way to formalize and propagate the issue of sustainability in the diverse politically and economically loaded context of the Games, while for the UN it was an opportunity to materialize the debates around sustainability of that time through the Norwegian model.

Keywords: *Agenda 21, United Nations, Design Handbook, affiliation to nature, phenomenology*

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Their work has been recognized with Fernando García Mercadal Prize, by the Colegio Oficial de Arquitectos de Aragón as the best built project in 2003, for the Heraldo de Aragón building; as well as the Ricardo Magdalena Award, by the Fernando el Católico Institution from the Diputación de Zaragoza, in 2004.

The office's projects have been widely published in specialized reviews as: *Arquitectura Viva*, *TC Cuadernos*, *Temas de Arquitectura*, *Arquitectura COAM*, *ZArquitectura* y *On Diseño*. They have participated in many exhibitions, of national influence (16) as well as international (more than 20 countries). www.colmenaresvilata.com

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Tame and reclaim: Domestic performances as a model for appropriation of the public space

Silvia COLMENARES

Abstract

There is probably no better image of a threshold than a door. It always defines a limit, between inside and outside, between private or public, between a certain 'here' and a certain 'there'. As an image of filter, it can either conceal or connect both sides, which are then understood in terms of opposition or complementariness depending on its closure or openness. It is the very image of dialectical duality.

When applied to the physical idea of the house, the public-private dichotomy worked as a simplification of reality for a long time, but since the mid-19th Century this twofold vision started to stumble. Some point that it was photography which turned all upside down, because it enabled "the irruption of the private into the public, or rather, the creation of a new social value, which is the publicity of the private" (Barthes, 1980). Since then, the blurring of the difference between these two categories has done nothing but grow, and the idea that "intimacy has no objective tangible place in the world" (Arendt, 1958) is now an accepted statement reinforced by the increasing use of information technologies. But, coming back to the physical kingdom, how can a public space be intimate? What are the mechanisms through which public space is reclaimed? Can privacy be programmed and displayed?

These seem to be the kind of questions that inform the communal practices that are taking place at many abandoned plots, empty piazzas and traffic-crowded streets of some western cities. There is an activist attitude that claims the temporary appropriation of these spaces as a way of pointing out the failure of the institutional management of the public space. And this appropriation is executed through the performance of domestic scenes: pop-up living rooms, communal gardening, breakfast rendezvous, knitters gathering... De-contextualized from

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their natural environments, these actions acquire an aura of radicalness, making the possibility of other uses of the public space visible. But what is certainly striking about them, is that they simply reproduce the old scheme of private-public duality, although enhancing the primacy of the first one into the second.

The aim of this paper is to analyze the current tendency that reclaims what is public by showing its capacity to be used as private. We refer here to “private” not as the restriction of access but as the achievement of an individual experience of comfort or freedom. To test this hypothesis, we will confront two types of material: on the one hand, a collection of historical definitions of public space coming from philosophy, literature, art and architecture; on the other, a collection of images, either produced as artistic work, advertising or as a register of everyday life, that will evidence the thinness of the line that divides the public from the private. As a result, it will be made an evaluation of the impact that this attempt to ‘tame’ the public space has on the codification of communal behaviour, arising much more as micro-politics of the body than political or participatory judgement.

Ultimately, the radicalness of this tendency will be questioned, suggesting the urgency of an inquiry into other ways of reclaiming the public space that should go beyond a certain fellowship in the open. If it is true that “Modern urban space, as opposed to traditional ‘place’, cannot be understood in experiential terms” (Colomina, 1994) it is not less evident that the current ecology of the urban space has taken the form of a shapeless archipelago of perishable domestic spots mainly, and simply, directed to increase local street life, where the economic raisons underlying the transactions promoted by this apparently bottom-up strategy of revitalization should not be underestimated.

Keywords: *domesticity, public space, activism, urban ecology*

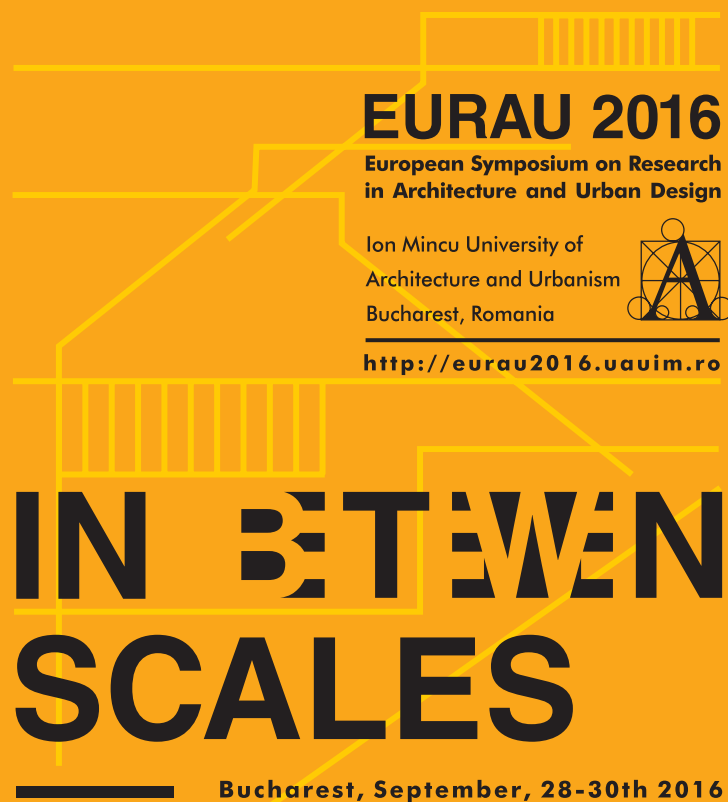
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Section 3: projects, methods, results

Most researches whether would be in architecture or in interdisciplinary field are usually guided by these steps- introduction, methods, results and conclusions. What are the specifics methods for architecture projects in design, urbanism, restoration, rehabilitation or for interdisciplinary projects? Today architecture collaborates with fields increasingly various, from social-humanities- sociology, psychology, philosophy, communication to realistic fields- engineering, medicine, IT, mathematics etc.

This section is dedicated to the researches into the field of architecture and urbanism with all specialities- restoration, rehabilitation, design, landscaping but also to the niche areas, interdisciplinary with architecture.

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Mirela is an architect, involved in historical preservation, urban planer and researcher living and working in Austria and Romania. 2007 she decided to move to Vienna for private reasons. Since then, she is active in projects of research and rehabilitation of architectural heritage in Austria, Romania and Czech Republic, as free-lancer and as project employee affiliated to the University of Technology Vienna.

Confronted at the beginning of her career with the crises of the Romanian public institutions, Mirela chose to use architecture as tool for social cohesion. From this perspective, based on her profound knowledge of architectural theories, she worked on different projects regarding the local community as the building blocks of society. She worked as architect and urban planer by the town hall of Bucharest, as project assistant at the University of Architecture and Urbanism Ion Mincu Bucharest, as well as expert by the Romanian National Institute of Monuments. Further on, the practical experience gained in Austria helped her develop models to involve local inhabitants and structures in the safeguarding of urban and rural built heritage.

In 2014, she founded the association Ark of Motis to develop and implement projects directed to the rehabilitation of fortified churches and medium settlements in Transylvania, focusing the inter-ethnic and inter-cultural dialogue as part of the building culture.

The system of water mills along Zaya (Lower Austria) as an element of medieval settlement

Mirela I. WEBER-ANDRESCOV

Abstract

Introduction

The collaboration with the prof. dr. phil. Gerhard a. Stadler and colleagues from the Technical University of Vienna by the inventory of the watermills along Zaya during the summer 2013 (commissioned from the association of the Austrian Friends of Watermills) determined me to focus the network of

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the watermills in their territorial relations with the villages, castles, manors and medieval routes.

Zaya River and its valley – an overview

The Zaya is today a small river, 58 km long, with a total fall of 230 m, springing up south of the village Klement in the Leiser Mountains and flowing by Drösing in the March. In earlier times the river meandered through the country of the lower Zaya valley, surrounded by vast wetlands and riparian forests. From the late 19th century the river was altered to a drainage ditch, allowing water to drain away as quickly as possible. This on the one hand protected settlements against floods and enabled more intensive agricultural use of river environs, but in addition reduced biodiversity.

Urban morphology, typological research on a territorial scale

I propose here that the regularity of the watermill's geographical positions represents a form of planned land use in the medieval era, involving land legislation perhaps even at a pre-statal or statal level. The watermill was an expensive investment, requiring technical knowledge (of water regulation, milling technology and building materials), and also local negotiation to ensure efficient usage of water power.

The analysis of "Zaya villages" demonstrates their development outside and at some distance from the protection of the castle, manor or fortification (as at Klement, Gnadendorf; Michelstetten, etc), along a road or a waterside, thus refuting their previous description as "Angerdorfers". On the Zaya, the only large "Anger" is at Drösing, a large and quite imposing one, a later form of settlement.

Following the rules of urban morphology, it is possible to define the character of these settlements by focusing on their castles, manors or churches, that are eccentrically positioned relative to the street system (most of them being "street-villages" developing along the roads or the waterways), and the typology of its farms and their relative position with the street.

The military maps and cadastral plans (from BEV and Austrian State Archive) describe this particular situation along the Zaya valley. This observation sustains the

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hypothesis of a related development throughout the entire Zaya valley, illustrating the close relationship between classes, inheritance policy, and building culture. With few exceptions (as at Zwentendorf, Olgersdorf, Hüttendorf, Bullendorf, and Ebendorf), the morphology of the Zaya settlements have a pronounced polarity: on one side, the manor/the castle/the residence of important landlord families (for example during the 17th century: Counts Sinzendorf, Polhaim, Volkra, Breuner and Prince Liechtenstein) or monasteries (as at Schotten, Barnabiten, Camaldulenser, etc.) and, on the other side, the village.

The system of mottes at the beginning of the new era of Lower Austrian territories

The motte, a form of medieval territorial administration and defense system characteristic of the Lower Austrian territories is known in different European regions, and scholars accept them as an organizational form beginning in the 11th - 12th century and remaining in function until the late 15th century.

The academic debate needs no further analysis here, it being unimportant to consider the difference between landlord and government, or the special tasks of these buildings. It is more important to appreciate that not every motte was built in the 11th century.

The motte is an artificially built hill surrounded by wall and ditch, sometimes with moat, has on its top a tower. The large protected area allowed the presence of workers dwellings, stables, barns and meeting places, as the medieval "familia" necessitated.

Through comparison of the historical plans of the Zaya communities, expressed as a composition between the centre of local power and the "street-village", the hypothesis of the pre-existence of the motte proves consistent; the villages are a later development, expressing new administrative and social necessities.

Are the watermills investments of the landlord administering the territory from their mottes, or are separate, but subordinated to them, elements of a regional secondary system of mansions? Are the watermills connected with the first mansions along the Zaya and representing the German colonization after the middle of the 11th century?

Keywords: water mills, landscape morphology, medieval history, cartography, Lower Austria

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Graduated in Architecture from the University of Porto in 2008, with the Final Thesis entitled "Correlations between Architecture and Scenography: an ephemeral approach". Master Degree in Art and Design for the Public Space, with the master thesis entitled "The sound of the city: a sensory approach to public space", graduating with honors, Magna Cum Laude. In 2007/08 obtained training in Scenography at Czech Technical University in Prague, Czech Republic.

Currently attending the PhD programme at Faculty of Architecture, University of Porto, profile A – Housing Project and Forms of Dwelling, and developing a research entitled "The importance of place in architectural design: Interventions in Public Space".

She has participated in the collective exhibition "Transforma Lab", in Torres Vedras, financed by the European Project: IMAGINE2020, Art and Climate Change Network, in the workshop "Art & Landscape - artistic interventions in rural villages: Andy Goldsworthy case-study", sponsored by the Fine Arts Faculty - University of Porto, in Haute Provence, France, as well as in the collective exhibition "(des)locação um/ (dis)location one", in Crestuma, Portugal, as part of her project thesis.

The concept of place in urban space design: notes on the work of Fernando Távora

Barbara Fernandes LEITE

Abstract

This article sets out to explore an idea and methodology process of intervention in urban space, particularly through the work of the Portuguese architect Fernando Távora, carried out during the second half of the twentieth century in several Portuguese cities. It is also intended to reflect upon the cultural and conceptual dimension of these urban designs and the consequences they bear to the image of these cities, set from the relationship and interference between Place and

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Architecture Design, specifically from interventions in urban space with distinct scales, pre-existences and different contents.

Távora had an acute sense of place while intervening in an existent part of the city, as well as a profound understanding of the city's culture and history, using both as operative tools in his approach to urban intervention. His work intended the construction of a particular narrative about each city, made visible through the interpretation and recognition of certain project options.

From the observation of his work, it will be undertaken an explanatory, interpretive and relational disassembly of different places, in order to substantiate and structure the importance of place in his view of architecture. The issues addressed will relate not only to the shape of these spaces (their nature, location, design, scale, materials, construction systems, historical, political and social context), but avowedly with the relationship between place and the architectural design process, in order to map a common strategy that enables the demonstration of the concept of place as the methodological key of his work.

The architect's personal methodological approach to architectural design has shown us the importance of architecture to the development of new perspectives on urban reality, aimed at solutions that could modify more effectively the social, cultural and political strategies in the continuum of time. Thus, it is recurrent in his work the articulation between a previous and a present time, often not so temporally distant, which the architectural object materializes and can make ambiguous the perception of such discontinuity. Still, his projects, while additions to the existing place, qualify and give them actuality, that prior to its materialization was absent, composing a non-linear narrative of the history of those places.

As he stated "The project is born from the knowledge of the place but, at the same time, my architecture defines the place. Thus, architecture is the process of place re-definition."; Thus, the purpose of architecture is making visible specific features of a certain place, composing and setting them in a new order that values and enhances new meanings. Hence, the chosen case studies conform two scales of intervention: from territorial plans to local interventions, both designed as part of a larger and wider strategy, which could promote a contamination effect of urban regeneration.

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In this sense, his work builds a particular narrative about each city, made visible by the interpretation and recognition of certain architectural design options, where history, sensitivity to place and knowledge of the culture sublimates a methodological approach that supports new intervention perspectives on urban reality.

Keywords: *Sense of place, Fernando Távara, Public Space, Architectural Design, Urban Strategies*

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Shrinking and Periphery: a re-activation framework. Methods, tools and micro-actions.

Angelica STAN

Abstract

"P"eriphery" is a condition increasingly common to cities today, as long as by this term we understand what "comes out" of the system or is neglected, abandoned and felt as useless by the system. In Romania, speaking on peripherals condition in urban areas involves a twofold approach: first, the topological one, related to the physical dimension of growth, and second, the axiological one, in relation to the centrality understood as an optimum measure of development. Beyond this, at the micro-scale level, periphery still manifests as a diffuse phenomenon that affects both sites and places that are traditional in marginal areas, and in the hyper-central, or new central nucleus in suburban areas. Also, spaces and peripheral conditions emerge both in large cities with relatively good urban management, and in small ones, and especially

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in shrinking cities where undergo a socio-demographic and economic process of decline. Even this is the case of Brăila, a city in a demographic decrease accelerated since 2005, and which has many such “peripheral cases”, coming to contradict its high quality compact urban form, crystallized in centuries of evolution.

This paper explores the relationship between the state of physical, economical, cultural and socio-demographic contraction specific to shrinking cities as Brăila is, and the periphery as paradoxical condition: on the one hand, as “wanted” expansion (even sprawl), and escaping from city (sometimes re-creating the city beyond its existing limits), and on the other hand, as decay and abandonment of the “inside city”, generating a continuum decline in the small-scale space and urban life. This paper presents some of the results of the project named “BRĂILA LABORATORY - Alternative Approaches the Urban Peripheries within a Shrinking City (B-LAB)”, project financed in 2015 by the EEA Grants, through “Promotion of Diversity in Culture and Arts within European Cultural Heritage Program”. At the same time, it raises necessary questions related to new methods and tactics of urban planning able to mediate between the top-down and bottom-up approaches. Three such methods are presented here, aiming to lie at a crossroads between urbanism, urban art, architecture and civic action, advocating for a synergy of these fields and pooling their specific languages and tools. One of the tools used in this project is that of urban markers. Once identified within the large “field” of situations and urban conditions, the urban markers are able to provide a wide range of qualitative data related to space, people, lifestyle, mobility, problems and development potential.

More than the statistical indicators, the urban markers warn us about vulnerabilities, risks or latent opportunities existing in marginal or central urban areas affected by decline or contraction. They are used at the “molecular” scale of the city, studying the micro-elements of urban space and micro-social relations, highlighting their functions of changes in the urban metabolism. On the other hand, the urban markers play an active role: either they extract from the urban reality a certain configuration and put it into a new context in order to generate a critical and challenging discourse, either they re-create or simulate a specific state of the city or area, implementing an “intrusive” element, in order to activate the local changing potential.

Keywords: *periphery, shrinking, markers, contraction, micro-scale, paradox*

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Working in-between scales: for an architectural consistence of the design of public space – some remarks on alvaro siza’s work

Rodrigo COELHO

Abstract

The paper that we intend to present aims to reflect on methodological and conceptual aspects of the project and design of public space in the contemporary city, particularly in situations of expansion and / or consolidation of pre-existing urban areas.

We will seek to present and defend, on one hand, the “intermediate scale” urban project as the more consistent and appropriate approach to intervene in the city from the public space and, on the other, we will seek to emphasize the importance of public space as backbone of (re) construction of the urbanity and the city, where, from the careful and coordinated consideration intermediate scales of design, we may materialize concepts, urban designs and urban shapes, within the

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diversity that characterizes the contemporary city.

We are interested in reflecting on the public space design as an exercise of synthesis that is able to re-found a place, from the multitude of cross-links between pre-existence, urbanized fragments territory and traditional town, between past, present and future, between tradition and innovation.

To clarify this point, and the relevance of this approach, we will take as a reference some Alvaro Siza's (public space) projects, in particular the neighborhood of Malagueira, designed and built between 1977 and 1997, on the outskirts of the city of Évora (a city in southern Portugal which at the time had about 35 000 inhabitants).

In this specific example, the proposal was confronted with the problem of designing an urban expansion (about 27 hectares) in context where they were already detectable problems of discontinuity, relative dispersion, heterogeneity and fragmentation of pre-existing settlements (both on the scale, both with regard to morphology).

One of the lessons of this project has to do with the manner the new urban expansion is planned, anchored in a public space structure simultaneously thought at a territorial, urban scale and architectural scale, and considering the specificity of the context in which it will act, and the co-existence between the individual dimension and the collective dimension of the city.

In different scales of design, the materialization of public space goes beyond the limits of the expansion plan, by building bridges to the city and the surrounding territory, seeking to enhance and create a principle of visible order, which simultaneously allows the new neighborhood approaching the historical the old city of Évora, and integrate pre-existing that disjointedly constructions that grown around the city.

To accomplish this goal it is crucial the consideration of in-between scales and hierarchical elements in the design process, which organize the structure of open spaces, which is based on two territorial and geographical structuring public spaces, - the central park and two main roads - but also in an intermediate network

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of public spaces which functions as a key element in the creation of a collective identity of the neighborhood.

Among these spaces assumes a special relief the "ducts system" that elevated from the ground (ensuring protection from the sun and the rain) and supplanting their technical function (a channel infrastructure of water, telephone, gas, and TV) mainly serves as a morphological reference system, providing symbolic value, continuity, scale and identity to the open space system, and to making possible the multiplicity of formal relationships, scales, and uses within the district.

Besides the conduct (and the planned public facilities - many of them not built), which constitutes the main element of articulation between the structuring territorial public spaces and the proposed buildings fabric (consisting of sets of single-family dwellings in band setting dense built masses and low height) is also key to plan the presence of other intermediate public spaces, which relevance can be mainly detected in the characterization of urban exceptions and spaces of transition.

This set of intermediate (public) spaces, composed of elements referenced to the traditional city - the covered street, the door, the square, the square, the courtyard, the dish, the garden - organizes a continuous and varied system of public spaces which establishes a second hierarchy, providing other meanings and uses to urban space.

In summary this and other works of Siza (such as Bairro da Bouça or Chiado urban restoration) demonstrate that the construction of "meaning", "order" and "intensity" in the city's public space design, are inextricably related to the careful and coordinated consideration of intermediate scales, but is also related to the enhancement of design scales more linked to an architectural perspective in the materialization public space.

Keywords: *public space, contemporary city, urban design*

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(Re)Designing in-between spaces: public space as a (re)structuring element of the metropolitan city

Rodrigo COELHO

Abstract

Due to the fragmented and discontinuous spread of urbanization (in different forms and in different degrees of intensity), the Portuguese and European cities have seen over the past four decades their urban condition profoundly changed, resulting in the mangling and modification of public spaces and urban landscape around the main urban centers.

From direct observation of reality, we can see that, in most cases, open spaces of the new city "to formalize" through interstices resulting from the autonomous construction of buildings and infrastructure.

The challenge posed to us, architects, will then be: how can or should we act to redeem for public space an important role in defining the shape and structure of the new city? Where, how can we, or should we act so that the City continues to

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be designed and shaped from the public space.

The starting point for our reflection relies in the understanding proposed, among others, by Bernardo Secchi, who defends the convenience and need to refocus the design of open spaces (in particular in its metropolitan dimension) on the "design of the ground", which, crossing and connecting the different parts of the city, may enable to "(...) build a horizon of meaning for a city inevitably dispersed, fragmented and heterogeneous (...)

Following this line of thought, and using two case studies, we intend to demonstrate the relevance of acting in empty and left over spaces, in order to build up new open spaces structures.

Specifically we intend to show how the intervention in two abandoned, forgotten or segregated spaces allowed the city of Porto to redeem two spaces and systems of great importance for current urban structure. The case study projects are the conversion of suburban railway network into light tram system and intervention on the city park maritime waterfront.

In the first case we are dealing with an urban and metropolitan scale intervention which acts at different scales and different contexts, through the urban integration projects of the new infrastructure.

We will mainly focus our attention on the urban insertion at the center of Maia (designed and built between 1999 and 2008, under the responsibility of architects Eduardo Souto de Moura and João Álvaro Rocha,) as in this case the project faces precisely the issue of fragmentation, dispersion, and absence of hierarchies (which leads, at the level of public space, to the problem of lack of structuring urban axis or geographical landmarks able to give a shape or an order to the metropolitan territory). In this case, the intervention of the light tram system is assumed as one of the main structural elements of the new urban reality, presenting itself as an articulated sequence of spaces that is able to integrate and allow the coexistence of different sectors of urban condition and nature that configure a large area of the metropolitan municipality. Establishing a nested set of interventions in different settings and contexts, the urban insertions of the new tramway system, whether in Maia, or other parts of the metropolitan area of Porto, created wide and global

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urban transformation, and a new civic dimension for the whole metropolitan area.

In the second example we have a more circumscribed intervention, but even so, the intervention was able to trigger important consequences that go beyond the intervention area. This intervention in a coastal strip between the cities of Porto and Matosinhos (designed and built between 1999 and 2002, under the responsibility of Manuel de Solà-Morales), which for decades was an expectant and abandoned area, has undergone an important process of urban renovation transforming this part of the city in a recreative and collective spot.

With the analysis of these two examples we will seek not only to highlight the challenges, issues and design problems that are present in each of the examples, as well as the methodological aspects that underlie each project processes.

Beyond the accuracy and consistency of urbanistic and architectural answer, it seems also particularly important and decisive to highlight in these case studies, the simultaneous interaction and balanced articulation of urban, architectural, infrastructural and geographical issues, that in our view, regulate, perhaps more than ever, the current construction of public space in the city.

Keywords: *public space, contemporary city, urban project*

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Architect by education and specialized equally in history of architecture and preservation of cultural heritage, Hanna Derer is professor within the "Ion Mincu" University of Architecture and Urban Planning in Bucharest. Her research has materialized (for now) in approximately 80 studies for both fields of expertise, two books, other three she has conceived and written to a large extent, as well as five more she has edited, around 60 articles or contributions to different symposia publications and other over 20 papers (remained unpublished) in Romania but also in Austria, Belgium, Croatia, Germany, Italy, Luxemburg, Serbia. Her work is prove for the large variety of research instruments employed, from archive and in situ investigation, to methods specific for object or urban preservation and theoretical concepts and principles. Most of the results are being integrated within her teaching for students, whether from Romania, Belgium, Germany, Japan or Great Britain.

Back to the Basics of Architecture: Integrating Scales

Hanna DERER

Abstract

As anyone knows, edifices, ensembles, fragments of human settlements, as well as whole villages and towns are meant to be used. As few are aware, at least in now-a-days Romania, buildings have to be in the service not only of those who own and / or utilize them, but, in one way or another, of any passer-by. These relationships between individuals, communities and the broader public to the edifices surrounding them do not simply occur, but have to or should be conceived carefully within the design and thoroughly implemented during the erection of the given built item. Otherwise, as both history and the present prove, whenever people can no longer make use of a product of architecture and / or urban planning, such creations are abandoned mercilessly, completely replaced or changed beyond any recognition. As a consequence, any edifice, ensemble,

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etc. that has lasted over time, must be “user-friendly”, at as many levels as possible, even if this feature is not necessarily that obvious. Accordingly, contemporary architecture and urban planning, contemporary architects and urban planners, may (or should) learn about sizable houses, villages and towns from such that have successfully endured the flow of time measured in the number of generations that have been served to their satisfaction. It is, among many others, but probably more eloquent, the case of the chief building to be (still) admired at No. 8 in Eroii Sanitari Boulevard in Bucharest. By choosing a certain site for the Medicine Faculty, by that time a component of the Bucharest University, a site probably not by chance related to current urban planning designs, the architect has strengthened the position of the latter – by making the first to play a rather significant part in shaping the rising capital city i.e. the most visible symbol of emerging Romania. Due to this facet of the refined design conceived by Louis Blanc, his creation stands for all (citizens). On the other hand, he also considered the needs of the future district. To this purpose, the edifice was conceived with four different façades, each meant to attract on the opposite front the appropriate kind of urban fabric and especially the suitable edifice types. As the area has developed precisely as Louis Blanc has encouraged by his concept, his work stands for the many (inhabitants of the neighborhood). Last but not least, the building was designed to be exceptionally user friendly. Besides its clearly hierarchized façades, it comprises four different types of entries as well as inner spaces that allow natural and fluent traffic flows of prominent guests, students and visitors, teaching staff and, of course, other employees, supplies, etc. Accordingly, the adjoined inner spaces have been dimensioned and endowed with respect to their position within the representation ranking. As a consequence, the creation of Louis Blanc for the Medicine Faculty stands for a few (persons composing the academic community). Only, the probably most significant feature of this master piece consists in the subtle and yet simple way Louis Blanc managed to integrate the needs of his three “clients” in one single architectural object. For as long as architecture (also) deals with different scales of space appropriation, then it should aim to integrate these.

Keywords: *Medicine Faculty, Bucharest, nationwide symbol, district landmark, academic community building*



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Self-Scaling As A Project Methodology In Oma

Belén BUTRAGUEÑO, Javier Francisco RAPOSO, Mariasun SALGADO

Abstract

In 1998 Rem Koolhaas was asked by a private Dutch investor to build a house that gave response to three obsessions of the client: a pathologic hate for mess, a peculiar family lifestyle (he wanted to have a place where they could meet but also other places where they could live separately) and an irrational anxiety towards the so called "Year 2000 problem" (Y2K). In response to those specific demands Rem Koolhaas designed a house that turned around a central "tunnel-like" shape with many other elements surrounding it contained into a thick layer (to hide the mess). The main uses such as living room or the departments appeared to be excavated from that mess. The result was a polyhedral transparent shape with a box inside. Unfortunately, this project was never built. Among some other reasons, was the fact that the "Year 2000 problem" was not such a real problem after all.

Luckily Rem Koolhaas found a way to give a second life to that project in the shape of the very well know "Casa da Musica" in Porto (Portugal).

When OMA received the invitation to participate in that competition, the conditions were of unusual urgency: the project had to be done in three weeks and the building had to be erected in two years. Suddenly they came up with the idea of scaling 10 times the Y2K House. They were sceptical at the beginning because it was indeed a cynical way of beginning but the more they got deep into the project the more appealing it became. They could overcome the historical tyranny of the shoebox shape of the auditoriums obtaining an acoustically efficient project and yet a fascinating architectural shape.

Is this act just opportunist or brilliant? In fact the Y2K House was not "only" a project, it was a research itself. It opened a wide field for experimentation and speculation.

It would have been very easy not to say a word about their internal methodology

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but it was worth doing it. Not only they mentioned it, they made a flag of it.

Somehow this project cooperated to open a new era inside of OMA that triggered the formation of AMO (OMA's nemesis) whose work is based on the research of phenomena that catch the attention of the office even if there is no external assignment, merely based on speculation and processes with no attach or dependency on results.

Of course it was not the first time that they re-used their own material and it definitely won't be the last one. But it was the first time that they used it as a pedagogical act of redeeming themselves. Koolhaas has a deep obsession with registering everything that arises in the office. "Registration" is included as a part of the creative process and not necessary at the end of it, using information recurrently.

What we find more interesting about this case is the research on graphic tools as the trigger for new processes. We can compare this phenomena with the "scaling" used by de-constructivist architects such as Peter Eisenman or Bernard Tschummi. What those architects seek for, was to break the architectural code, unlinking definitely the classic language of architecture. To break that code they make use of different strategies, one of the most known ones is "scaling". This graphic procedure basically consists on the superposition of different patterns into an existing drawing generating scale transformations on each step. The result generates brand new suggestions for other projects, in an endless world of possibilities.

Departing from almost an anecdote, an strategic game, we immerse ourselves in a research on the graphic possibilities of breaking reality into pieces to create a new scenario or decontextualize any of the parameters of the drawing, such as "scale" to generate a new reality or as we have recalled: "self-scaling".

This will lead us to get conclusions about the creative process in OMA and their methodological strategies and extrapolate them to the architectural world and the possibilities of creating from graphic strategies.

Keywords: *self-scaling, transformation, opportunism, speculation, registration*

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The scale of an urban project

Ciro Manuel VIDAL CLIMENT, Ivo Eliseo VIDAL CLIMENT

Abstract

Two modus operandi are involved in the city, one is strong and the other weak. Despite acting on the city with seemingly conflicting goals they can cooperate to complement and establish successive layers of consistency on different scales of the city. The strong interaction pursues the transformation and growth in urban areas and does not stop to reflect on the historical memory or on the quality of urban spaces or new building. The engine that drives it is the bright golden nugget that illuminates the dark desire for wealth, the pretension of status, or the anxiety of fame. On these ancient idols individuals lacking the sense of citizenship channel their economic empowerment towards achieving a personal interest in disguise after a collective interest and, therefore, their transfer to the urban scale produces banal solutions ridiculing the city. By contrast the weak interaction is sensitive to the urban environment and housing as appropriate spaces that the human being needs for his spiritual growth. Therefore it acts slowly and slightly, driven by the hard nugget of beauty in which the architect insists, reconverting destroyed or alienating vacant spaces throughout the city in areas with quality for life, whatever anonymous it can be. As its scale is the scale of housing, then its goal is not the interest of the entire group of the city either.

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In fact, only when these forces no longer act separately and truly cooperate within the limits of their respective scales is when the collective interest makes sense and, in an advanced civilization degree, when the individual becomes his own antagonist and draws away his personal interest in favour of the collective interest. At that point he becomes a citizen and identifies with his polis. A city whose growth or transformation is carried out in response to these two forces, will move away from the banality of the urban form and will approach to concinnitas, ie, the orderly balance of the different layers of consistency that the works of architecture demand through criteria of truth.

We can define the urban project as a figure capable of embodying these two forces operating in the city. The influence of the weak interaction on the strong one draws the attention towards the historical memory of the city and towards the solution of the new needs that come from its own time. It is not about meeting the rigid building laws that simplify the burden of history with its emphasis on historicist appearance, but to rethink and interpret urban areas of the whole of the city to the light of both history and contemporaneity. An urban project is a complex problem that is solved through a series of questions closely related amongst them through propositions that can not be falsified.

To illustrate the qualities of an urban project we can take the case of La Sang neighborhood in the city of Alcoy (Spain). The project responded to a collective desire and to the need for a serious renewal of an industrial city with a deeply rooted worker and bourgeois basis. The impetus and credibility given by the first intervention projects on the historical center made it possible to plan some urban projects of enormous interest that, at that time, had the character of pioneers for their modern methods of intervention in the inherited city.

The thought of order that was behind the project was the consolidation and modernization of an urban space that was able to meet future challenges. The attention to the memory of the people who inhabited this particular place didn't have to be given through the revival of a few forms without material quality but it had to be addressed to the rationality of the layout of the streets that connected with the rest of the city and had been so busy in another time. The renovation of the neighborhood of La Sang, which received the FAD Architecture Prize in 1999,

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was developed simultaneously between Alcoy and Barcelona by Manuel de Solà-Morales, Vicente Vidal Vidal and Juan Lorenzo in 1992.

The propositive value of the project of La Sang pivoted on the historical memory of the previous working class neighborhood and the current urban reality. These principles were based on the conservation of the plot of pedestrian streets, the evolution of the turbine stairs used in the original dwellings, the acceptance of the servitude of car parking under the building, the mix of residential use with commercial activity, the constructive restriction to only two window modules, the freedom of purovisual composition of the façades, the acceptance of the internal gardens and its communication with the general garden as well as the conservation of the mass that gave character to the buildings on San Mateo street. For this approach to gain coherence there had to be no interference between the driveways to the garages and the inherited pedestrian and shopping streets. All these reasons gave support to the bold opening of La Sang ramp, that allowed car access and freed the upper level of the annoying interference that car traffic would have posed on the narrow inherited pedestrian streets.

In search of that elusive principle of concinnitas, the rehabilitation of the dwellings in San Mateo street was introduced to carry out the mixture between the solidity of the old restored buildings and the robustness of the new ones. The defense of the heritage of the city not only means to keep protected buildings, but to improve or maintain the real quality of the façades that build the streets and are the decantation of the work and life of the ancestors who made and lived in those buildings. This is not about defending an inbred iconic conservation that is only sensitive to the latest and thin layer of a façade. This is about vindicating the essential value of construction and its ability to pick up the baton of time when we invoke its memory through the honesty of touch, either from the hand or the experienced eye.

Keywords: *interaction, industrial city, urban project, sense of citizenship, urban things, urban facts*

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For the CIST of the University of Florence, he worked in the drafting of Landscape plan of the Tuscan Region, Italy. His professional activity is focused on the drafting of urban plans and projects to different scales and with different working groups and in different national contexts. He is currently in charge of the master plan of Nonantola, a small city near Modena. Is the author, among other, of the following books: Representation in territorial design. An illustrated book [La rappresentazione nel progetto di territorio. Un libro illustrato (Florence University Press, 2011)]; The thin blue line. Coastal settlement and territorial design [La sottile linea blu. Insediamento costiero e progetto di territorio (Cuec, 2007)].

The Landscape plan of the Tuscan Region: identification, role and project of the in-between spaces

Massimo CARTA

Abstract

The assumption that drives our discourse is that the form of contemporary European cities, the broad metropolitan areas, is still "under construction": it is a huge amount of buildings and infrastructure, a patchwork of different landscapes, unfinished territories and indistinct spaces. The huge number of unfinished items immobilizes the capital invested for their realization; it makes evident the many mistakes made in the planning phase. For some of these spaces, maybe

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is recognizable a sort of rhythm, derived from what these spaces were previously, such as rural areas marked in the past by modifications, adaptations, reclamation. More frequently, we face an ubiquitous and unfinished "non-project" that has expanded enormously in the open spaces (in the natural areas, in the countryside) changing its meanings, and often erasing the possibility of referring to the past to find the right way to design the future. Therefore, our approach to address the conference themes, involve the interscalar aspect of the perceptive dimension of the landscape, that in Italy is a very important field of research, also for the urban planning; in fact, through the landscape planning in Italy we try to overcome some difficulties of regional planning like coordination between municipal plans, infrastructure policies, management of housing in rural areas, etc.

Huge elements (i.e. large industrial areas, linear infrastructure, sprawled residential areas) they determine the emergence of spaces in-between, still to be submitted to the interdisciplinary statutes of urban planning. Sprawled urban areas, strongly infrastructured and low-skilled, parts of mutilated suburbs, almost uninhabited city centers, abandoned rural areas, over-exploited fringe areas... this elements wonder about the next step to take. The urban project, and the landscape design, at a different scale, could create some order over this work in progress, this unfinished immense "construction site": but the difficult task is to orient a completion that would give meaning of entirety, that would reenabled this powerful cumulative number of different parts to function as a well-built environment.

The challenge is to involve residents and city users community to share a common goal. This action resembles the retrofitting of a poorly constructed and never working apparatus: acting by addition, subtraction and finishing, working where it is necessary to give new meanings to existing materials (vegetation, water, soil) and providing new volumes built, new roads and paths, new infrastructures. This operation of repair involves all the ways of living, all manner of use the built environment, in its interactions with the different natural elements; this involves the integration between urban and rural dimensions, which are the interaction fields not only from the physical point of view, but also sociologically and scenically. The work that we present is based on these assumptions, and investigates ways

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of qualifying the fringes of the urbanized fabric of contemporary urban areas in central Tuscany, according to the principles of the new Landscape Plan.

The work examines some types of recurrent urban tissue in the flat portions of denser settlement, assuming minimal but key actions for elevating their landscapes' quality: continues in reporting some possible new spatial configurations, drafted in specific guidelines, that are now become official recommendations for urban planning in Tuscany.

Keywords: *landscape plan, guidelines, retrofitting, rural-urban fringe*

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Survey of buildings, elaboration of urban maps, databases for describing the seismic behavior of historical sites

Elena Teresa Clotilde MARCHIS, Giorgio GARZINO

Abstract

This research, whose ultimate purpose is the protection of historic city centers through the evaluation of the potential seismic risk involves the technical support of different disciplines.

As the matter is characterized within a territorial area, it is obvious the completeness and the ampleness of the necessary knowledge. The contribution of the needed multiple competences, that have broadly been discussed and elaborated, range from the methodological point of view to the historical-critical analysis.

The development of the research allowed to evaluate and to highlight some critical operational steps, that have emerged by analyzing the new case study identified in the southwest of the historic center of Chieri. The survey work must be closely linked to the cognitive context. It means it is necessary to represent the environment geometry of the site, but also to investigate the historical memory dynamics, and last but not least the material characteristic of the architectural artifact. This research, whose ultimate goal is protecting the historical urban centers by assessing their seismic potential risk, required the technical support of different disciplines, ranging from structural engineering to history of architecture.

The survey was not extended on a single block, as was in a previously examined case, but on a larger portion of territory characterized by diversified building types. The urban texture of the historic city center of Chieri, the object of analysis, ranges from the Middle Age, with buildings made of brick masonry and horizontal elements in wooden structure, to the sixties of Nineteen Century, with modern buildings made of reinforced concrete. Inside a single block it is possible to find rich architecture buildings typical of an urban transformation. These buildings, since



the Medieval Age, were consolidated and modified, and are the result of strong urban and architectural transformations through the Baroque period to the end of the nineteenth century.

The research was developed according to the following steps:

- Identification of a sample portion of land characterized by a wide assortment of historical buildings of different architectural features and different uses, with load-bearing masonry structure; definition of the historical stratigraphy from the Middle Ages to the twentieth century.
- Geometrical survey of the actual state and architectural restitution of the buildings in their current state with the identification of the structures, their height, width, openings at ground level and over, survey of common areas such as hallways, stairwells and courtyards.
- Analysis of the fronts, identification of the openings and development of a plano-elevation of buildings, definition of the aspect ratio of each architectural element constituting the block;
- Material identification, making up the resistant stuff, both in material and constructive state, with attention to construction techniques and to the connections between the elements, as defined by the DPCM 09/02/2011, for the assessment and mitigation of seismic risk of the cultural heritage in relation to technical standards for construction as reported in section 4.1.1
- Identification of the hierarchy and constructive relations between the building and the urban context.
- Identification of structural carriers as unidirectional or bidirectional load-bearing walls, of vertical columns or masonry pillars or galleries. Analysis of the presence of spaces with a significant interstory height and the presence of buildings sleeve simple or double sleeve.
- Identification, where possible, of the areas of discontinuity and materials inhomogeneity due to different construction phases (additional bodies, cant, substitutions of certain parts of buildings or floors, insertion of new structural elements

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and balconies etc.).

The research has unveiled a set of further problems and the development of a new working method consisted in the proposal of new symbology more articulated and with greater detail of information. The deepening of the study led to the differentiation of the building openings by placing an arrow close to the access driveways and walkways. In the presence of particular interest vertical features a dot was placed, colored in black if the vertical element is placed in the lower floors (arcades, cloisters, etc.) and in white if the structure is situated at the highest floor (lodges). The presence of buildings of reinforced concrete or the presence of parts bearing walls was represented with a filled 45° crossed line.

As a final result of the research that now can be assumed as an operative proposal, the end product of the research is the graphical map of the analyzed area, a representation of fast and easy reading by means of symbols studied and elaborated on the basis of the Directive for the assessment and seismic risk reduction.

In a Country like Italy, strongly influenced by seismic risk, a detailed map for the earthquake risk assessment is therefore mandatory up to a deep detailed level and it must be in accordance with the general norms and laws, and this has verified on the field. The practical aspect of the results and their friendly usability can help to trust in the possible use extended to large scale. Only in this case the effort of the initial research will offer the practical effects for a safer utilization of our urban spaces. The memory of the past not only is matter for erudition and celebration of glorious times, but is mandatory for a complete consciousness of the present time, and for a critic view of the future.

Keywords: *Architecture, Seismic risk, Cultural heritage, Mapping, Representation, 3D modelling, Integration of techniques, Earthquakes*



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An experiment between different sizes and wisdoms. Naples Rione Sanità.

Gioconda CAFIERO, Giovanni MULTARI

Abstract

The urge to investigate the matters that characterize contemporary architectural debate has supported a joint experiment lead by the Architectural Design and Interior Architecture courses of the MAPA degree course at the University of Naples "Federico II". The main tool is the project and its educational aspect that takes to a redefinition of the consolidated limits between approaches and methods that belong to different scales. It's a research that sprung from a significant reality in the city of Naples and has triggered a fertile interpolation process between categories apparently distant from each other. Instead, they lead to productive synergies and pushed the educational activities to being at the service of the actual city and vice versa. The Rione Sanità is a particularly rich part of the city, both historically and architecturally, built mainly in the sixteenth century in a valley located immediately outside the city walls, used as a burial place already in Greek-roman era. The height of the neighborhood splendor was in the seventeenth century with the construction of churches and palaces, to be then literally overridden in the early nineteenth century by the construction of a bridge that had to quickly connect the city center and the Royal Palace of Capodimonte. The construction of the new road turned it in an enclave, physically and socially, initiating its decadence. To cope with this process, which has transformed the neighborhood in a problematic place with a high crime rate and a strong marginalization, various initiatives have been taken by the Community Parish supported by some voluntary associations; among them the Sanitansamble project, which in ten years has led to the formation of a juvenile orchestra composed of 90 boys and girls from the neighborhood. Following the Abreu method, it successfully uses classical music as a glue and a tool for education, training and social redemption. The first interpolation we mentioned was determined by the encounter of the research objectives with the reality of this phenomenon. These include the identification of

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a suitable space for the music school, intended as an opportunity to build a network together with the neighborhood and its resources. Among those resources, the Catacombs are definitely a strong element of tourist attraction: the tourist tour includes a route that currently ends at the ancient Church of San Gennaro extra moenia, the apex of the monumental complex of San Gennaro dei Poveri hospital. The second fundamental interpolation was between new elements and the restoration of existing architectures, a central theme in a highly stratified environment such as Naples, where the reading and interpretation of the typological and morphological tissue proposes new space assets and formal decisions. The research project, involving the complex of San Gennaro de Poveri, proposes a building dedicated to music, to its listening and studying, adjacent to the monument. A design strategy that works on the size of new elements in continuity with the cloisters system, which have built the historic complex over time. The scale of this complex is a constant reference for new architectures that investigate the definition of the architectural own dimension and system. Two integrated interventions: the first aimed at giving a "main corridor" back to the city, and the second, which aims to offer the city a cultural "aggregation point" together with the whole system of existing associations and social initiatives. A place open to the city and to the neighborhood, which experiences the value and significance of the project as research in architecture that, investigating urban complexity at different scales, determines a vision based on a number of specific facts: the relationship between soil and buildings, the role that certain architectures have in the cities, the strategy that each building can implement by investing a larger context. The urban dimension of the San Gennaro complex gives the chance to re-discuss the urban role of a stratified complex through small interventions but of great impact on the level of triggered dynamics. The possibility of new pathways through the courtyards of the existing complex has questioned the introverted nature intrinsic of its historical destination. The experimental design starts from the idea of dedicating the median and the upper courtyard to the new cultural, accommodation and connection functions between spaces for music and the Church. Redefining the paths between new and existing elements allowed to surpass the original boundary between the street and internal spaces of the complex with a public path that runs through the historical tissue: the project made it possible to explore the possibility of connect-

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ing a tiny design to a broader urban system, confirming that even a height gap or a new point of view can turn mere contiguous areas into a dynamically related system of spaces. The importance and potency of a multi-scale approach to the project is therefore confirmed with an approach in which investigating the availability of existing space to accommodate new ways of being lived is taken into account simultaneously to the study of urban relationships, of the site's links with its landscape, in a continuous relationship of hermeneutic circularity between the different measures and wisdoms involved in architectural design.

Keywords: *Naples, Rione Sanità, between, sizes, taking care*

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She took part in a few international workshops in the role of tutor:

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- Urban and Architectural spaces _ project for Piazza Mercato, Naples _ Visiting Professor: Arch. Uwe Schroder, Rwth Aachen, Germany, February 15-22, 2016

She had a contract as a professor assistant during the course of Architectural Design 2, a.y. 2015/2016 at the University of Naples Federico II. Currently she is an adjunct university assistant at the Department of Architecture, University of Naples Federico II.

The future of Expo Milan

Claudia SANSÒ

Abstract

In 2015 Milan was the seat of the thirty-fourth edition of the World Expositions with the theme "Feeding the Planet, Energy for Life". For six months it hosted the pavilions of the 134 participating countries and in November 2015 they are in the process of dismantling. The Expo Milano area is placed immediately outside the boundaries of the city centre, in the northwest suburbs and is inserted into a system that, starting from Porta Garibaldi, intercepts a series of "urban events" such as Scalo Farini, Bovisa, the fairgrounds Milano-Rho, the Greater Cemetery and the recent intervention of Social Housing "Cascina Merlata"; the area is also defined by a large infrastructure system: the high speed trains, the Milan-Turin and Milan-Lakes highways, the Rho-Monza, the road of Sempione. Expo 2015 it has

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provided an important opportunity to redevelop an area of Milan hinterland inheriting and enhancing the quality of Lombardy, one of many, the important system of green and water concerning the city of Milan. In particular, the area of Expo is part of a broad green band that starts from south meeting the Agricultural Regional Park up to the Regional Park of the Groane north and encountering the ancient "Bosco della Merlata" that started from north-west and arrived at the cemetery crossing near the centre of the area. Other significant elements were the streams Guise and Tirone that joining too are called Merlata starting at the northwest and coming to the Cemetery, bordering it. This natural system of green and water has played a key role in the masterplan of the Expo, with the purpose of inheriting the stratification of the signs on the surrounding area. The masterplan assumes a geometrical system of Roman memory, consisting of a decumano, approximately 1,6 km long from east to west that crosses the whole area extending ideally the Corso Sempione axis in the center of Milan. From north to south, a cardo, which ideally seems to link the suburbs. Along these two axes, in a geometric mesh, there are the pavilions. The entire lot is circumscribed by a water ring that connects the Villoresi channel with the exhibition site and by a green path remembering the aforesaid systems. What's the future of the expo area now that the pavilions will be dismantled? Hence the interesting debate on the legacy, understood as material and immaterial heritage. The future that will be intended for the expo area is definitely an opportunity for urban regeneration of an area which could gradually no longer be considered a peripheral area negatively. The material legacy that we leave the site is represented by the Italian Pavilion, the tree of life, the Open Air Theatre and Cascina Triulza farthest heritage, prior to the event of Expo 2015. About future of Expo has already begun to discuss before it was built, but today it seems certain the hypothesis that in this area it will relocate the University of Milan, now "widespread" in the historical center of the city, with campus residences, auditoriums and sports activities, which Assolombarda will be born there the new Silicon Valley, an innovative center for computer science and that will make a large international research center about big data, nutrition, food and sustainability. The paper intends to present the results of a project work carried out within the course of Laboratory of the course of Science in Architecture Urban Design at the University of Naples Federico II, starting from the project for Expo area, he has

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had the opportunity to address many of the themes from the Call of EURAU 2016: in particular, within a complex project both functionally and morphologically, connections, on the one side, between what is public, what it is collective and what is private within a new "piece" of the city and, on the other side, the relationship between built space and unbuilt space that, in a hypothesis of city open to nature, the construction becomes an element of the urban design.

Keywords: *future, legacy, built space, unbuilt space*

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The realm of the thresholds; case study of Santa Palomba, Rome, Italy

Arian HEIDARI AFSHARI

Abstract

This Article is aimed to open up a debate on the very notion of contemporary architect's mediated mentality, the way in which he or she, reads and interprets scales within the framework of Architecture and Urban design. For the academic year of 2015/16, a selected research group of Politecnico di Milano had participated in a call for research project of Roma 20-25; new life cycle for the Metropolis. 12 Italian and 13 international universities were involved and each was given one macro area of 10 km by 10 km to analysis, gain a broader understanding, and identify potentials for transformation. The area in which Politecnico di Milano was assigned to was located near Santa Palomba, down to the south east of Rome. The research team, focused its readings of the territory on four main layers; Memory, soil, recycle and threshold.

In specific, this article is based on the exploration of threshold layer, as its nature had directly identified neither by built up nor voids of territory, but rather it revealed itself in the forgotten elements existed in-between, or in a better word,



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the materials that could not be consumed by the two. The main essence of threshold was found in its dialogical relationship with the dominant elements of their context. This article argues that the superficiality and deep structure of threshold layer and its elements such as leftovers, vacant lands, and liminal spaces with their diversity in scales and natures, their resistance to external forces and constant internal disposition for transformation, should have been considered more aggressively in any reading of constructed European territories, transformation and modification projects. As the layer of threshold unsurprisingly cross-passes all other layers of territory, so naturally dose its contained scales and thus the active role of this layer in territory is inheritable throughout scales inter-relationship. The article therefore, explores the way to unlock the hidden opportunities of those relational scales for future transformation of territory.

The main purpose of the research on thresholds was to image a mode of more dialogical understanding of our contemporary territory in which the dialectical relationship between void and solid, permanency and temporarily, rigidity and fluidity, new and ruin, specific and generic, would resolve to co-existence in the fragmented threshold landscape. The substance layer of our contemporary urbanized territory, the so called extra-urbanity, in this research, has been seen with the medium of thresholds. As a case study, the area of Santa Palomba, Provided the opportunity to read and re-interpreted 10km by 10km of Rome territory with that approach and hence the rescaling project was introduced as the innovative mode of exploration; the project which attempted to rediscover the conceptual relationship among in-between scales- where the thresholds exist, and reveal the non-circumstantial relationship among the dominated elements of territory such as ruins, monuments, industrial platforms-abandoned or active, natural and artificial soil transformations, historical settlements and cores, infrastructural projects and sprawls.

Having traced down the hidden and forgotten geometrical orders and the natures of threshold's scales, this article is therefore, not only reporting of the project base research, but more importantly, it consists of theorizing project on the contemporary constructed territory's in-betweens; on the mode of reading, re-scaling and visioning their capacity to form any future extraurban modification and re-composition on the contemporary European territory.

Keywords: *threshold, dialogical relationship, superficial and deep structure, sprawl, image modification*

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Ana Horhat, landscape architect, with a bachelor and a master degree in Landscape Architecture at the Sapienza University of Rome and currently a PhD candidate in "Landscape and Environment", at the Department in Architecture and Design, Sapienza University Rome. The doctoral thesis title is "The new natural garden. Miniatures and panoramas", reference teachers: prof. Fabio Di Carlo with Prof. Rita Biasi, prof. Valeria Laura Ferretti and prof. Marco Marchetti. Her research interests are oriented towards the study of the dialectic between art and nature, between garden and landscape, mainly investigating the spatial ambiguity of the garden, its ambivalence between natural and formal, ideology and ecology. She works as a tutor at the Art of Gardens course and at the Laboratory of Landscape and Garden Design together with professor Fabio Di Carlo, at the Sapienza University of Rome, takes part in different research units of the Architecture and Design Department and participates at international workshops and conferences.

Small scale hybridizations

Ana HORHAT

Abstract

Today there is a duality relating to landscape, on one hand we have the markets globalisation together with the behaviours standardisation and on the other hand an increase of nature research, an attempt to connect ourselves with a memory of a distant nature. Although this is perhaps too diagrammatic and not always the case, this axiom of landscape's bilateral crisis is the crux of the problem also for all the fields related to landscape, architecture and urbanism. This paper wants to emphasize the need of a small scale approach, starting from the gardens sensibility, for a sustainable aesthetics, ethics and vision in the design process.

The effects of globalisation on landscape often involve the creation of spaces without local peculiarities. This phenomenon is due to the hegemony of some large

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international architecture studios, but also to big plant producers that are offering global models, similar landscapes and familiar plants, causing the creation and the unstoppable multiplication of aesthetically uncertain artistic forms (horror pleni) and a landscape homologation. Many of the various proposed scenarios exalt some famous artistic canons (Picturesque charm, topiary forms), giving shape to obvious temporal and formal hybrids. [1] The rise of the digital era has also brought the homologation of the landscape architecture representation and the creation of a super-landscape where nature is depicted in high definition, idealized and perfected.

The research of naturalism instead is rather oscillating between the aesthetics and the emotions of nature, between conservation and biodiversity. The nature we are looking for seems an abstract concept, a nostalgic and static image, without depth. Even more so the plant component, the plants themselves, are seen as non-contemporary and old-fashioned even if they are so necessary and represent a possible model of action. [2] Over the last few decades plants seem to have lost popularity and their use continued to develop almost separately from the landscape architecture.

The place where a high knowledge of the plant world is expressed are the gardens. Besides its spatial ambiguity caused by the recent ecological visions and its ambivalence between nature and culture, formal and natural, the garden "contains the landscape" [3] and reflects in its natural microcosm all the landscape problems but also the culture and the politics of its time. The gardens have that intimacy but also the openness towards the world and towards its present time, are that space in between that could help, give relief but also mediate the architecture with its territory, public space with urban planning. The historian Jean Delumeau, stated that "every culturally accomplished civilization flourishes in the gardens". [4]

The language of landscape architecture and urbanism naturalness therefore needs hybrid and interdisciplinary joints, trying to juxtapose to the poetic of the garden art, the ecological view of nature, but also the practicality and the tangibility of floriculture, as they are specifically the plants producers - with breeders - who create new biodiversity, to propose and impose the plant material. Together with the ecology, garden and horticulture should provide a small-scale model of

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hyper-nature to design aesthetically and environmentally sustainable [5] and alternative landscapes. In this context, Monique Mosser said:

"The different approaches of the many researchers, coming from multiple disciplines, who for more than twenty years actively deal with landscape and gardens, remain too isolated one from each other. We now feel the need to overcome this stalemate, without appealing the 'multidisciplinary', too often left to the phrase of good intentions, but a 'germinal' trans-knowledge, where there are no more meetings of disciplines, but new ways of thinking and of converging the knowledge". [6]

This model should approach the problems of the contemporary city, with a closer look to the environmental issues which are almost always related to the aesthetic ones. A classic example is the one of the English lawns in the (Mediterranean or not) urban gardens which provoke water problems or drought, biodiversity loss, high maintenance costs, the monopoly of unfit plant products or producers but also the propagation of a static, stereotyped and infinitely repeated image of a meaningless landscape. The alternatives in this case are the meadows, which through the knowledge of a gardener, an accurate plant selection, a minimum maintenance and a passing time vision can offer a "sensitive" urban design. This is just one example of a small-scale simulation of a large-scale natural system, hybridised with a sustainable and proper botanical approach and with an aesthetic sensitivity, a good formula in times of climate change, economic crisis but at the same time, easy chance for the standardised markets. Their widespread and equal current use, from the large scale up to private gardens or traffic islands and in different climate conditions, distorts the perception of the natural landscape and creates some strange formal and meaningful combinations, recall the Heraclites affirmation, "nature loves to hide", superficially interpreted as the difficulty of finding the reality.

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Keywords: *garden, globalization, landscape architecture, landscape urbanism, naturalism, hybridization*

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The aim of the space in between of Naples

Francesca ADDARIO, Mirko RUSSO

Abstract

The paper proposes the study of a part of Naples, the Spanish Quarter, advancing spatial considerations that have taken advantage from the analysis methodology and representation of Uwe Schröder, Professor of RWTH at University of Aachen in Germany. This methods approach, using red and blue colors, applied an interpretative classification of the urban space where red defines the 'hot' spaces, while the blue the 'cold' ones.

This method supposes different levels on different scales: the wide scale identifies the relationship with the territorial systems of the study area; the intermediate scale defines urban 'inclusive' spaces and 'exclusive' individual ones; the urban typological scale, finally, proposes a further classification of the spaces deepening and specifying the 'inclusive' and the 'exclusive' character of the space. These issues, related to the quality of the space in between scale, were explored through several projects outcomes by the students as part of a planning workshop coordinated by Federica Visconti, Professor of Diarc at University 'Federico II' of Naples in Italy, where the authors of this text have participated.

The application of this analytical technique has revealed, at the urban scale, that since the Greek-Roman origin, Naples has started to spread gradually, first to the west and east sides and then to the north, until to completely saturate almost the available areas. This territory is strongly influenced by the orography, which has determined the development in parts of Naples, where the natural hilly is nowadays fully incorporated into the compact urban fabric. The development of the city to the south side, however, was affected by the sea presence: along the coast, in fact, it is defined a less dense belt of the harbor infrastructure built, that for their feature and size, do not return an urban fabric.

The same technique was also applied to the urban typological scale. The Spanish Quarter, identify a compact and homogeneous pattern of the city, developed on

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an isotropic grid of square blocks, with no exceptions, differently from the original historic core grid of Naples, anisotropic and organized on a rectangular block. The Quarter represent a densely built and downgraded area, at the same time, and they have been involved in lots of projects aimed on the buildings thinning and on plans based on demolitions, useful to have strategic connections rather than regeneration operations of the same area. Largo Barracche is a break within the dense fabric of the Spanish Quarter. Its origin is doubtful: in fact it is not clear if its presence is due to a demolition of one of the blocks, or if, on the contrary, was designed, from the beginning, as a void. The exceptional character of this space in between appears as a resource to be appreciated through architecture: the goal, then, becomes making a general retraining replacing seven of the eight residential blocks downgraded overlooking the void.

The operation, in general, intend to reflect on the quality of the space in between scale that is the relationship between "built and unbuilt objects, territory and settlements, settlements and communal built environment, public and private places and spaces, and private and intimate spaces" and on the capability that the same space has in terms of new relations and new possible arrangements.

Keywords: *space, analytic methodology, scale size*

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Architect, and DPhil in Urban Design in 2010 at the University of Naples Federico II, with a research on the contemporary city focusing on the neglected areas of the East part of the city of Naples and their enclosures. She is actually Assistant Professor in Architectural and Urban Composition at the course of Architecture. From 2010 she is part of the organizing committee of EURAU Symposium.

Her research focuses on the urban composition and the design of the contemporary city, with special attention to the urban regeneration. After an internship at the Secretariat of the URBACT II Programme, in Paris, she has been working from 2010 in the CTUR (Cruise Traffic and Urban Regeneration), HerO (Heritage as Opportunity) and USEACT Projects, as expert in the European Funding use and sustainable development, collaborating with the City Council of Naples as external expert, where she is actually working on the closure of the Grande Progetto UNESCO project. As designer, she also takes part to public competitions on both small and large-scale, receiving prizes and mentions. She collaborates to the research of the Department of Architecture, University "Federico II" of Naples, in particular focusing on urban composition and quality in architecture, she has collaborated the Istanbul Technical University on the theme of connection between port and city in the area of Piazza Mercato in Naples.

The Up-cycle Process. In Between Past and Future. The Horizon of Decommission.

Maria Luna NOBILE

Abstract

Starting from the meaning of the term "decommission", the paper wants to focus on a specific phase of the life of a building or of an area, on one hand this term indicate the end of a process, that it is mainly related to a use, on the other hand it is open to endless possibilities of reuse and reconversion. The renewal and refunctionalization of an architectural object, area or public and private estate are today considered as an act of enormous value if we consider the

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even more less availability of greenfield areas and the global emergency that is connected with the climate change.

In addition to the customary way of looking at the “decommission” as the end of a cycle, we want to reflect on the positive meaning of this term, that it could be mainly considered as an occasion, more than as a disvalue.

This positive meaning is connected with the moment that is “in between” the end of a life cycle, that is related with the birth, growing up of the architectural object and a second life cycle that is projected to the adaptation of the building to new different uses.

Considering this, the paper want to focus on the theme of the “up-cycle”, introduced by the research of the architect William McDonough and the chemist Michael Braungart, the up-cycle is the specific moment that defines the end of a cycle and the starting point of a new cycle that can be considered “in-between” decommission and renewal for a different use, when we start to imagine its architectural refunctionalization and new design.

During the Eighties the phenomena of the decommission becomes more relevant in the European and Italian architectural debate. Cities starts to discover and taking again possess of these spaces that were mainly occupied by industrial plants and a new phase is coming, the phase of reconversion. In many cases this process starts immediately, in other cases it is already an open process.

This availability of empty areas was an occasion for the cities to set up tenders for project ideas and architectural competition, that is going to became, during the Eighties, a new tool as an alternative to the rules of the general masterplan. One of the aim of this tool is to become a link between public administration, public servants, experts, planners, technicians, and citizens.

In other cases, when it is not possible, it happens in a different way, for example using specific implementation plan (included in the general masterplan), especially it happens for the private areas.

In subsequent years, the theme of the “up-cycle” broadly involves the issue of de-



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commission and relocation of different typologies of architectural objects, military areas, shopping malls, train stations, empty urban spaces or abandoned never-used buildings, framework of buildings structure that were abandoned before they were used, whose cycle of life never started and which are in a never-ending phase of “in-between”.

The architecture becomes not only the design of a new space, more or less “respectful” of the original building character, but is intended as a device, the process that drives the action in the different phases.

Thinking about the architectural project as a broader process first requires a different way of think the role of architecture in the urban transformation. Main actors of the current debate are theoreticians and architects demonstrating that it is possible to direct our gaze as to go beyond a new way of conceiving architecture as a device (Khoolaas, BIG, MVRDV, Aravena).

Working on areas and on abandoned buildings means taking into account the character and the identity (Marini), and a new idea of that “beauty of the absence” (Zumthor) considering the particular connotation that refers to a research of the latent possibilities, which is closer to the idea of a “ruin that it is waiting for” (Vitalé).

Today alarming data regards the conversion of these assets and, despite recent laws on the reconversion of neglected buildings, the re-use practices and the growing interest in the topic of commons and the re-appropriation of these spaces (the City of Naples represents in the last two years an interesting laboratory in Italy in the direction of establishing a series of policy actions on the theme of the commons) is not yet defined a common strategy at European and national level.

Since the debate on the total preservation or reconversion of buildings, urban areas and brownfield sites, through projects that redefine new rules and dictate new forms, the paper want to focus on the following issues: the Adaptive Reuse (Marini) mainly in relation to the architectural scale and its possible redevelopment in terms of forms, dimensions, materials; the Renaissance (Landry) mainly considered as a broader regeneration integrated to the context not only physical but also economic and social, and the Commons (Secchi) mostly focused on the

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connection between architecture and community.

The paper wants to focus on the above mentioned issues through different research perspectives:

- Time, materials, forms, dimensions of the up-cycle. In between before/after, inside/outside, preservation/reconversion
- The Value of the up-cycle. In between heritage/community
- Projects for the reappropriation and of neglected and abandoned areas and buildings. In between public/private estate

The various issues mentioned in this abstract will be described through a series of European and Italian examples through the Poster.

The final case study, as a synthesis of the issues addressed, will be a project for the redevelopment of the area of the "Collegio Ciano", a complex built in 1939 to host young people of the city of Naples in the area of Bagnoli, that became after a brief period of occupation of the German army, a NATO military base after the Second World war, and that was finally decommissioned two years ago. The complex is actually empty, and its renewal is actually at the centre of a very strong political debate between the owners and the city of Naples with the citizens movements.

Keywords: *decommission, in between, commons, value, architecture, up-cycle*

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I studied architecture in the University of Federico II and I graduated with the professors R. Capozzi and F. Visconti with an urban project in Rosario, Argentina. During the studies, I made many experience in Italy and abroad like workshops, one of these in Bucharest, researches in China and Argentina about the typological architecture and urban structure and I had an Erasmus Intensive Programme. Now, I am studying in Naples in the Master of second levels about "The project of excellence design of the historic city".

Analogical assembly

Manuela ANTONICIELLO

Abstract

The topic that it intends to propose is the possible transformation of historic center Naples through analogical assembly. These analogical assemblies participate in the process of knowledge of the place directing the initial work analysis and construction of the project. Moreover, the use of different scales contributes to the choices made in the selection of projects used for the construction of analogical thinking.

The research is in continuity with the thesis of the Neapolitan historian Renato de Fusco for the historic center, which consists of the proposal to attribute to the ancient district the main features of the "citizen of studies" (cittadella degli studi) integrated with crafts and industry activities. He intends to keep the road network, consisting of "decumani" or planeai and "cardini" or stenopoi, which is the most powerful sign of the ancient city's identity; while he intends to insert a modern intervention inside the isolates. The area obtained from demolition and consolidation of the smaller isolates, became the pretext for the design of an architecture based on the monastic complex model.

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In the 1974, Agostino Renna held the lesson “the city ad a lesson of architecture” in which he explained the reasons for the so-called analogical assemblies. They become a synthesis between theory, urban, analysis and analytical-additive process that allows identifying two different times of transformations. The first related to the monumental building, which are the “fixed points” and the second to the residence, which interprets different ways of living and it’s more available to transformations. Regarding the project submitted to the “XV Triennial of Milano”, in which Agostino Renna replaces the Duchesca area with the “Monza-S.Rocco of A. Rossi and G. Grassi” project, the author claims in the “Essay of Naples” « the main issue isn’t the design of the residential plot, but understanding the relationship that is going to be established, whith the design of this area, between residence and monument in the moment when the residential area changes. Here there is also a design of a city in the city. »

The monument does not necessarily have to coincide with the single architecture, but it can consist of as Rossi writes in the “Architecture of the city”, a combination of not only forms but also significance that characterize the city. In the case of Naples, the monument is represented by the Greek network system considered UNESCO heritage, which must be considered as a fixed point, in the design of new every development project, not to be a museum but to refund its collective character of large road construction.

A first exercise to measure the scale of the historic centre foresees, through a planning of the city on the city, the identification of the road network as a monument, also together with complex convents and the substitution of new residential parts.

The attempt was to amplify the methods proposed by Agostino Renna, by inserting different architectural projects of the modern movement in substitution the residential fabric clearly in a state of degradation. Some of the buildings taken are: the convent of Santa Maria de la Tourette of Le Corbusier, the project of the Halles of A. Monestiroli, the MIT of Ludwig Mies van der Rohe, the library for the Nou Campus in Valencia of Giorgio Grassi, the residential complex in Algeri of Fernard Pouillon.

Instead of the scale of the study area taken into consideration (the block of Mezzo-

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cannone) overlap failure occurs between the centre of the Greek implant and the subsequent interventions of nineteenth – century with caused a significant fracture of morphological nature within the rules of urban thistle. This variation has been translated into the next phase of the project research according to the thesis A. Renna through a design of a city in the city.

The reference to the block of Mezzocannone is the city of Urbino for some formal significant similarities: the walls, convents and ducal palace. With this comparison, it was recognized a hierarchy of routes with an increased emphasis on via Paladino and likewise it is visible on the head of Mezzocannone pieces and parts even also in the Ducal Palace or layout for courts found in the convent of Urbino. In conclusion, the aim of the project is to capture the peculiarities and differences of the historic canter of Naples, deepening the theme in the discussion of the “Master of excellence design of the historic city” with takes place right in the neapolitan city.

Keywords: *analogican, assembly, naples, citizen, study, A. Renna*

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The invisible layer: tuberculosis shaping the built environment

Ioana Virginia CRAIOVAN

Abstract

As late 19th century brought milestone discoveries in microbiology, one of them - that of the agent causing tuberculosis - was to make an impact on how people viewed buildings and settlements with regard to their influence on human health, now that the contagionist theory was thoroughly and indisputably proved. The painfully high burden of tuberculosis, with its largely spread presence, made the disease impossible to ignore and helped it carve a place in the architects' minds as well. Some of its traces are still discernible in existing architecture and in the legislation defining our built environment.

The invisible layer refers on one hand to the existence of microbiological communities in the built environment, a presence that cannot be seen with the naked eye yet can be acknowledged by other means. Then on the other hand, in contemporary design unfolding terms, architects use layers in order to organize the components of both complex drawings and projects, designing not only the process of mere drafting but also that of thinking out the future built outcome. It is this second, metaphorical meaning of 'layer' as mental construct - in our case the visualization of elements

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beyond our perceptive capacities - that will be employed here, in conjunction with the real yet invisible presence of infectious germs of tuberculosis in the built environment, allowing a more accurate description of the link between architecture and public health strategy since the sanitary movement era.

Therefore the paper will examine how Mycobacteria that cause tuberculosis took that role in the architects mind, shifting preference towards certain architectural or urban scale solutions and influencing decisions regarding layout, volumes, details and materials to be used. It will proceed by taking a close look at the key moments when development in knowledge of medicine in general, physiology in particular intersected that of architecture in order to enrich and enhance the latter, all taking into consideration the context of the general impact tuberculosis had on society. Tuberculosis is the malady of choice in this instance owing to the fact that built environment has been considered over time to be responsible for allowing it to cause an enormous amount of victims and suffering, but also became an instrument or notable adjuvant for healing.

The paper will also discuss the contemporary resonance of that specific way of viewing the built environment and its potential in relation with present day and future challenges regarding health in general and airborne infectious disease threats - tuberculosis - in particular. Architecture that takes into account the invisible layer studied by microbiology is today a rather rare and specialized occurrence, usually related to healthcare facilities, yet incorporating that way of thinking into architectural and urban design in general has the potential of a significant positive change. Lessons taught by anti-tubercular architecture still deserve to be learned, especially now that plenty of yesterday's intuitions or observations have been scientifically proven and understood, therefore they can be put to use in an effective manner. When designing buildings or settlements of any type, the resulting environments become themselves the creators of certain microbiological communities that can either favour and nurture or threaten human health, therefore the architects plan, knowingly or not, this invisible layer as well. Making this invisible microbial landscape layer present in the architects' mind and considering the rapidly developing knowledge of built environment microbiology, could lead to a subtle yet powerful, higher level of quality.

Keywords: built environment, design process, layer, tuberculosis, germs, microbiology

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Research work concerns various topics: relation among Urban and Architectural Design and sustainability; control of energy cycle and environmental quality; strategies for sustainable architecture and urban regeneration, focusing on the intermediate scale (block, district); role of environmental features in defining guidelines of interventions; reuse-recycling of abandoned soils, buildings and tissues.

Author of books and essays about Urban and Architectural Design related to the issue of sustainability.

Since 1998 he has been working as a professional in the field of Architecture, City Planning, Restauration. In 2003 co-founder of "Studio BiO2 Architettura Paesaggio Ambiente" (Architecture Landscape Environment). He has been specialized in Bioecological Architecture (ANAB/IBN/SIB course) in 1999.

In-between Rural and Urban - Research and Design about Transitional Spaces between Urban Fabric and Farmland: the case study of Bergamo

Marco BOVATI

Abstract

Facing the widespread diffusion of urban agriculture phenomena, the urban and architectural design culture, is questioning itself about its role in defining new in-between spaces, as transitional places between urban fabric and farmland.

Urban and rural strict relationship, in fact, implies a context of proximity in which are present several projectual themes concerning the in-between: the necessity to

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manage the multiscale of the relationship; the control of complex relationships between farmland and urban fabric used in very different ways; and, above all, the aim to design transitional spaces between two different environments.

The urban agriculture presents a set of interesting cases (urban gardens for the social gardening, urban farms, agricultural parks) that can produce original spaces, along with renewed uses of urban areas and public spaces.

The tool chosen to investigate experimentally this complex relationship and to implement the design of original and complex forms of space, which can be originated from the interaction between urban and rural, is the practice of the architectural project. Therefore, the formulation of possible physical-formal configurations for the areas involved, becomes a research tool capable of anticipating unprecedented spatial situations.

In the recent past the phenomena of urban agriculture has shown several positive effects on the quality of urban and social life, in the sense of: contrast of land consumption and induction of processes of urban regeneration and architectural recycle of abandoned productive soils; creation of food and environmental benefits, as result of the production of proximity and of the direct relationship between urban and natural spaces; positive social impact on the quality of life of the communities involved. This research aim to investigate, in particular, the effects in shaping of new urban and rural in-between spaces, and the possibility to develop new theoretically and operative design instruments, to apply in these situations.

A working group in the framework of a research called "RE-CYCLE Italy. New Life Cycles for Architecture and Infrastructure of City and Landscape" (PRIN 2013-2016), has dealt with this issue in a specific urban field. The case study is the city of Bergamo, a small sized city in the north of Italy, where the control of growth and an important impact of the landscape component, play a very important role. In this paper we intend to present part of the results of this research, that has involved eleven Italian universities – among which the Politecnico di Milano – and, as partner, several foreigner athenaeums. The research proposal obtained a ministerial loan from Italian state, in 2012.

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The research outcomes are expressed both in the form of theoretical studies than in the form of different descriptive maps and projectual applications. In more detail, they were produced: descriptive maps of urban agriculture presence, and maps showing the spread of the phenomenon of abandoned areas; interpretative diagrams of relational dynamics between urban fabric and farmland, and interpretative maps of structural patterns that determined the shape of the rural areas; maps that show the transformative strategies for some of the sample areas identified in the urban body in close contact with agricultural fabric; design experiments conducted through the development of transformative proposals, both in the framework of the research team, that in connection with a master graduate laboratory.

The aim was also to focus, through a theoretical and analytical approach, but accompanied by examples, different design situations. These have been summarized according to three principles capable of orienting intervention strategies, then applied in the research. The principle of "percolation", aimed at the construction of a network or light framework of public spaces in large private and productive rural areas. The principle of "tessellation", which consists of the productive and micro-productive agricultural use of small and middle-sized open spaces, embedded in the body of the consolidated city.

And, above all, the principle of "hybridisation", aimed at the definition of in-between spaces and borderlands, i.e. margins of interference and mediation between consolidated urban structure and farmland.

Keywords: *urban farming, food security, sustainable regeneration design, recycling, in-between spaces*

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Methods of analysis and evaluation: current housing and urban conditions in Brazil

Katrin RAPPL, Leandro MEDRANO

Abstract

Recently, in Brazil, there was a great public investment for housing construction, mainly related to Programa Minha Casa, Minha Vida (My Home, My Life Program – PMCMV). The program was linked to the federal government and aimed to reduce the national housing deficit through the construction of 6.7 million units in the country, as well as to establish itself as anti-cyclical economic measure due to the 2008 international crisis. Currently, it is possible to observe the results from the first and second phase of this program, launched in 2009 and 2011 respectively. It is noticeable that, since the program's launch, in 2009, until now, the quality of the projects and their connection with the city are left aside, which aggravates even more the Brazilian social and territorial problems and has generated several critical reviews in the specialized literature. On the one hand, it must be recognized that over the last 15 years there was progress in public policies, urban instruments and housing construction in the country, related to the approval of the City Statute in 2001, the creation of the Ministry of the Cities in 2003, the approval of the National Housing Policy in 2004, the creation of the Municipal Master Plans in 2006 and the launch of PMCMV in 2009. However, most of the results have not produced quality and democratic projects, indicating that there are still barriers from architecture and urbanism perspective to be overcome in the country. From this context, this article presents a critical analysis about the current housing and urban conditions in Brazil, since these two fields clearly cannot be dissociated. Furthermore, it addresses the field of methods of analysis and evaluation in the search for alternatives to the lack of architectural and urban quality in housing developments. It considers the hypothesis that, the currently existing tools for assessing social housing projects in Brazil are insufficient for their application in the required scale by large national programs, like PMCMV. It is a critical, methodological and disciplinary impasse, which led to the following questions: (a) How



to claim for autonomy in processes based on decisions of economic policy linked to global systems?; (b) How to enter the critique in large public policies (such as PMCMV)?; (c) How to make the social housing architecture contributes to an urban virtuality (the city as oeuvre in Lefebvre's terms)? In this context, three recent housing projects built in the city of São Paulo and its metropolitan region were selected for case study. Some of them move away from the key trends and solutions provided by PMCMV and point out to a new vision of Brazilian architecture in the housing field, which has historically been influenced by schemes related to architecture and urbanism of the Modern Movement. The valuation criteria used for the analysis and critical assessment prioritizes the project's "urbanity", as well, as their potential to generate contexts of Social Innovation (SI). This paper concludes that the scale and characteristics of these ongoing experiences in Brazil have new disciplinary perspectives, especially in relation to criticism, since the global economy, social problems, urban policies and architecture end up having their inter-relations accelerated and intensified - and the gap for a social architecture in the twenty-first century persists.

Keywords: *social housing, architectural criticism, methods of analysis, social innovation*

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From in-between scales to in-between spaces through human dimension

Maria Pia AMORE, Marianna ASCOLESE, Chiara BARBIERI, Adriana BERNIERI,
Marica CASTIGLIANO, Vanna CESTARELLO, Francesca COPPOLINO, Raffaele SPERA

Abstract

Born in the mid-nineteenth century as opportunities for dissemination of knowledge, crossed the modernity of the twentieth century and the post-modernity of the twenty-first, the Universal Expositions have become important events to think about global concern issues. Expo Milano 2015, which on October 31st closed its gates, asked participants to reflect on the theme of food and brought together 20 million visitors from all around the world. The following closure of the area imposes us to reflect on its imminent ruin's condition, inherent within the short temporal contraction that an exposition requires, and on its material and immaterial legacy. In the transformation process of Milan, the big enclave of the Expo, closed in its boundaries and unrelated to the surroundings, except for the issue of the accessibility of the area, has left significant traces on a territory with which it only faced by a large scale.

The Expo area moves from an island state to that of an urban gap. Its existence as a hub of ideas about future, events and experiences (first virtual and then real) is related to a transnational scale: Expo became a landing place for users from all over the world. Subsequently, its dismantlement generates an inevitable reshaping that has the decline of its international relevance among its effects as well as

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its transformation into an in-between area, enable to establish close relations with the surroundings but at the same time highlighting its potential urban role for the city. From the in-between scales, given by different temporal and relational phases of Expo 2015, it is possible to discuss about in-between spaces since the area is a space between different bordering urban realities, among public and private uses of soils, different typologies of infrastructures.

From the reading of the space, the structure of the project emerges. We defined a porous border at the north, which is a connection system with urban boundary elements (mixed-use neighbourhood, prison, agricultural areas); a hard border at the south, defined by the strong presence of the high-speed rail; two fluid and open borders at the east and west, related to the hospital complex and the agricultural areas. The northern "porous" edge, which interacts with the peri-urban patchworks of mixed-use settlements and green spaces, and the big sign of the infrastructure in the southern part put in tension the project area. Within the ex-expo area, the permanent pavilions and the urban grid, originated by perpendicular axes (cardi and decumanus), are the fixed points through which new masses and spaces interact to create a flexible scenario.

Project's first action is the definition of an urban park, along the northern border. The park is activated by a bottom-up process and it consists both of inherited green areas from Expo and of the adjacent ones, in order to restore the human scale in the area. The project process, thus conceived, assumes the "construction site" idea as the active tool of use and transformation of the area: this is the strategy to design both public open spaces and built ones. The public space changes from being a construction site – where to observe the pavilions and the signs of Expo's legacy – to a fluid space adapting to new buildings, taking on new forms and uses according to the different users. Instead, the built space is carried out through the creation of a large architecture, a single modular grid building, disposed along the entire southern border, that progressively hosts top-down functions from time to time, pandering the variable needs of stakeholders and users.

Between the two big systems of the project, the north and the south of Expo area, in a fertile dialogue among new activities, slow mobility infrastructures (tram and cycle lanes), green and agricultural areas, water paths and re-used buildings,

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some "white spaces" are identified in the central area. They represent the place of possible interaction and future transformation: it is the space of waiting, the space of modification, the space between public and private, between the power and the community. A space given to the man.

The transposition of the grid concept identifies in this way how-to-do instead of when-to-do: the man appropriates the space, assaults it and modifies it by building the place of public action. The idea of a new spaces typology appears as a necessary reality – or a real necessity – with which we have to deal; in this sense, the project does not finish with the construction but it becomes a real process within which further variables, such as daily life's dynamics and their modifications, reveal as fundamental elements, in need of in-between spaces where to express themselves.

Keywords: *relations, borders, interaction, human dimension*

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YOUNG RESEARCHER AWARD (2012)-National Conference of Geriatrics and Gerontology-paper-Frail elderly and ageing in community. Interdisciplinary principles of GerontoARCHITECTURE. -together with Md. Mihai Zamfir

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(2015), Healing Architecture (2014), INCLUSIVE ARCHITECTURE (2013), GerontoASSIST-Multidimensional assistance of elderly in family and community-interdisciplinary training program (2013).

Mihaela Zamfir (Grigorescu) has her own design studio MMG from 2006. She realized over 40 individual dwellings and residential complexes, over 30 interior designs for dwellings, apartments and banks. She has also 4 years experience in real estate.

Multifunctional Space Related to the Scale of Community Centers. From merging-concomitance to polyvalence-adaptability

Mihaela ZAMFIR (GRIGORESCU)

Abstract

Multifunctional space is perhaps the most appropriate representation in architecture of the rapid, continuous, evolutive changes through which passes the contemporary society. When it is a part of community centers or even defines itself a community center, for architect it is a challenge to develop new spatial possibilities for communication, social-cultural relations and loisir, thus reviving the community spirit.

The present article investigates the relation between multifunctional space and the scale of community centers. The volumetric-spatial scale of community centers it is a quantitative criterion (but not just this) of classification for contemporary community centers relevant for community, for social policies of district/ area/ city level and for the community architecture.

From about 100 analyzed examples of community centers, was proposed a classification in three scale categories: S- small community centers (100-1000mp), M- medium community centers (1001-3000mp) and L, XL- large and very large community centers (3001-<15000mp). For each category were established sub-categories.

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Multifunctionality respectively multifunctional space was defined as an essential principle in designing contemporary community centers. From the same about 100 analyzed examples were identified three types of multifunctionality: merging-concomitance, polyvalence-adaptability and hybrid solutions, resulting from combining the first two.

Merging-concomitance principle assumes the existence of several spaces with different, precise destination, functioning simultaneously under the same roof. The exact functional destination customizes spaces, makes them recognizable, confers a certain character, a special ambience, expresses the users' wish at least at a certain time. These spaces may not be so easy to change, have some functional inertia.

Unlike the principle of merging-concomitance, the polyvalence-adaptability principle assumes interior or exterior spaces which by different organization (interventions on furniture or subdivision items) allow the deployment of several activities, concomitantly or delayed in time. The polyvalent space is easily adaptable and can meet the changing requests of today society. Polyvalent space supposes an initial neutral conception, customizing of this being made ephemeral for each event in part.

Contemporary community centers can use both contemporary principles separately or simultaneously, in which case occurring hybrid solution of multifunctionality. Most times it is necessarily to take place concomitant several types of activities that requires well-defined spaces and also are needed spaces that can morph, adapting according to the requirements.

Very few of contemporary community centers examples have a spatial functional structure fully functional determined. Although prevails quantitatively spaces with clear, customizable functions, polyvalent, multifunctional spaces are almost always present, even if subordinated. Community centers generally function after scenarios commonly agreed with the community, being available, at least for a certain time, in the life of that community.

Multifunctionality strictly interpreted as merging-concomitance works especially for large centers that allow a wide range of spaces intended for various destina-

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tions (e.g. Clayton Community Center, Australia-S=6650sqm). Are functions that are requiring specialized spaces (e.g. sporting, cooking facilities) or meet better the community's requires if are customized (we talk especially about elderly people, more conservative by definition).

The hybrid multifunctionality is the most widely used, almost always for the medium centers (e.g. Community Center Herstedlund- S=875sqm) and most times for large centers (e.g. The Gateway Center, Wetschester Community College, USA-S=70000sqm). From the functional scheme point of view, it correspond the best to the community as a whole, offering both specificity, stability as well as flexibility, adaptability.

Multifunctionality, however understood as polyvalence, always brings an extra to the community centers in adapting to the changing requirements of today. Multifunctional spaces represents the unexpected, the anticipation of future non-anticipation. These occur subordinated in the case of large or medium community centers or can be independent for small centers. Small community center constitutes an interesting exercise in terms of multifunctionality, shifting to the POLYVALENCE-FULL ADAPTATION. In this case, the functional scheme can be simplified even to use only polyvalent space (e.g. Youth Centre Amsterdam-Osdrorp, Holland, S=285sqm).

In conclusion, the multifunctional space in community centers expresses the refusal of predetermination and the awareness of the rapid changes of the present society, eliminating complex functional schemes, proposing instead adaptable, flexible ones, possibly to be used in various ways, that fold specifically over the scale of space and on the specifics of the community.

Keywords: *multifunctional space, merging-concomitance, polyvalence-adaptability, community center, scale*

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Moreover, she participated in the elaboration of several urban management studies and projects with IHS Romania (such as the UNESCO attestation document - "Sibiu Historic Centre - Management Plan", Tbilisi City Development Strategy For Sustainable Development, Constantin Brâncuși L'Ensemble Monumental Calea Eroilor, Târgu Jiu - Plan de protection et de gestion - Partie composante du dossier de candidature pour l'inscription sur la liste du Patrimoine Mondial UNESCO de l'Ensemble Monumental de Târgu Jiu en conformité avec le Guide opérationnel concernant l'implémentation de la Convention du Patrimoine Mondial).

She is a member of the organizing committee and the editorial board of the European Symposium on Research in Architecture and Urban Design EURAU 2016, of the International Conference on Architectural Research ICAR' and competition information coordinator for the 'European Architectural Medals for the Best Diploma Projects', hosted by UAUIM.

Prizes: 1st place at the "Music High School Sigismund Toduta, Cluj Napoca" Project Competition (2006), 1st place" at the 'Visual Identity of National Architecture Biennial' Competition (2012); Nomination at the 'National Biennial of Architecture Bucharest' Competition (2012), 2nd place at the "Public space redesign by opening the courtyard of the Church St. Elijah 'Historic Center Pilot Area - Craiova" Design Ideas Competition (2015), 1st place at ART EN CAMPAGNE «Passerelles de l'espoir» Poster Competition (2016), Nomination at "Barcelona: Barrio Social Housing" Project Competition (2016).

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Project log: a house on the countryside - a contextual approach

Andra PANAIT

Abstract

The Project

This paper examines the first project in the second year of study at the Faculty of Architecture from UAUIM. The general theme - "A house on the countryside" - puts forward the study of a rural community and requires an adequate architectural response to the housing needs of a family, based on interpreting the local cultural identity and understanding the materiality and the relations between the architectural and material space.

The students were free to choose between two options. The first was Rădești - an isolated village that still keeps many traditional values, including all rural housing typologies, and has houses going back to the end of the 19th century. The second option was Comana, a village whose valuable natural landscape and proximity to Bucharest involves a specific set of intervention strategies in order to obtain a high degree of architectural permeability.

The main objectives of the project were to develop an understanding of various historical contexts, of the site, of the local cultural identity, of materiality as integral part of the architectural space, of the natural means by which materials define space and form in a specific cultural/social/climatic context.

Another objective was to observe and point out how the context guides the architectural approach and how its presence is felt throughout the whole process from initial ideation to finished project.

Methodology

This paper exemplifies a teaching process based on a structured methodology, based on questions meant to point out categories of issues and whose answers

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would result in types of intervention and particular solutions: "How do we define countryside?", "What do we like about it?", "Did any notable process take place in Romanian villages in the last 20-30 years?", "What used to differentiate a village from a city?", "What does differentiate them now?", "Are there specific habits that are borrowed between cities and villages?", "Is there a migration and in what direction?", "Who do we build for?", "How comfortable are the buildings, what materials are used, what techniques are used, what are the aesthetic criteria?", "How does the context influence the project?"

Multiple sub-themes, facets and criteria were discussed:

- Socio-economical: the mixing of architectural functions, with care given to the public-private transitions and adding a public program for the benefit of the community;
- The general improvement of the comfort degree and energy efficiency;
- Architectural elements: re-interpreting the intermediary space of the traditional Romanian porch, of the eave and of other architectural elements specific to Romanian country houses;
- The site: inner courtyards, fragmentation, vegetation, gardens;
- Finishes: materiality, texture collage, permeability and transparency.

Results

As a result, the approaches were grouped in a few big categories:

- conversions that depart from the initial agricultural function and adapt the space to other types of living;
- remodelings of existing houses and annexes, mainly as a result of changes of owners or changes in the family structure;
- small extensions to existing houses (supplementary storage areas, bathrooms, summer kitchens) in order to increase the degree of comfort;
- small extensions to existing annexes in order to improve their function;

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- extensions that complete the housing with a public program: dispensary, store, school.

The extensions covered multiple typologies in relation with the house: attached to the house and communicating by opening the common wall, joined with the house by a special passage, detached from the house but still having common elements like floor tilings or lightweight wood structures, vertically developed, by changing the existing roof.

Conclusions

The rural world is characterized by extreme disparities, oscillating between tradition and underdevelopment, between valuable places/landscapes and extreme poverty, between urbanization and de-urbanization, between the small, human scale of traditional settlements and a change of scale and landscape brought on by the infiltration of urban habits. All these trends have been captured in projects and have been put forward as a subject of reflection for students.

Keywords: *Design Methodology, Criteria-Based Assessment; Criticism; Design thinking; Rural design*

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2+2=7. If the project improves its parts

Luciana MACALUSO, Flavia ZAFFORA

Abstract

Starting point

The International Open City Summer School of Piacenza 2015 involved the participants in the design of a spread museum of the agriculture between rural and urban areas, crossing the old town of Piacenza. The submitted project, processed in that workshop, is an occasion to call in question the different scales of the design (from a territorial vision to the detail) and some linked themes like the measure, the porosity and the permeability of the architecture and the town.

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Architectural challenge: 2+2=7

Within the design of the museum, the experimentation of an "intermediate scale" reached us to the need of the architecture as connection of various parts, thus to the difference between mending and making something new. At the end, the challenge is that the sum of the portions merged will be not arithmetic; rather it will be a change that improves the territory, multiplying its accessibility and enjoyment.

Unity by fragments

The complexity of the core of Piacenza can be seen as a sequence of limits, beyond which the urban fabric totally changes: these are the Po line, the XIX century walls, and the highway.

Where these discontinuities create some "variations of identity", the project builds a continuous path crossing south to north the city, deepening the main issue of the threshold; new architectural devices aim at revealing unusual views and paths, through a soil design with void as the main order element. The project interprets Giuseppe Samonà's way to give unity to historical fabric, urban and not, considering voids as a structure-space: thus, the city is valuable more in the distinctions rather than in the wide continuities and in these differences the project can act. Like in Japanese painting, or in the haiku writing, where the economy of the brush and of the words does not fill the void, but on the contrary enhances the interstices between the objects, here the empty space underlines, beyond any distinctions, the totality, catching the particularities of things. The intervention aims at redefining the borders of public space as diversified, open and collective emptiness, where movement and variation are produced and where the human action itself takes place: that is a new agorà, a place as a continuous and magmatic gathering of architectural facts.

Measure

By defining a path running from the southern border to the other part of the city (about six kilometres), we can immediately recall the comparison with the bigness issue, or, in other words, the fundamental matter of a balanced relationship between public and private. By this balance, and in its overturning, we can read

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the changing of urban relationship from the ancient city to the contemporary one and the rural areas. It deals with the definition of a scale, this does not correspond to the whole path, but at the same time it loses its values if reduced to only one of its portions. Operating by fragments means defining an "intermediate scale" intervention allowing to find a balance, both in space and time. The total united design matches with the furthest moment of the long-term prevision, seen as a process. It defines closed fields, fragments indeed, representing a medium space and time scale and a strategy of gradual approach. Thus the designed path is, actually, a progress see as a possible sustainable development model: by that, and by sensible nodes of a wider network, we can give some inputs of transformation generating a chain reaction, in order to gradually change private enclosed space into public.

Porosity and permeability

Imagine the spread museum of Piacenza as an excavation into the town extending into the rural areas, which includes public spaces - external or internal - churches, courtyards, and fields; the plan is based on the porosity of the old town (historic gardens and interstitial spaces) and gradually, moving away from the centre, on larger open spaces (the system of farms, existing parks and gardens). These fragments, actually often closed, in the project penetrate each other; their sap floods the urban structure. This strategy pours the private spaces in the public ones; therefore it recovers, on the one hand the porosity of the old town and, on the other, the permeability of the modern city where a network of green spaces hierarchically orders. In the early Eighties, in Italy, this synthesis has been already reached, for example in the Piano Programma of Palermo (Samonà). Pedestrian paths crossed the ground floor of the buildings giving back to the public enjoyment the most representative spaces. This alternative pedestrian network is different from the existent streets and squares. It is a modern perspective that reveals garden and other private buildings in a continuous and accessible soil.

Persistent spaces in-between

Sometimes, when we look at the town, we think that the vegetation can disappear in a moment through a box of matches or a bulldozer; instead it can remain

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over the time and often more than other urban elements. In Piacenza, the Roman centuratio shows this ability of rural historical traces. The inhabitants accepted and internalized them, renewing daily their meaning and identity, guarding their shape, also without being aware of this virtuous action. If we consider open spaces hierarchically dominant, as figure and not only landscape backgrounds, we can interpret their heterogeneity in a functional, social and historic point of view, feeding a project of ground that is a path with a habitable thickness. It is a threshold whose thickness irrigates lifeblood in the urban and rural fabric increasing the self-potential of each fragment and triggering gradually autonomous processes.

Keywords: *Piacenza, porosity, permeability, in between, rural-urban areas*

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Fernando P Ferreira (1987, Porto, Portugal) is a reseArch(itect), an unstoppable thinker, whose practice relies on the interaction between creative practice and the public realm, with a background related to urban research, artistic/social practices, media representation and writing. Based in Porto, Ferreira graduated from the School of Architecture, University of Minho (Guimarães, Portugal), with an honorable Master's degree in City and Territory. Since his graduation, Ferreira has been working in several fields: he was a guest critic at the Urban Laboratory in EAUM (2011); participated and won the Europan11 Guimarães as a team leader (2011); received special Mention in Europan13 Azenha do Mar (2015); and collaborated in architectural practices based in Porto (And-Ré Architects) and in London (AHMM Architects) between 2011-2015. He has also been invited to participate in several international competitions and workshops (2012-2015).

Currently, Ferreira is an invited assistant at the Urban Laboratory in the School of Architecture, University of Minho, where he is developing his design as research and creative writing.

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Cidália Ferreira Silva is an Assistant Professor of Architecture and Urbanism at the University of Minho's School of Architecture. Her research on Time expands the field of architecture to investigate other opportunities to engage meaningfully with contemporary places-life. By see(d)(k)ing Time, she holds uncertainty as part of the creative process that crosses time-space, embracing "(not-)Knowing" as the primary focus of her research. She is passionate about the acts of thinking, writing, and generating ideas, practices she utilizes with her research students as she leads them to discover ways to catalyze their potential to create original knowledge. 'Interconnection' is one of the key-words in her research, and functions not only as the method to seek ways of crossing fields, scale(s) and time(s), but also to connect the "I" with the "other" in a dialogical practice of consciousness. Published in international journals and a participant in various interdisciplinary conferences, Professor Silva is completing her first book entitled "37 Lived time tools for see(d)(k)ing (not-) knowing".



In(c)(v)ite: the in-Between Project

Fernando FERREIRA, Cidália FERREIRA SILVA

Abstract

The present paper intends to present an alternative urban design methodology that explores the project as an in-between mechanism. By in-between, we assume that "the project is neither the beginning nor the ending it is just an in-between in places' time, both past and in-determinate future." (Silva 2010). It is an in-between time process that crosses several scales, actors and places.

We found the in-Between Project by searching through the existing cracks in the contemporary built environment – uncertain and abandoned places/buildings; wastelands – generated by: the increasing of a fragile global economy; the recurrent urban transformation processes (such as the over construction of road infrastructures and the cyclic destruction/construction of the old/new housing planning); the absence of activities/production; and the consequent abandonment of buildings and urban plots.

Therefore, it was acknowledged that these cracking processes are creating a catalytic effect in the built environment, causing uncertain cross-scaled consequences between time, space, and society such as: not knowing the future of these places; not expecting positive scenarios for these places; not conveying the relationships of these places and not engaging socially with these places.

Following this problematic, fundamental questions arise: how can we articulate the (dis)connections created by the existing cracks in the urban environment? How can we transform the waste inherent to these cracks into a life potential? How can we create a viable metabolism with this waste? How can we generate new activities? How can we attract new inhabitants? How can we transform cracks into magnets?

Within this research, we realised that these questions cannot be answered through the narrow design solutions formalized by the conventional object/programmatic approach, or by the top-to-bottom/bottom-to-top urban strategies, that are

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detached from the indeterminate cross time-scale relationships of these cracked places, requiring an alternative urban design approach – the in-Between project – that is structured into three-step interconnected concepts: Cite, Recite and Incite.

Cite is the first step of this design method, which invites the designer to observe, to think and to dig before acting or intervening over a specific site, reacting to the tabula-rasa approach and, embracing Jeremy Till's (2009) statement: "My sympathies lie with those who look first and then think, rather than those who think first and then look for places to impose their thinking". Cite is rooted on the "as found" attitude, developed during the 1950s by the British Independent Group, where towards the interconnection between the architects Alison and Peter Smithson, the artist Eduardo Paolozzi and the photographer Nigel Henderson, the everyday life culture was valued and the beauty of the ordinary and discarded elements was seen. Subsequently, cite is gleaning the potentialities found in the cracks of the built environment. It is to make visible "what-is-already-there" and to value the existing specific traces that coexist in the site, such as: the history and memories (ruins; remains); the earth characteristics (topography; hydrography; vegetation) and social appropriations (activities developed over these places). Cite is also to select the hidden layers and potentialities, which exist in the multiple systems of these places. Cite is to use the elements found in the place as catalysts to trigger a process. It is the starting point to create the in-Between Project for the existing cracks of the built environment.

Recite is the second step of the in-Between Project. This idea is grounded on Cedric Price's (1984) "Free space and its operational matrix", where he correlates the act of eating with the act of designing architecture, comparing the eating plate to the architecture and the supportive table to the site: "The plate as the architecture and its relationship to the supportive table as its siting enables the comparison of free-space to an operational matrix (...) the operational matrix becomes a tool for the users rather than for the designer". Price argues that if the eating plate is an open and flexible structure with distinct velocities, skilful and changed by its users' needs, the architectural design should also be considered in the same way, working as a flexible and open matrix/infrastructure, that accepts uncertain occupations. Moreover, this infrastructure can also be read as an ambivalent device that

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is both specific and indeterminate. It is specific, because is designed through citing existing potentialities of the place; and it is indeterminate, because it works as a seeding structure, a canvas that recites, accepting flexible structures or magnets, in order to catalyse uncertain programs for an unknown future.

Incite is the third step of the in-Between Project. This concept invites the designer/architect to critically imagine future possible scenarios – what if...– over the infrastructure created in the cracks of the built environment. Furthermore, incite takes Bernardo Secchi's (2001) position: "a serious and scientific basis regarding the continuous control of scenarios that can contribute to the construction of visions within which different actions and projects can simultaneously find their own legitimacy.", to reflect and argue that towards the creation of these scenarios, it is possible to anticipate an architectural design that catalyses change and prepares the place-project, in order to integrate it for social, economic and political unknown conditions. Thus, generating a flexible process that incites new opportunities. As Philip Christou (1999) refers: "The main task is one of designing catalysts for change, as pieces of landscape infrastructure."

The In-between Project is a simple practice of in(c)(v)itation. It incites the hidden potentials of cracked places and invites human beings to appropriate them in an imaginative and unforeseeable way.

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- Keywords:** *Built Environment; Urban Processes; Cracked Places; in-Between Project; Scenarios; In(c)(v)ite.*

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- Graduated in Architecture in the academic year 1987/88, March 23, 1989, at the Faculty of Architecture of the University of Florence, Department of Process and Methods of Production and Construction, with 110 of 110 cum laude
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- Diploma in English issued by the Anglo-school in London on the conduct of a course of learning the language held in the month of October 1997
- who finished in various design competitions, is winner of European 3 in 1994.
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- Since November 1999, Lecturer in Architectural and Urban Composition, scientific field ICAR 14 at the Faculty of Architecture of Ferrara
- In particular, he stayed in the Netherlands, whose experience is documented in the paper The Dutch experience, to renew the tradition, in the book, various authors, "Designing the urban fabric", 1993, where they are exposed to design procedures experiences taken as case studies aimed at the design in the urban fabric already established, and Paris, whose experience is served for the drafting of chapters Garages and Libraries in the "Handbook of building design" of the publishing house book Ulrico Hoepli, 1992.
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In the last 3 years is professional activities is focused on the social needs and services to redesign a new welfare with a particular interest at the integration between the new social needs and policies and his impact in the architecture or other subjects.

About this theme she is skilled at Bocconi University of Milan, with a Master "Network Win: Innovation and strategies for a new Welfare.

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Temporary tools for children housing welfare

Alessandro GAIANI, Bellini NORMA

Abstract

In the last 10 years the cut of health and social services and the cut of public investment in housing policy have increase the unsatisfied social requirements of the population.

This occurred when the Great Recession, which was triggered by a financial melt-down that started in the United States and spread rapidly across the globe, and has inflicted from 2008 the economic crisis on children. The gap between rich and poor families has widened in an alarming number of industrialized countries.

The Innocenti Report Card series show, in the past five years, rising numbers of children and their families have experienced difficulty in satisfying their most basic material and educational needs.

In this scenario the families with children that live in critical and uncomfortable situation are increasing. Often the situations is so critical and alarming that much more is the numbers of children turned away from the family to ensure his well-being.

Starting from an analysis of the young people and his situation post crisis, the study translate the results of some recent local research about children needs and his unsatisfied social requirements, into a new model of younger housing that could prevent the long term stay in traditional structure for children removed from families and at the same time, meet the contemporary housing needs.

The welfare system is called to review his priority of children services and first of all to design new social tools, like residential and semi-residential community for removed children, to answer at a new educational project, made of integration and temporary solutions. It's necessary to rethinking the structures for children removed like "space of transition" in which the children stay like in a big family but to return in his own regenerated family as soon as possible.

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An event so relevant have meaningful economic and social effect that necessarily involve also a changed and new thought "architectural-design" of the system properties usability and of the re-planning and temporary reuse of the houses and spaces.

The study focused on a real pilot-case based on public property in the Municipality of RO, Emilia Romagna.

The idea is to think up an integrated system economic-technical/design-social that allow a new welfare system to be able to transform the assistance children's needs into places and spaces economically sustainable, usable and that valorized the property public and private, creating virtuous net of solidarity, economic, fairness with temporary residences and proximity service.

The aim is to identify new common tools and languages between architectural children temporary housing projects and the social project for young people, integrated in a temporary and proximity model.

Temporary reuse of space becomes sustainable strategy because it introduces a significant new concept of use of the social assistance residence: not only space for integration and most secure residence, in which to put the children, but a new place of temporary living, in which children it is educated and integrated into a community along with others, in a physical and spatial transition, confidential place regenerated for the common use.

Proximity, realized with a participatory-inductive method for the stakeholders and proximity in the architectural project, changing parting elements into architectural elements of inclusion: borders and margins are areas of proximity, hybrid, in which the meeting also social happens.

It therefore introduces a new regenerative potential, not only space today unused and disposal of public property, but a much more interesting and explosive social mix, capable of intercepting social need, planning services, community response and lower costs. Create of light intervention strategies, which, through a minimal impact, work on the spaces left vacant.

It now intends to work on the concept of proximity: social and architectural.

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Social through a new concept of understanding the detention of minors in public structures that include social integration processes, architectural in which the common indoor and outdoor spaces (gardens, spaces for socializing as for the well-being of the body or recreation) becomes an interesting system in the definition of barrier, no longer understood as a border or boundary, but as margin buying thick and that is modulated to meet the different requirements of use.

Border and margin are concepts that refer to a variety of situations that are adjacent to something that is physically recognizable. Borders, and margins are areas of proximity, hybrid, in which happens the meeting, also social.

The study provides the basic elements required to plan for housing and social services children's oriented, through regeneration of a old vacant school building.

Keywords: *temporary housing, regeneration, border, margin, hybrid, proximity.*

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Making space. Tree projects in between

Luigi SIVIERO

Abstract

This paper aims to specify a particular acceptance of the in-between concept, moving this paradigm from the concept of "empty space between objects", to the concept of "physical object" which, introduced in the context, create the occasion for a re-reading of the elements, whit which in several ways it comes into contact. In particular, we are going to describe three projects – results of studies developed in the context of the ReLOAD (Research Laboratory of Architectural Design), at University of Padova – that produce conditions of in-between in different ways and contexts.

The term in-between could be connected at least with two phenomena, better with two interpretations of the phenomena that characterize the transformations of the western contemporary city.

According to the first, the term in-between evoke the image of two or more objects, the proximity of which generate an almost indefinite, marginal, rejected

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space. In this case, the in-between assume the character of terrain vague, in which is common to find phenomena, make studies or exercise actions that, in the last decades, the international research has experimented widely and in several ways. This view of the in-between is more peculiar of the urban transformations made by progressive additions of parts (as, for example, the case of some suburban landscapes characterized by a constant infrastructural growth, or along the perimeter of a large transformation project).

The second interpretation of the in-between concept – we want here introduce – is less intuitive, also because less investigated. We can completely understand it only considering the urban transformations as progressive increases (or decreases) of physical layers, everyone establishing reciprocally multiple relation states. In this case, the in-between is not produced as consequence of an empty space potentially unstable, but of a physical object inside the texture of the city, stratified on it, producing, just for this, opportunity for alternative readings of the context.

The first project we present here is the result of a design workshop made in San Venanzo, a small village in the central Italy. The concept of in-between is here investigated introducing a number of small architectures in specific places of the context – we can imagine little fragments falling from the above. These architectural fragments make literally space in the context: they create places and intercept flows of people, with the aims to improve the knowledge of some specific character of the landscape, today hidden or covered by the exceptional romantic beauty of the place, and create in the time new occasions for the development of the territory.

The second project is the result of an academic class carried out at University of Padova by a small group of students of the Master Degree in Building Engineering and Architecture. The students have faced the concept of in between experimenting the introduction of a destabilizing element on to the texture of a large and compact industrial zone. This architecture – a big reticular frame of steel, parallelepiped shaped, laid down on the fabric roofs – is able to suck up, absorb and keep inside a collection of urban equipment, taken from the context (sheds, tanks, road equipment, vegetation...). At the same time, it generates new flows of people introducing a congestion of functions, obtaining the result of breaking the

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solidity of the context and giving different use and meaning to the elements of the industrial landscape.

The third project is a temporary garden realized at the Auditorium-Music Park in Rome, during a popular cultural event on the landscape themes ("Follie d'Autore" – Festival of the green and the garden, Rome). As in the previous cases, the in-between is here faced through the introduction of a small architecture, able to suggest more interpretations of the context, finding constantly interactions with the people around. In particular, on one hand, the garden aims to find relations with the hidden part of the context, putting in light selected elements only partially visible in the background; on the other, it aims to overlap different images taken from experiences of the everyday or from the individual memory.

The three projects face the theme of the in-between as product of progressive changes of the context, producing always a kind of prolific breaking, able to change the rules of the relations of the urban elements, promoting the creation of new places, seeds of public spaces with new possibility of unexpected evolutions.

Keywords: *space, object, fragmen,; texture.*

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She participated in national and international conferences (ISUF Porto -2014- CAUMME Cyprus -2014- ProArch Rome -2014- DiARC Naples -2015- ISUF Rome -2015- ProArch Palermo -2015-). Her works have been exhibited at the Faculty of Architecture of Rome ("The city of Pontedera in time of contemporary crisis" -2015-) and at Politecnico of Milan ("Expo dopo expo" -2016-).

She recently published "La solitudine del Vernacolare" in *Mediterranei. traduzioni della modernità* (2014) and *Vertical Tissue: typological interpretation of the skyscraper* (2015).

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He recently published "Roma e l'eredità di Louis I. Kahn" (with Elisabetta Barizza, 2014).

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Knotting the voids: a methodological tool to infill the historical city

Pina CIOTOLI, Marco FALSETTI

Abstract

In times like these, marked by the spectre of an unprecedented economic and cultural crisis, and often characterized by unsophisticated vision of the architectural problem, it seems necessary to rethink the city, trying to contextualize all its parts into an organic process on a larger scale.

The aim of this paper is to illustrate the results of an academic research that investigates the relationship between contemporary architecture and the historical context of Rome, in which the scale of single intervention has been related to the fabric and, through an additional level of analysis, linked to the urban dimension.

The "construction" of the new place determines complex social dynamics, considering also the role that the human perception of the new project may have on a so complex and layered architectural reality as the one of Rome's center.

The "operative method" employed considers the historical urban environment as the readable sign of a process of territorial anthropization, and it starts by identifying those characters, within the fabric, that are essential to preserve the cultural heritage; then it analyzes a number of transformations compatible with the morphogenetic process of historical buildings. This first part is meant in order to hypothesize a reconstruction of tissues as they may have been if not interrupted by an external factor during their history (state of neglect, natural disaster, political choices, uncompleted plans).

Many studies have shown that the common evolution of urban fabrics in the center of Rome originate from progressive variations of the Roman domus type (and other types of courtyard houses).

Next to the study of the basic unit of the fabric, we have considered all the differ-

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entiations and articulations of the architectural type, that have been recognized as responsible in identifying a unique and unrepeatable character of the town, strictly connected with the territory in question.

For this reason the investigation starts by considering the building organism as a result of a sequence of construction acts that ends with the formation of an urban organism in the territory (a territorial organism) and passes through successive scalar degrees: the building grade, the urban grade and the territorial one.

Through case studies like Montecitorio, characterized by the Baroque intervention of Gian Lorenzo Bernini and by the Nineteenth century addition of Ernesto Basile, and of Regina Coeli prison, on Via della Lungara, is possible to experiment a strategy of "knotting" urban voids in the historical urban environment.

Through the analysis of those typical architectural and anthropic features, thanks to which is possible to consider the opportunity of knotting within the city, the architectural project is able to create a new urban organism capable to innovate the surrounding public spaces and reactivate the social fabric of those areas.

By observing carefully the existing reality it is possible to recognize all those contradictory and changeable elements between the form and the social dynamics, a feature typical of the traditional cities more than the contemporary ones, in which are evident strong discontinuities in the urban organism.

The value of the new architectures here proposed, is linked to the ability of these built organisms to work together in order to define new types of spatial and public aggregation for the contemporary city, and so to give a new life to the town.

These organisms respect and protect the identity (that is an architectural, cultural and also civil feature) against a contemporary trend that considers the autonomy of single places as a specific matter of technical and economic nature.

In fact the intervention in such areas, so important from an historical point of view (as documented by the literature of urban planning and history of architecture), presumes both the knowledge of the strict relationship between architectonic form and territory, and the duty to understand the social context. In this way it is possible to realize the basic laws that contribute to create the urban structure.



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Through the "interpretation" of the built environment (that is able to understand data deduced from the current situation, so not present in a priori structure), it is possible to identify different levels and systems (territorial, urban, historical, civil, and social one) all of them organically linked one to each other, so as to anticipate the possible scenarios for the project development of the same areas.

The case study of Regina Coeli prison shows how, for the definition of all the factors influencing the architecture of a place, it is necessary to be aware of the history of the town and to take in account territorial and landscaping tools to lower the new project into a multi-specific level.

The project results here presented illustrate the necessity to define a long-term strategy to ensure a proper infill in the historical city that is able to maintain the balance within the urban, architectural environment and within the social context. The preliminary analysis to those central areas of Rome is performed according to this "operative method" in which is possible to understand the basic entities of the anthropized areas in the light of a major scale, so as to comprehend all the transformations that have affected, and that are still affecting, the urban space.

Keywords: *urban space, urban voids, infill, knotting, morphology, organism.*

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The "in-between" of archaeological sites. The case study of the "Villa of Augustus" in Somma Vesuviana

Raffaele SPERA

Abstract

Archaeological sites represent spaces "in-between" united and fragmentary conditions, past and present, public and private spaces, visible and invisible. Archaeological findings come to light both in the rural areas and in the urban ones and represent cracks in the chronological layering of the territory, thus breaking the consolidated balances between the sections of the city. Their recurring buried condition involves the sacrifice of other overlapping and equally historicized layers, the uncertainty of the excavation plan and of its shape. The interest they raise in archaeological research requires protection and a denied access to the public, so that the archaeological site becomes an enclosure. On the contrary, being a cultural heritage, they need to be open and exhibited to the public. Their fragmentary nature makes their study and exhibition difficult, but

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their spread on the territory hints at the possibility of making some "in-between" scales links.

The archaeological site known as "Villa of Augustus" in Somma Vesuviana (Naples, Italy), here taken as case study, adds other issues to these ones which derive from the complexity of the territory where it lies. Its location, on the edge of the inhabited centre, on the North slope of the volcano Somma-Vesuvius, belongs to the metropolitan area of Naples, between the cities of Naples (on the West) and Nola (on the East). This archaeological site is an important finding of a wide multi-disciplinary research program begun about fifteen years ago with the aim to comprehend the ancient settlements of the territory on the North of Vesuvius. In fact this territory is less known than the coastal area, where the archaeological sites of Pompeii and Herculaneum lie, but not less rich of historical evidences which had been disregarded by the previous archaeological researches. Furthermore its location on the slope of the volcano leads you to deal with the issue of the volcanic risk related to the urban density, but it is also a brand for the economical and cultural development of the area. The archaeological excavation of "Villa of Augustus" extends for about two-thousand square meters and it is about eight meters deep, but the majestic archaeological structures come to light are thought to be just a section of the entrance of a wider Roman villa. This situation make the final size and the duration of the excavation indeterminate, thus inducing the need to open the site to the public and, at the same time, to allow both the archaeological research and the protection of the findings.

The here presented project, made during a master's degree thesis, considers all these issues from which the need of an architectural and urban design for the enhancement of this archaeological site arises. The aim of the project is to achieve a fragment "in-between" the urban scale and the architectural one. On territorial scale it has relationships with the landscape, where the Mt. Somma-Vesuvius, on the South side of the area, and the mountain-chain of Preappennini, on the North side, shape a sort of "territorial room". On the local scale it has relationships with fine cultivations and several historical and artistic buildings. The project is arranged in three levels: the "up"; the "archaeological enclosure and the paths"; the "underground".

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They interact with some layers - more virtual than material - which characterize the territory: expansive elements (agricultural patterns), linear elements (paths) and punctual elements (historical buildings and landmarks).

The first and the second levels of the project deal with geography and landscape. The first level, the "up", consists in the design of a roofing for the excavation site that, while covering and safeguarding the archaeological evidences, restores the continuity of the agricultural soil, eroded by the excavation activities, by means of a garden-roof.

The designed paths, regarding the second level of the project, evoke the geography of the territory, which is characterized by radial or ring-shaped streets and river-bed with respect to the Mt. Somma-Vesuvius, and highlights the perceptual values of existing paths with respect to landmarks. The paths cross the excavation site and create views around the excavation boundary making the archaeological enclosure permeable. So both citizens and tourists can walk through the area.

Finally the third level of the project, the "underground", shapes hypogeal rooms among volcanic layers, which thus become a chronological reference for the visitors. These three levels of the project are connected to each other by means of overlaps and mutual references.

Therefore the study case of "Villa of Augustus" is a reflection on the "in-between" of archaeological sites which proposes an architectural design as synchronous synthesis of human and natural accumulations occurred over the time, highlighting the never-closed set of multi-scalar relationships which can be found among them.

Keywords: *archaeology, layers, enclosure, permeability, multi-scale*

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Filling the wall: a project for the Monastery of Santa Chiara in Naples

Davide BUCCIONE, Alberto CALDERONI, Giampiero CASTIGLIONE, Vanna CESTARELLO

Abstract

Looking at the dense urban fabric of the old centre of Naples, that is a complex built system where often we prove theories and architectonic procedures, we discover in the Monastery of Santa Chiara (built close to the first part of the Decumanus Inferior, very close to Piazza del Gesù Nuovo) a huge fragment of urban tissue useful to re-think with an architectural project, on a possible meaning of the word boundary. The cloistered fortress is delimited by a perimeter wall outside the monastery's walls that represents a boundary for the city more than for the monastery itself. Between the surrounding wall and the monastery a border area that today doesn't belong to the city even less to the monastery because it is lacking of character, usability and functionality. This area, bounded on the North-West by the ruin that one time hosted the Pontifical Institute and on the North-East by the current entrance to the majolica cloister, extends to the East, South and

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West sides of the monastery that are two corresponding wings to the cells of the Friars Minor, and the area of the Abbess, disused for static reasons.

The wall of the monastery is a frontier and not a border: as Richard Sennet says "In the natural ecologies frontiers are areas of a habitat where organisms become more interactive due to the convergence of different species or physical condition. The border is a limit, a territory over which a particular species does not venture. [...] the frontier line is on-going. On the contrary, the border is a static space in time, because there is less exchange". If the city is an organism he could also consider another border situation using a biological reflection: "The cell wall holds everything inside it and it is analogous to a limit. The membrane of the cell, however, is more open, permeable and similar to an edge. The natural differences between limit/wall and board/membranes are reflected in the built closed and open shape." The frontier has no substance, but its existence is necessary. It presumes an inside and an outside, an here and there; it divides but doesn't isolate because the in-between space of the frontier is the place of the exchange, of the negotiation, that gives sense to everything that inhabits on each side. It is the space of translation. Can this space that gives quality to everything that surrounds it and talks of protection and escape at the same time become architecture? It is possible to give an answer to this kind of reflection only through the tool of the project.

The examined area is not an unique continuous space, but it is fragmented by different buildings between the small cloister of San Francesco and the archaeological area rediscovered during the post-war reconstruction that kicks off different spatial conditions in which the same recurring elements of the architecture of the monastery will have different meanings. Historical research studies show that these places endured strong transformations as a result of post-war conflict reconstruction. Entrances are situated on via Santa Chiara and on vico Banchi Nuovi but there is not a direct relation of permeability between the outside and the inside even less between the interiors of the monastery and the studied area. The clear spatial structure of the monastery is opposed to the apparent chaos situation, generated by a result of a spontaneous stratification in the time that has never produced a clear infrastructure of the Monastery's face more integrated into the heart of the city. At the end our goal is to find a good balance from the

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existing wall and existing spaces showing as a project can be able to discover a new permeable boundaries like a new clear spaces' sequence for the city and the monastery as well. The wall, the existing absolute boundary through the project of architecture will become the new spaces generator and the new inhabited object. We have looked for answers to these reflections with a project that was the result of an academic research: our aim is to show how filling the wall is a way to give new sense and life what belongs to each side.

Keywords: *archaeology, contemporary architecture, boundary*

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He is interested in analyzing and good practice of sustainable architecture and investigates in detail the path of architectural language, its interaction with sustainable principles. Is interested in exploration the problems generated by society relation with the nature / urban environment (especially targeted on reducing consumption), and the ways in which the architect is reporting itself to the cultural society in which he operates and the collaboration with specialists in the construction economy. The general directions in architecture are related to different languages and interpretations and generates architectural objects and building systems capable to manifest both functional and aesthetical.

Sustainable architecture: active design influence the facade's aesthetics

Ștefan MIHĂILESCU

Abstract

Introduction

In modern days, the language of the envelope is influenced by a conceptual evolution that has transformed the facade from a borderline (a separation limit) in a buffer area, inflated with a last minute high tech technology. Its role is to compensate for thermal difference between inside and outside and in the same time to actively influence the penetration of building by natural light. In large buildings, sustainability focuses on optimizing the use of resources, and for this,

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the role of the facade has become increasingly important (Stang & Hawthorne, 2005).

Methods

I noticed that the descriptive analysis is not sufficiently objective. For that reason I chose to classify the commented examples on several architectural subsets to enable an objective discussion on the aesthetics effect obtained and its effectiveness. It is important to research the way in which the architect decisions backed up by engineer analysis change the image of the buildings in order to fully create an active facade.

Results

The level of energy performance that is taken under consideration for the entire building is major factor of influence for the facade design. In order to have a better control, studies are done with the help of dedicated computer simulations or programs. This computer aid is used in order to conceive an optimum model correlated with the architectural vision, in order to create the perfect shape for the bordering surface of the building. Building envelope energy issues have turned the facade from a simple surface into a volume in which there is an important series of air handling activities and elements for [re]directing the natural light. The role of the architect is increased, in order to maintain his design, by taking in consideration all external factors of influence. I think there is a visible transformation of the elements of architectural language under the influence of sustainable design. [Re]thinking of the facades elements started from a functional necessity. The sun-shades appearance, wooden sun shading elements, textile protections, different kind of shutters, entered in the architectural vocabulary and were retouched and loaded with aesthetic value over time. The layout of the facade is shaped by mathematical calculations made by teams of specialists but the aesthetics appearance itself becomes extremely important, competing with functional importance.

The current complexity regarding the design of a building and the necessary ability of meeting a large number of conditions from environmental assessment method-



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ologies convey to the emergence of new professions in this field. Meeting all parties that analyze and propose solutions for building led to a new type of design, called integrated design concerning the entire assembly and immediate vicinities, as an open system. Integrated design is used in the composition of sustainable buildings for the achievement of all objectives related to sustainable design while allowing the maintenance of the construction costs within the budget. An example of this interconnexions are related to heating, ventilation and cooling of buildings (HVAC) which are influenced by its orientation, the proposed amount of insulation, shading systems or glass surface, shape and the materiality of the roof.

A quality design knows and must correctly answer to the influence of the environment with a series of improvements made to the original concept or adding technology that contribute to a long-term perforce and define the investment as sustainable building. This means consecutively to respond to an issue increasingly complex, and in terms of the facade, it must be protected and must protect against discomfort caused by sun exposure, and should not be influenced by the direction and force of the wind and must resolve in an ecological manner the issues of precipitation waters (Hegger, 2008).

Integrated design led to the emergence of new consulting firms able to coordinate and correlate information relating the building physics and the architectural design. Among these companies mention: Transsolar, Atelier 10, ARUP Associates, Buro Happold and Werner Sobek Engineers.

Conclusions

Active design allows the decreasing influences of the outdoor climate (hot / cold) over the indoor temperature by incorporating a number of energy efficient technologies, control schemes and improvement of the envelope design, carefully coordinated by the architect. All the space contained in the facade envelope is connected to the internal control system of the building and last minute technological features. The sum of these factors influence the massive reach and hence the entire building facade design and goes to enrich the architectural language with new forms.

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Keywords: *facade, sustainable design, integrated design, energy performance, architectural language*

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Urban Colourscape Studies: Buildings or Billboards?

Veronica Maria ZYBACZYNSKI

Abstract

Few things affect man as much as the color because the overwhelming majority of the information is obtained visually. Color cannot be regarded in itself, detached from the support layer, it is perceived with it, and at the urban level the support layer of color is represented by the buildings, the billboards, the traffic, the vegetation, the roads as well as by the people - users of the urban space. Several studies have shown that, through perception, the brain processes the chromatic information received through the visual pathway and transforms it into feelings and moods, resulting in a particular urban chromatic experience.

At the urban level, color is an important element that carries both historical and cultural informations, serving also as a very important sign of the quality of life.

In Bucharest the outdoor advertising has gained an excessive spreading, migrating from the billboards on the streets to the façades of ten-story-high blocks of flats: from the advertisement for shops, malls (periods of discounts, seasonal offers etc) to the electoral advertising, entire blocks of flats being wrapped in huge brightly colored banners. This type of advertising is characteristic for the central

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areas of the city and for the high traffic areas. In the areas that are predominantly residential, this type of advertising appears only on the main streets, being nearly non-existent within these areas.

In this context, the article aims to investigate the relationship between color - outdoor advertisement - buildings - urbanscape in order to determine the impact of outdoor advertising on the perception of the chromatic urbanscape and on the buildings. Furthermore this article investigates and questions the scale of the outdoor advertising: Is there an appropriate scale for advertising? Should outdoor advertising use the building scale or the billboard scale? Is now Bucharest's outdoor advertising in between scales? For the investigation, 113 people (33 specialists) were interviewed using a questionnaire (the interviews covered both areas where outdoor advertising on buildings (huge banners) is non-existent and central areas in which this type of advertising is prevailing). The results of the interviews showed that people's attitudes towards this type of advertising varies from rejection to indifference.

This study also showed that the relationship between color - outdoor advertisement - buildings - urbanscape through the perception of the urban space is dramatically altered by the huge size of the adds, in some cases people mentioning that they could no longer remember the architecture of the building. The vibrant colors used by the advertisement industry amplify the impact and distort the perception of the urbanscape, being known that bright colors look even more brighter when they are applied on an entire façade. In many cases, the huge banners end up being landmarks at the urban scale, seriously altering and almost completely capturing the perception of the urban space (in terms of the urban composition and also in terms of color). The buildings are sometimes seen as just a carrier, a holder of the outdoor advertisement, a supporting structure of it; outdoor advertising changed the scale of the urban environment by switching scales: from the billboard scale to the building scale.

The conclusions drawn from this study lead to the idea that, in order to correct these slippages, there is an imperative need for an inter-disciplinary study of perception in the city and also for a coherent color strategy for the city in which the outdoor advertising should have its place.

Keywords: *advertisement, billboards, bright colours, perception, urban colourscape*



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Mario Coppola (Naples 1984), architect and contract professor of Architectural Design at the University of Naples "Federico II", works at Zaha Hadid Architects studio on numerous projects in different periods. In 2010 Mario founds *ecosistema* studio to develop, along with several external partners including Buro Happold, projects aiming at a man-biosphere symbiosis. In 2015 he publishes the book *Architettura PostDecostruttivista I - La linea della complessità* reading the latest architectural developments from the philosophical perspective of complexity as created by Edgar Morin, who says Mario's work "opens new views". Mario lectures at several universities and participates as spokesman to a number of national and international conferences.

Between code and neuroaesthetics

Mario COPPOLA

Abstract

Contemporary technologies of parametric modeling and coding, that make the work usually collected under the label of "parametricism" possible, represent perhaps the most significant technical development in the architectural design of the latest two decades.

Since Frei Otto's pioneering experiments on minimal path systems (with the minimal path Apparatus for computing systems in 1988) and those of Marek Kolodziejczyk (with the Wool-thread model to compute Optimised detour path networks in 1991), the parametric design – the label widespread by Patrik Schumacher in 2008 but, as a matter of fact, coined in Italy by Moretti and de Finetti with the "parametric stadium" in 1960 - has experienced in recent years an exponential spread on a global scale, affecting the work of thousands of professionals, researchers and students.

Observing a posteriori the development of the "parametric" research, it becomes

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essential to distinguish two moments: the former displaying projects and experiments of the nineties, also followed by many contemporary researches, and the latter that started in the first decade of the new millennium.

In the nineties, the architectural research that follows the so-called "deconstructivist" movement, experiences a design meant as an "open system", a creative, inclusive relational process. It involves the use of parametric techniques - borrowed primarily from movie software like Maya - as a necessary tool for the management of the increasing complexity the project, for the first time, embraces (hence the process definition as "bottom up" instead of "top down"): it is a dynamic, "rhizomatic" (Deleuze, Guattari, 1980) project into which the elements and contradictions of the historical stratifications, the energy flows of the city and the natural morphologies simultaneously converge, as already happened in Zaha Hadid's painting in 1998, in which the buildings of via Guido Reni and the curves of the Tiber were woven together, merging in the MAXXI.

Later, with the spread of this kind of projects all over the world (Zaha Hadid Architects, Coop-Himmelb(l)au, Asymptote, MAD, Span are just some of the studies working along this trajectory), the parametric techniques, in an increasing number of cases, seem to live a profound mutation: from an instrument at the service of a regenerating design - a design able to naturalize and reconnect the ghettoized mineral fragments (Boeri 2012) of the contemporary metropolis - they seem to become the ultimate aim of a project that is more and more introverted and hostile towards the city, and in general towards the environment in which it settles.

With the exception of some studies (including BIG, UNStudio, Plasma Studio, DMAA and OBR), and some researches that continue the line of complexity (Coppola, Bocchi 2015) without encroaching on introversion, the project as "open system" of the nineties - in which past and present, human and "non human" elements were simultaneously and seamlessly mingled - gives way to a self-referential "closed system" in which the project loses the touch with reality and its *raison d'être* becomes the virtual sensuality of a literal biomimicry easily allowed by morphogenetic software.

This produces the rise of a real international "movement" with a growing popular-

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ity among young people and with a great media impact, the language of which is exclusively based on curvilinear geometries, continuous, non-linear differentiations, of biomimetic, double curvature, geometries. It produces almost anywhere an undifferentiated (similarly to what happened in the last century with the steel and glass skyscrapers of the International Style) "parametric blanket" (Kwinter 2008) that often has no real connections with the urban context and thus, with the weaving of neural, psycho-somatic, cultural and environmental conditions characterizing the neuroaesthetic complex through which human beings - and not only - perceive and interact with a spatial organization.

So, instead of remaining within the field of the real, which includes both anthropogenic and non-anthropogenic, past and present layers, ancient and new types, a good part of contemporary parametric researches produce buildings without readable transitions or physical connections with their places of belonging, excluding many elements of the cultural-sensory background of anyone who has had to deal with the spaces of the city, separating once again mind and body as if there could be a corporeality without memory.

This way the mainstream parametric research (for example those conducted by the master of the Architectural Association DRL, by SCI-Arc in Los Angeles, by the chinese office MAD and many others), proposes a new tabula rasa that, instead of developing and expanding the relational and ecological possibilities of the language and the architectural DNA as emerged from thousands of years (the types, from this perspective, are real genotypes to work on, hybridize, develop according to today's technical and value systems, as happens, for example, in BIG's Courtscrapper or in UNStudio's Mirai House), produces a new closed a-relational metaphysics.

A rigid authoritarian system, in the end, that presents hyper-deterministic coercive features since chaos, the unexpectedness and stratification of events - which in nature are the essential components of the epigenetic landscape - are left out of the biodigital simulations which transform the human being, deprived of his memory, of his cultural "exoskeleton", into a sentient bacterium.

Keywords: *parametricism, complexity, code, genotype, biomimicry, neuroaesthetics*

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Scales of an inhabited territory – from Complexity to the Art of Resolution

Pedro BRAGANÇA, Marta OLIVEIRA

Abstract

This research process is about the urban condition in contemporary territories and about the methods to better know and operate on it. Using the Portuguese northwest region as a rehearsal, this paper, in particular, seeks to reflect on the importance of the concept of scale for the referred process.

A school and a factory, a farm field and an old church, a huge industrial centre, a forgotten caravan, a playground and a squeaking swing: this is the regime of conviviality and simultaneity that we seek to clarify. A promiscuous organization where different people, shapes, spaces, styles and times, from small fragments to huge objects cohabit in a very intense everyday life, with a very specific ethos of urbanity; and a scattered pattern of settlement that sometimes becomes apparently confusing. But behind this appearance, there possibly lay some complex relationships that go beyond visibility, and a careful recognition of the set mentioned above reorders our original perception. To reveal this complexity, we aim to propose a proper method of approach following some major movements: clarifying the social and morphological properties of the territory; documenting its components; structuring the organization of those components in time and space; and specifying the operating procedures between them. This can be the way of building a model of understanding of what we call, in a holistic sense, the inhabited territory.

The territories in which we are working become a challenge because they do not fit into the conventional models of the urban studies: they are not city or countryside, or both at the same time; they are not suburban or eccentric or peripheral; they are not the result of a recent process of city growth and neither do they have the characteristics of dependence on a centre. And, in addition to the morphological and social diversity, they are subject to an extreme multiplication of the

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conditions of belonging and referencing. Each place - in its very old and material sense – unfolds itself in many new places. That's why for a better knowledge and action this debate is flanked by a continuous methodological clarification and here is where the key issue of scales enters.

If, on the one hand, these are territories that work, as an assembled machine with thousands of constantly adapting pieces (they are extremely productive and have a young, active and especially merged society), on the other, they show many weaknesses, not only in the social sphere – as poverty, unemployment, de-industrialization, displacement – but also in morphological terms. We are talking about new sediments and micro-conflicts that sometimes, by being so small, become uncountable and neglected by the institutional frames: an isolated archipelago in the fabric, an inaccessible enclave, a side of the road that is impossible to walk on, an excessively noisy environment caused by a nearby highway... Surely, it will not be by reducing the planning to the greatest degree of distance or by levelling it to a scale of abstraction, unengaged with the concrete and material reality, it will be possible to advance in the mentioned challenges.

What we propose in this research is to find proper means to approach the inhabited dimension of the territory. Not as a "small is beautiful" manifesto, but to promote different variations and shifts of scale that capture the movement, the everydayness and the transformation dynamics over time. With the permeability of that knowledge we seek to expand the limits of understanding to produce a denser explanation of the problems of the contemporary urban condition. The use of the creative process to face these problems could be called the Art of Resolution.

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Keywords: *territory, place, inhabited territory, approach*



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His area of interest covers both the compositional and technical aspects of the architectural matter focusing the interest on the formal dynamics of urban design.

He won a scholarship for research activities within the International PhD in Architecture in Urban Phenomenology.

As part of ongoing research explores a variety of issues concerning urban studies, with particular attention to issues linked to the open space and the possible interpretations of the architectural design in the shape definition, measure and meaning of the urban void.

For the last four years he has been teaching and research activities, as a teaching assistant and as a graduate student in courses and laboratories of Architecture and Urban Design at the Department of Civil Engineering, Construction, Environmental, University of Naples "Federico II."

Disposal as opportunity for new public spaces: the study case of Ribeira das Naus in Lisbon

Giovanni ZUCCHI

Abstract

The frenetic movement of contemporary society, in which the positional values are extremely changeable, leads to the fundamental importance of disposal and reuse as characters which begin with the changes in uses. The issue of dismissed areas has now expanded its meaning across Europe to overlap with a new way of implementing urban and regional planning, acting as the central node of debate and research of the contemporary city.

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Today the territory has become a precious resource and an opportunity for transformation is provided by filling the gaps produced by the explosion of the city and many of these gaps are represented by the abandoned areas requiring a careful reflection on the transformation of these domains.

The disposal generates resources, making areas available for new uses, often located in strategic places in the city. For their positional value, these areas have been since the early 80's, a fruitful ground for research and architectural experimentation, encouraging the public and private investments. It must be highlighted, however, how the disposal process was cyclically repeated in the city through the centuries, in the spirit of renewal and re-use, improving the city itself. The history of the city, in fact, is accompanied by the history of disposal, which is the element of urban regeneration and with it the city evolves finding new spaces and forms.

The disposal phenomenon in recent years has returned to the towns large areas creating real opportunities for urban revitalization.

The post-industrial disposal, in particular, focuses on the issue of industrial archeology, which wants to leave a trace and a memory of productive activity. So this created an important architectural theme of confrontation with the big "industrial machines" and their conversion into new public uses.

The paper proposes an emblematic example of modern disposal, the Ribeira das Naus in Lisbon as study case, a recent urban space design in the city center on the Tagus River by the Portuguese office PROAP.

The special feature of this new urban space for the Portuguese capital already appears in its historical condition, as a place designed for shipyard, as the name Ribeira das Naus suggests, where the Tagus River naturally entered and created a port area. This is why always existed a strong relationship with the water in this place and a state of complete absence of public space, in favour of private spaces for the shipbuilding work. In this sense it is interesting to understand the relationship with other areas conterminous of the city: the Praça do Comercio and Cais do Sodré.

The Praça do Comercio, located next to the Ribeira, is a space which relates di-

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rectly to the water and is a crucial space for the city's urban life. On the other side, the Cais do Sodré area has a different shape because the presence of large buildings in direct contact with the water denies any form of relationship with the river. We can refer in this sense the Palácio Royal Court, which was in the area until it was destroyed in the '700 and in this area now there are the buildings of the European Ministries. The Palácio Royal Court was very famous in the history of the city and therefore represented in many Lisbon historic pictures, where is possible understand how this building was massive and how it dominated the riverfront, cutting out all the area of Cais do Sodré from any form

of public space on the river. This condition of contact with the Tagus only occurred in modern times. In this sense, the area of the Ribeira das Naus which is in the middle of these two different urban conditions, at the moment of the project, needed a very thoughtful intervention which respected the meaning that this space would assume in the sequence of public spaces along the river, not neglecting the historical identity and the specific character of the area which still keeps elements such as "Doca seca" or dry dock, which refer immediately to the historical function of the place. So PROAP structured a project, which, intended to donate to this area the public value and river relationship that never has been able to have in history.

The focus of the project was certainly the research of the meaning of this place in Lisbon history, widely documented by historical maps and drawings, which trying to interpret the place through its palimpsest, recovering the overlap of signs that history has left in order to read the city as it was and as it is today, thus defining a new space, public and strongly linked to water.

This relationship is directly established with the design of the bank through an abstract gesture that forms an Urban Beach with a sloping design of the ramp that goes up into the water and measures the fluctuations of the tide. Another gesture that directly relate the project with the water is the opening of the Doca da Caldeira in which the river enters the space, overcoming the gap produced by the road.

The two large green ramps are a reminder of the place's history because they symbolize the original ramps shipyard for the ascent and the descent of the ships

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in the water. These two great podiums represent the center of the space and one of the attractor for who attends the area. Their form and arrangement also puts the attention on what is the public space and its relationship with the river giving their backs on what is the Arsenal building, adding a new contemporary layer to what is the layering of the place.

Finally we can say that, as POAP intentions, this space is intended as an elementary space, almost empty, which acts as a support for the different functions which over time can be integrated and modified. A flexible void, opened to various future uses and so can define a contemporary way to look at public space.

Keywords: *disposal, public space, void, open project*

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During these years he participated to several academic initiatives such as seminars, workshops, learning programmes focused on many aspects of his main interest: Architecture (e.g. workshop with prof. Uwe Schroeder "Urban and Architectural Spaces" | Naples | Gen-Feb 2016; workshop with prof. Marcu Lapadat "Limites Interventus: Horizon Oicologicus Architecturae" | Schola Superior Architecturae "Ion Mincu" | Bucharest | May 2015; UNISCAPE seminar "Recovering river landscapes" | Naples | Sept 2015; LLP Erasmus Intensive Programme | Villard European Cohesion | Urbino | 2013-2014; etc.).

Currently he is engaged in the editor team of the project "Chiasmo", a little architectural magazine in Naples. He also applied to several competitions about arts, fortunately winning some of them.

In the leisure he likes to play drums; in 2010 he and his band "L'idea fissa" recorded an EP, "Nagasaki", in Rome.

Homology and Analogy. Two techniques for the landscape project

Guglielmo AVALLONE

Abstract

Some of the major causes of Italian landscape's erosion phenomena can be found in the alteration in the water system and in a disorderly land use. Despite the presence of tools and actions for a wide and precise urban - territorial planning, the Belpaese continues to convey "lack of landscape", and this regularly can be recognized by the news: landslides, floods, defacements, abuses that disfigure parts of this territory periodically.

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On one hand, this reflects the incapability to set the conditions for suitable levels of: soil safeguard, hydro geological instability prevention, a proper land use, a balanced resource consumption; on the other hand, what is even more upsetting, it allows the general trend of the contemporary architectural and urban practice to be half-seen: a memoryless and uprooted one. As early as the sixties of the last century, in his *Storia del paesaggio agrario italiano*, Emilio Sereni affirmed that landscaping can be put right instead, "intending it as a coordinated complex of complementary works that are of help in perfecting the water regime of the soil".

In the light of the foregoing statement, nowadays it would be appropriate to operate on a territory with awareness, of its complex structure, and intervening on its landscape with coherence, in respect of its stratified form. Starting from these two dialectic terms, Structure and Form, another couple of concepts ought to be introduced in order to intertwine the Territory with the Landscape: Shape and Image. The meaning of connecting Territory to the role of Shape consists in attributing constitutive value to it for the physical situation; connecting Landscape to the role of Image consists in valuing it as representative dimension of the same observed reality instead.

It is necessary to give scientific effectiveness to this kind of logic - operative process and the effort is pursued passing from the field of ideas to the one of tool-ideas. Like much evolutionary theory, specific outcomes could be demonstrated employing the concept of "biological similarity" between parts, limbs or traits of two living beings: some traits shared by them were inherited from their ancestor, and some similarities evolved in other ways. These are called homologies and analogies. Homology refers to traits inherited by two different organisms from a common ancestor. Analogy refers to similarity due to convergent evolution without common ancestry instead. If considered in geometry, these conceptual tools are closely related to the principles of Structure and Form due to their capability to constantly operate on objects with diverse origins or functionalities. Furthermore, assuming a change of scale, it is possible to transform this geometrical conception into architectural.

For this purpose homology and analogy become two well-defined architectural practices, two possible ways to intervene in a territory - landscape tackling the same set of problems in a specific historical-geographical situation. On one side,

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Homology is concerned with the idea of Figure, by working on its internal rules, in order to forge a modified form for a situation; on the other, Analogy faces the idea of Image, by comparing similar cases, with the aim to recompose a synthetic structure for a situation. However, both are techniques of architectural re-design.

What is more, even if only one technique is alternatively adopted in a re-design case, it is clear each tool-idea influences one another due to the fact they have an effect on the same territory-landscape. Even though they start from different requisites and parameters they are capable to bring the architectural projects to the same result, in terms of a proper and compatible set of signs. To be imprinted on the soil according with "the millenary combined action of natural and or human factors".

Analysing two different cases of project at the scale of landscape, the present study proposes the architectural re-design of two critical urban areas within particular river landscape contexts and specific territorial hydric systems.

Applying two diverse techniques characterised by internal rules, the present study shows two possible ways to treat the same set of elements at the scale of territory-landscape.

Keywords: *territory, landscape, shape, image, tool-ideas, re-design*

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The Contemporary echoes of São Francisco de Real Convent: learning from territorial fragments

Maria Manuel OLIVEIRA, Teresa CUNHA FERREIRA, João Pedro FONTE, João PEREIRA SILVA

Abstract

This paper results of a research developed under the architectural design for the renovation of the Convent of São Francisco de Real in Braga, Portugal. Arguing the remarkable resilience of the building over the thirteen centuries of its long durée, it is intended to present a broader interpretation of the monument within the scope of its territorial context.

The capuchin monastery was built in the sixteenth century, under the archbishop D. Diogo de Sousa, a very prominent figure in the Renaissance period, and reused the VIIIth century preexisting mausoleum of the bishop São Frutuoso. Located on a small spur and oriented towards the river Cávado valley, the temple housed the Saint's remains. Protected by a small monastic community, it became greatly significant in the pilgrimage route Caminho de Santiago, until the relics were ransacked and taken to Santiago de Compostela, in 1102.

Together with the Basilica of São Martinho de Dume, which was built on the previous century at a similar elevation on a facing hill, São Frutuoso's mausoleum

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intentionally underlined, by its opposite and privileged location in the landscape, the medieval arrival to Braga through its most important road - the *Lucus Augusti* - creating a unique visual axis towards Braga's Cathedral. In this way, we may affirm that these two landmarks are a territorial representation of an intentional and remarkable city gate.

Over the course of time, the mausoleum was subject of successive spatial reconfigurations, responding to contemporary catholic worship requests. Hence, the medieval, sixteenth and eighteenth century's constructions adapted the Visigoth building to the exigencies of the Franciscan Order, and the enlargement of the convent included it, as a chapel, in the monastery complex. In the sixteenth century, it is possible to note the development of the road network directly associated to the convent. A path between São Frutuoso and São Martinho temples, and another one connecting São Frutuoso to the city – the Monk's Path – emerged, crossing the landscape and creating new territorial links.

In particular, under D. Rodrigo de Moura Telles, Braga's archbishop from 1704 till 1728, the conventual body was remarkably expanded, with manifest landscape resonances. The main changes included the construction of the São Jerónimo church, a new large temple that noticeably echoed in the valley, and the construction of the loggia, a leisure balcony cropped in the main mass-building and oriented towards the city and the cathedral.

With the dissolution of religious orders in 1834, part of the Convent was sold to a private owner and converted into a farm. Finally, the intervention of the General Board for National Buildings and Monuments (DGEMN) in the first half of the 20th century, in its attempt to restore the Visigoth mausoleum's initial integrity, severed the conventual body, stressing the difficulty to perceive its architectural history along the time.

Nowadays, due to an intense city growth over the convent surroundings, its relationship with the territory has profoundly changed. Moreover, this fact currently obscures the principles that defined São Frutuoso's and São Francisco de Real Convent settlements. On the other hand, several new road connections sliced the old medieval paths that connected the Convent to the city. These ancient routes

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almost disappeared and its remains were forgotten under a careless urban planning.

Despite these circumstances, it is still possible to recognize some of those territorial relationships and physical connections. Particularly, the research could identify some of its fragments, as well as parts of the primitive path linking São Francisco de Real and São Martinho de Dume. It is also possible, somehow rediscovering that the territorial prominence of these two sites still survives, to identify a specific place from where they both can be simultaneously seen. Remembering its former significance, we may retrieve on the rear side of São Jerónimo church, almost petrified, its original and impressive profile.

Considering such evidences, the architectural analysis claimed a wider approach to the heritage buildings under study. By transcending their physical boundaries and proposing a new understanding of the São Francisco de Real surrounding urban landscape, it was possible to enlighten the depth and importance of its territorial legacy. And thus demonstrate critical approach conducting simultaneous researches at various scales, collecting complementary fragments and rebuilding narratives that urban history faded.

Keywords: *São Francisco de Real Convent, architectural heritage, territorial interpretation, multi-scale approach*

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Timelines: looking simultaneously through the front screen and the rear view mirror

Markella MENIKOU, Adonis CLEANTHOUS

Abstract

The aim of the paper is to discuss the development of "timelines" as a process and research tool for exploring possibilities of in depth study of past patterns in order to inform and trigger visions of the future.

The idea of the timeline will be presented and assessed as a pedagogical tool utilized under the agenda of an architectural research group (Unit) thematic that poses "technology" as a lens to inspect the future of architecture. Within the framework of the Unit, a series of specific methodologies and processes have been explored with the aim of both broadening as well as focusing the academic design research.

The research unit is titled: "Unit-4; Divining the Future" and revolves around Cedric Price's statement: "Technology is the answer, but what was the question?". The unit aims to foresee and dream of the future; a utopian or a dystopian future. The authors search for a technologically inspired, instrumental architecture against the tyrannies of form and obsessive value in image and novelty. Instrumental architecture aims towards a 'superlative of capability' which contradicts the reductive nature of functionalism.

The aim is to resurrect the Vitruvian paradigm of 'firmitas, utilitas and venustas' in a contemporary political, socio-economic, cultural and environmental context; and into the future. Today our facility with making form is unprecedented, yet the most sophisticated methods are irrelevant if our intentions are misdirected. We

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need to critically engage with the conditions of today through exploration of the past and speculation about the coming of tomorrow.

The unit also reviews architectural writing to promote conceptual understanding of technology, function, programme and performance, in order to enhance appreciation of the interdependence of all parameters of architectural creation.

The identity of architectural creation is being systematically reconsidered at this point in history within a framework of sociological, technological and scientific discourse that is generating new expectations about our relationships with each other, our socio-political and economic systems and the environment at a variety of scales.

Through the timeline process the authors aim to frame the future in sequential stages through depth of time, ranging from 50-1000 years ahead. It is therefore invaluable to understand the evolutionary momentum developed over the past to assist in the understanding of a trajectory for the next millennium. So we have a 1000 years in the rear view mirror and 1000 years through the front screen simultaneously visible.

In generating the timelines, the following time periods were considered:

- Renaissance
- Industrialization
- Turn of the century (arts & crafts, art nouveau)
- Modernism
- Today
- 50 years ahead
- 100 years ahead
- 500 years ahead
- 1000 years ahead

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Timelines were developed in diagrams, ideograms, strategies, moments, catalogues, quantitative and qualitative analyses.

Diversity of approaches and areas of concentration were encouraged, so investigations varied in scope and scales; from the history of the bed, to lifestyles, scientific understanding, transportation, construction methods, to the evolution of port structures and military camps.

The timeline of a thousand years forward becomes the speculative proposition, the conceptual axis for incrementally projecting architecture into the future. The focus is mainly on strategizing towards new urban typologies, innovative strategies, synergetic urbanism and planning, future growth of cities, the evolution of living environments etc., rather than presenting finite or singular propositions.

Within the speculation of possible future scenarios, the built environment is understood as a "development"; a system of objects and processes over time. The architecture of today is confronted as a condition of "in-betweenness"; as a phase between the past and the future.

The paper will afford a new perspective into utilising "timelines" as a valuable tool towards innovative architectural creation and research.

Keywords: *timelines, innovative design methodologies, future scenarios, processes over time, pedagogy*

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Țițeica geometries embedded in the architectural discourse

Mircea MOGAN

Abstract

The present paper will tackle the research and latest achievements in the field of advanced geometries applied as architectural morphologies. In the panoply of form variation revealed in the last decades there are several explorations and uses of specific geometries within the design which allowed for innovation in relation with spatial programme, space experience, tectonics, etc. (e.g. moebius, klein bottle).

The goal of this study is to emphasize the importance of mathematical applications and specifically geometrical domain in the architectural discourse, which among other criteria stands at the core of the domain.

The departure points are the surfaces and curves revealed by the Romanian Mathematician Gheorghe Țițeica at the beginning of 20th century (1906). Several studies and papers were published by the mathematician in the field of differential geometry, where his main research was focusing on surface deformation. In close connection with the further development of the Erlangen Program from 1872, Țițeica founded the Romanian Differential Geometry School and also was among the first to initiate a new topic in the domain, the affine differential geometry.

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These time frames where analytical geometry and mathematical analysis were jointly developed together as differential geometry had an immense contribution in getting a better understanding and control of geometries which brought developments in industrial fields as well in the architectural realm.

Further, just with an intuitive reading of these specific geometries, there is a great potential in deploying those elements in an articulated manner, in order to create the premises of an architectural expression. In that sense, there are several archetypal categories where Țițeica surfaces and curves can be included, such as cupolas, arches and vaults. Focusing for a moment on the tectonic capability of the Țițeica surfaces, certain features can be extracted such as, innovative articulation of column or wall with slabs or continuous vault transformation into slabs.

On one hand, the elements can represent spatial entities with their own identity, or can be a source for a vocabulary which creates the opportunity afterward for various articulations on all coordinates. The graphs, as an outcome of the numerical domain variation, contain an increased variability, and therefore the geometries can be approached as a fluid state, depending on the input values.

The mathematical expression discovered and proofed by Țițeica, is a condition where the fraction of the total curvature of a surface on the distance from a fixed point to the tangent plan of the surface at 4th degree is constant. There are several functions which fulfil this condition and lead to graphs with high potential of applicability within architectural space. In the mathematical process of translating different input numbers in a certain relation to the spatial coordinates which onwards create tectonic instances, there is a certain beauty of understanding the invisible layer.

By capturing the whole discussion, the relevance and innovation of new geometries embedded in the architectural discourse breaks the one singled minded perspective and extrapolates to an holistic approach where many levels of understanding and knowledge such as program, use, technology, performance, material, structure, semiotics etc. are co working to create the specific tailored model.

The flexibility of Țițeica geometries is captured in the multiple scale relation between the geometry and the architectural program. In that sense, the scale range

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implementation of Țițeica geometries goes from infrastructural nodes of all sorts and scales (train, bus stations, parking canopies) as arches/vaults to facade components as panels. Articulating these geometries brings a series of benefits which cover many aspects, from optimal and innovative structural features to facade porosity qualities where a light permeability play evolves. In other cases, larger geometrical components create multi level constructs where due to the specific surface curvature; vistas occur and allow for an open intuitive orientation while moving through a space. In this case Țițeica geometries could be deployed in a cultural program with open spaces.

In conclusion, Țițeica geometries are a flexible construct and geometrical expression which allow for the creation of unique spaces and open up the possibility and consistency of structural flow of efforts, according to the specific articulation, views and perceptions.

Keywords: *nonlinear, geometry, non-standard, hybridisation, curvature, transformative*



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Architectural Geometries in digital design processes

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Abstract

The following text addresses the domain of architectural geometries and proposes a close up analysis and critical approach to the recent geometrical advances in design. This research trajectory comes from an interest towards the understanding of how geometries are discovered and used, and what differentiates them from one another in design. That process could be seen as a seamless transition from mathematical formulas, through a digital or analogue medium, to an architectural construct.

There is no doubt on the potential and high speed which the digital softwares are progressing and the impact it has on the architectural and design discourse. With these great achievements made in understanding, calculating, building up, optimizing and simulating models, which should lead to a comprehensive and carefully tailored process and output. Nevertheless, the digital approach is a medium which enhances the creative process, but doesn't replace the knowledge and narrative itself.

Within this context, the geometrical field has grown and especially the nonlinear models released new possibilities and capacities to enrich the architectural space

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and experience. Seen from far, the whole movement appears to be a form liberation, due to vast and specific embedding of mathematical knowledge in the design field (Bezier curve, polyhedrons for example), taking here in consideration the geometries, the calculus power and the variable parameters available. As a side effect, approaching the design only through formal means and enforcing specific geometries in an architectural scenario, without allowing for a negotiating within the whole spectrum of input data, will be lacking consistency. For example, instead of pulling the control points of a curve in a random way, an improved option will be to construct a logic based on distances, ratios or other rules, which will create meaningful connections between the respective points.

We stand in time at the moment when, more than ever, the spans between scales are blurred, proximities and depths fluctuate between each other, knowledge is everywhere in the virtual environment while the information flows in a non-linear way. Product design, urban design, industrial design, architecture, share a cross inter-dependency and influence each other from a geometrical perspective, so very easily a peculiar pattern, for example, could be a common ground for all the topics above, no matter the scale, as long as it is meaningful for each context. Obviously geometry represents an abstract construct which assumes an inter-scalar role, by creating inter-relations while sorting different values. Whether geometrical elements can represent the whole architecture, or can be a small component in a subpart of a project such as a

facade, it becomes relevant for their application and fabrication how material, technology and size will make that entity to be consistent and specific to its nature and composition.

In this wide area of nonlinear geometries, it is important to position each geometry, class of geometry or geometrical formation in a performative and cohesive construct together with all its other sets of information as structural, material programmatic. In doing so, having an in depth understanding of the geometrical universe, by organizing a matrix and by tracking the evolution and hierarchy, a complete picture will be created. In parallel with synthesizing the current advances, there is a necessity of higher explorations in the field of mathematics in straight relation with spatial design, in order to discover new possibilities which will



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lead to development of creative, unique and efficient architectural geometries.

An innovative aspect in the morphogenetic explorations is looking at geometrical formations, evaluating the processes and functions, whether there are single elements or multiple interactive scenarios, where there is chain of influence between various functions. In that manner, the process is experimental and implies different control levels, from very simple functions to iterative and complex ones, where the results are unpredictable.

The outcome of this endeavour goes further than just expanding the tectonic vocabulary and firstly reveals the specificity and identity of each geometrical scenario, and afterwards looks for further explorations. This is the moment where geometry doesn't overpower the architecture, but is empowered by its own capabilities in regards to their use and interaction with the architectural space, activity, semiotics, culture and context.

Keywords: *non-standard, geometry, scaleless, emergence, formation, resolution*

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Architecture under way. An anthropo-architectural approach

Anda-Ioana SFINTEȘ

Abstract

As the scale of architectural interventions grow simultaneously with the concern for a better use of the built space, we cannot help noticing the innovative approaches that combine the two apparently opposed trends. Sociological and anthropological inquiries are being closely regarded, understood, interpreted and – the resulting conclusions – implemented into architectural designs. This makes way for an anthropological and architectural approach – an anthropo-architecture – that brings to its users much more than it would seem.

The aim of this article is to investigate the values (newly acquired or emphasized) of the contemporary architecture that takes into account, in various forms, the urban flow. From an anthropo-architectural perspective, this also means identifying a set of multidisciplinary relevant characteristics, underlining the positive outcomes and the various possibilities such an approach creates.

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Anthropo-architectural designs are highly creative and performative without being explicit. They are under-designed, thus allowing various uses and appropriations. Such designs speak of blurring boundaries, underlining overlapping understandings of reality whilst (re)constructing it.

Already built examples (like the Ordos Art & City Museum, in Mongolia by MAD Architects) as well as buildings in the construction phase and competition entries (like Bryghusprojektet in Copenhagen, Denmark by OMA or MÉCA – Maison de l'Économie Créative et de la Culture en Aquitaine in Bordeaux, France by BIG) are great examples of buildings that activate new or existing urban links. They give new functions and new meanings to new or existing urban paths. More than that, the buildings themselves are part of the path, generating a close connection between public and private spaces, between nodes and itineraries, between the city and its places. Anthropo-architectural approaches highlight the idea of a city as an organism. In this case, architecture facilitates various social processes and interactions, the accumulation of knowledge, the meaning assignment and negotiation. These approaches come with multiple dissolutions or cancelations of boundaries and limits. They work best with a complete free access, which in the case of institutions like libraries or museums can carry highly important roles. This makes the information (or demands it to be) accessible, current, challenging, innovative and last but not least inclusive. For example, the social work of museums (as highlighted by Lois H. Silverman (2009)) is being asserted through such blurring of the boundaries that helps educate as well as mobilize and motivate the public, that facilitates beneficial experiences and social interactions, promoting social activism.

Anthropo-architectural approaches are by default multifunctional, partially not programmed and they are flowing with secondary services with great social value. They have extensive intermediary spaces, highly occupied – leisure spaces, stages (more or less framed), cafés, restaurants, various shops that vivify the architectural object through constant activity and move. The numerous extensions operated upon existing buildings that add such in between spaces emphasize this approach as more than a trend – as an actual need.

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An architecture under way is an architecture that creates and/or embeds urban paths, enriching the experience of passing-by by transforming it into passing through.

Framing the idea of an architecture under way requires, first of all, a multidisciplinary theoretical approach that would bring together various theories, from the social construction of reality of Berger & Luckman and the social space of Lefebvre to Soja's Thirdspace and newer visions of liminality. The flexibility and extension of the concepts all these authors propose will help us highlight the dynamics of the contemporary built space and the alienation from an architecture that highly programmes its uses. As this idea follows the newest trends in architecture, we will use case studies as second methods of inquiry, highlighting the important role played by the context and thus the close connection between architecture and anthropology before and after design.

Keywords: *anthropo-architecture, appropriation, urban links, urban paths, passing through*

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In-between spaces. The former psychiatric hospitals, new urban ghosts.

Angela D'AGOSTINO

Abstract

The following reflections are developed in the frame of a larger on-going research project about the possible future of former psychiatric hospitals. They were closed and often forgotten following to the Law n. 180 in 1978 that ordered the closure of one of the Foucault's total institutions, which was the most heavily marked by the interweaving of urban, architectural, medical and human histories.

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Built beyond the city boundaries, according to the law, these institutions are nowadays inside the contemporary city, and are surrounded by new urban fabrics, infrastructural networks, large facilities.

With respect to this changed contextual condition and in spite of their remarkable size, these former hospitals appear as suspended spaces, large temporal and spatial intervals, urban ghosts. These enclaves are clearly detached by the surrounding urban shapes and yet fully plunged into the body of the contemporary city, and are therefore emblematic of a sort of in-between spaces. Not only have they not been assimilated through the urban transformative processes, but their enclosures have so far been considered as off-limit boundaries.

The psychiatric medical buildings have been the object of a *damnatio memoriae*, a voluntary oblivion. A strong emphasis was put on the closure of psychiatric hospitals and their abandonment was meant to be displayed, thus a long time has passed since their closure before any recovery project of abandoned buildings could even be conceived. This long time has yet widened until the era of the ruins has finally come.

In this, not only physical, frame, the in-between space is everything that is inside the enclosure, including the fence itself. A complex whole to be re-thought no longer, or not only, according to the inner set of relationships, but with respect to the need to construct other relationships that overcome the fence and face the different scales and the different systems of the contemporary city.

Machines à soigner, the psychiatric hospitals were built, from the end of XIX and the beginning of XX century, according to peculiar musts of psychiatry and with respect to a clear matching between use and form. Similarly their dismantlement was due to a sudden and radical change of medical scientific theories in the field of the mental disease treatment.

The present study has already marked some meaningful steps (beyond the elaboration of concepts and projects at school, it has been the object of a video presented at Expo2015). It is now a main topic within research academic projects as well as well-founded hypothesis about the re-cycle and re-use of those former hospitals in future urban transformations.

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Forty years after the law and twenty years after the actual delayed closure of those hospitals, these in-between spaces are a complex heritage and the necessity to re-cycle their remains arises.

From former hospitals, archives are left, along with libraries, a large amount of buildings, and a huge mass of green. All these materials are ruins enclosed in citadels, whose architectural layout and typologies are easily recognizable.

The need to re-cycle is due to the need to put an end to the waste that had been made so far. These in-between spaces are now often new potential urban centralities.

Away from the hypothesis to museificate these spaces, nor on the contrary to upset their meaningful heritage, does the methodological approach to this issue gather complex procedures, where cooperation between public and private partners is needed. Different uses must be taken into account, which are consistent with the intrinsic features of heritage as well as with the complex new sets of external relationships through different scales and contexts. Starting from the description, splitting and re-composition of elements and spaces, the design processes will structure hypothesis that will cope with differently intense transformations at different scales.

These in-between spaces that are today blocked, must become dynamical spaces, where the sense of heritage is clearly visible and where new interpretations of contemporary time and space are possible.

As an example of in-between spaces within the frame of heritage and re-cycle, a synthesis of meaningful cases is here presented as well as a case study on the psychiatric hospital 'Leonardo Bianchi' in Naples. Here the resistance to the modification becomes a positive element for a project of re-existence.

Keywords: *psychiatric hospitals, urban design, contemporaney city, heritage, re-cycle*

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From the in-between to through space. Scenarios for the contemporary Padova

Luigi STENDARDO

Abstract

The problem of in-between space has been the main topic over a long period of reflection on contemporary architecture and cities, and has produced a significant accumulation of thoughts on the form of contemporary space. The basic premise to the problem of in-between space is the possibility of identifying homogeneous and finite parts, on which the concept of a city of parts may be founded.

The concept of in-between space is based on the idea that there is an essentially void and formally non-structured space between solid objects, i.e., an "otherness" between empty space and formed matter. "In-between" is thus defined by negation. The only possible measure of it is, strictly speaking, the distance between its non-edges: this dimension, while reacting with the dimensions and shapes of the boundaries, generates a number of formal features of in-between space.

In-between space has been a necessary complement to the finiteness of the parts, which lie on it as shapes on the background; at the same time, it has been the unresolved portion of urban composition, where aporias arise within the urban space of a compact city. It might be described as a non-structured field, fluid and elusive, on the borders of which non-interacting solids rise.

At some point, from once being a residual background, in-between space has become resourceful, overwhelming in its potential, differences and diversity: it has been chosen as a favourite culture medium for research on urban public spaces which were presumed to be freed, unforeseen, capable of hosting various and unexpected relationships; it has been acknowledged as both urban space and collective territory. It is unaccomplished, open, malleable space, available for manipulation and transformation.

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If the formal crystallisation of finite and composed parts fits the principle of Alberti's concinnitas, and is extremely unlikely to add or subtract anything without undermining the Vitruvian symmetry between the whole and its parts, the incorporeity of in-between space allows it to host any object and to be activated, transformed, "tidied up". Although all this is in fact consistent in the hypothesis of the clear-cut otherness between shaped matter and amorphous immateriality, the solidity of such a Manichean separation begins to break down.

The hypothesis of a less clear duality between space and matter – which finds some uncertain similarities in the theory of relativity and in quantum physics – together with the hypothesis of the increasing liquidity of contemporariness presents us with new models of architectural and urban space, in which the fundamental requisites of the idea of in-between space are invalidated. The loss of finiteness of architectural objects and their shapes and the chaotic sprawl of built matter, all mean that it is increasingly difficult to fit the parts within the whole; the solid parts appear less as lithospheric plates surrounded by stagnant waters, and more as rafts floating on fluid, slowly drifting masses. The idea of the city of parts is replaced by that of the city of layers, and the dual paradigm of figure and background is replaced by a model composed of borderless, extensive layers, which overlap, intersect, fuse and react with each other. Tidy built matter appears as a temporary concretion, a state of excitation of an extensive space-time continuum which is revealed when it is [de-]formed by differences of density and energy. The idea of the otherness between space and matter, as well as that of an interaction in the distance between massive bodies through in-between space, is replaced by a vision moulded according to the physical concept of the field which permeates anything and can be bent, folded, thickened or thinned; be elastically or plastically weak, revealing its softness; it may harden into stiff segments, solidify or liquefy, and yet keep its consistency. The urban space between objects becomes a blurred mixture across things and implies a shift from a paratactic composition, in which discrete distances between finite parts may be measured, towards a composition of layers, which works on the space of sprawling, overlapping and intersecting entities, accommodating many unexpected relationships. Besides eroding and breaking the boundaries of in-between space in order to extend it greatly, such a model amplifies the system of possible formal and functional relationships and multiplies



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the number of scalar ratios within the field; it defines a complex structure, which is, par excellence, able to generate collective space for contemporary society.

As a *forma urbis* parallel text to this vision, we briefly describe here a project ongoing at the Research Laboratory on Architectural Design, Department of Civil, Architectural and Environmental Engineering, University of Padova, designing scenarios for transforming an area of Padova which is emblematic of the condition of in-between space today.

The area of our case study covers about 300 hectares north-east of the city centre of Padova. Its northern boundary is flanked by the Padova-Venice railway line, and the whole area already contains several expressways, complex junctions and roundabouts, as well as industrial districts, shopping malls and residential urban fabric. According to our hypothesis, planned transformations include: a new city hospital for Padova and a university campus for medical studies and research, implementation of infrastructures to improve accessibility with new facilities such as parking lots, intermodal hubs, a local railway stations, densification of residential fabrics, recycling of former industrial districts, and an urban park with sports, leisure and healthcare facilities.

This large-scale project will work on urban and landscape areas, overlapping and intersecting at several layers on differing scales, such as green areas, water networks, infrastructural paths with urban forms and irregular fragments and textures, which [de-]form open ground to create scenarios of public space for today's city.

Keywords: *in-between space, through space, city of parts, city of layers, Padova.*

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PhD in Architecture (Université de Paris 8 Vincennes-Saint-Denis), attended the DEA "Projet architectural et urbain: théorie et dispositifs" in Paris; master in Recovery and Preservation of Modern Architecture and specialization in Urban Planning, Environment, Territory (University of Cagliari), from 2000 to 2012 he worked with the Chair of Architecture and Urban Design at the University of Cagliari, led by prof. E. Corti. Since 2012 he has been a researcher of Architecture and Urban Design (ICAR 14) at the School of Engineering and Architecture at the same university, where he actually teaches "Architectural design", Masters Degree in Architecture. He is the author of publications in architectural design, urban design, recovery and conservation. Since 2008 he has been the coordinator of the rafting group of the series "Landscapes in Transformation" published for Gangemi, Rome. In 2009, for the same series, he publishes - in partnership - a monograph titled Itinerari di architettura e paesaggio. Lione, Barcellona, Parigi and edits several books among which Architettura città e paesaggio. Il progetto urbano per il quartiere Sant'Elia a Cagliari, La linea d'ombra. Progetti urbani e di paesaggio nei territori in trasformazione, Ubaldo Badas. La Colonia marina Dux a Cagliari. Architettura e video, Paesaggi d'acqua e flussi audiovisivi. Sperimentazione per il progetto di architettura e di paesaggio nel sistema ambientale Molentargius-Saline a Cagliari. Runner-up in the competition European 8, he won the 1st prize PAN Ardito Desio - section originality (2013).

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Currently, parallel to the doctoral and research activities of the DICAAR department, she practices the profession of engineer in particular in the renovation of building both historical and modern. She stands out in her ability to archival research, currently being pursued in doctoral research and experience in the field.

He has participated as a tutor, collaborating in educational activities, in the course of Architectural Design held by prof. Giovanni Battista Cocco in 2013/2014 and 2014/2015 and also in the International Workshop of ReUse Monserrato offered in Monserrato (Cagliari) on July 2014.

In 2012 she obtained the title of Master of second level called "Recovery and preservation of modern architecture" (original title "Recupero e conservazione dell'architettura moderna").

In 2010 she graduated with 110/110 cum laude at the University of Cagliari in Building Engineering-Architecture with a thesis on urban regeneration of a brownfield site (supervisor: Prof. Antonello Sanna).

Architecture-territory vs urban project, 1970-2016. Studies for an university-hospital center in Cagliari (Sardinia).

Giovanni Battista COCCO, Silvia ALBERTI

Abstract

The debate developed during the 70s of the twentieth century around the planning of the University of Cagliari in the territory of the wide area, matures in a cultural and National climate particularly rich in experiences, some of which are proposed by great Italian protagonists of architecture in the Italian peninsula. Significant in this context is the competition project won by Vittorio Gregotti - coordinator of the project team, made up of Emilio Battisti, Hiromichi Matsui, Pierluigi Nicolini, Franco Purini, Carlo Rusconi Clerici and Bruno Viganò - for the University of Calabria (1974), achieved starting from 1977.

In these same years the University of Cagliari is launching a design competition for the construction of a university and hospital center in the territory of the first urban belt of the capital of Sardinia (composed by some little cities: Elmas, Mon-

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serrato, Quartucciu, Selargius, Sestu, Pirri), where compact city, with some timid and limited residential projects in the first suburbs, gave way to the campaign, and to an economy even based on agriculture and wine production. The competition was won by Luisa Anversa Ferretti, architect learner of the "Roman school" who coordinated the group consisting of Pierluigi Malesani, Giuseppina Marcialis, Giuseppe and Marcello Rebecchini, Giangiacomo d'Ardia, Dario Passi and Livio Quaroni. The proposal is very ambitious; it not only tried to make sure that the università took hold in the territory, responding fully to the objectives of the call, but proposed a diffusion process of the functions and of the structure of the territory to the large scale: an utopia capable of looking at the future to design its own present.

Outcomes of the project prove less mature than original proposal. The project was realized only in part, losing the positivist vision of territorial control through architecture (architecture-territory).

The morpho-typological studies, advanced during the competition and later deepened in the preparation of the Master Plan of the University of Cagliari – drawn up by the same design team -not find any concrete results; so in the 80 advancing a process of abandonment of the campaign, which will favor, since the same years, the urban sprawl with settlements characterized by fragmented tissues: an archipelago of small settlements starting from the urban density of the cities of the first crown of Cagliari.

The urban-rural dichotomy weakens and the territory becomes an uncontrolled urban.

The study on the large scale of this territory is often taken up by some planning tools drafted by involved municipalities; however, these tools do not reach an effective implementation. The same advanced strategies from the study for a Landscape Ecomuseum, "The covenant by which a community is committed to take care of a territory, preserving and working to increase its value" (Maggi, 2002), which concerns a large part of this territory (Selargius, Monserrato, Quartucciu, Settimo San Pietro) will only have the merit of bringing the attention of the community towards the needs of project on big and small scale, open and aimed in perspec-

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tive, as it was proposed in the past, linked to the productivity of the agricultural production sector, placing the landscape as the first item of value.

But it is with the reorganization of the metropolitan areas, implemented by law no. 56 of April 7, 2014, that there was a political convergence of intent towards a shared project of territory by the local governments interested in this issue. From this moment some interests, studies and projects ripen in order to explore the possibilities for enhancement of this vast territory with a return to a careful look at local conditions.

The paper proposes a reading of this urban temporality (1970-2016) starting from the needs of the present, by verifying the actuality of past experience; at the same time it proposes some design studies, developed between different scales, in the biennium of università research 2013-2015.

The goal is to understand if the urban project may be the most effective tool in the management of times and scales of transformation of the contexts; an open project that shows attention to the needs of development of a large part of the territory, to the aspirations of the communities and to the values of the places expressed in terms of memory and identity.

The contribution is concluded with some experiences of project characterized by different scales which faced morpho-typological aspects on the large scale.

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Keywords: *Architecture-territory, urban project, urban-sprawl*

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Housing and Urban Spaces

Matilde PLASTINA

Abstract

The relationship that a building establishes with the urban context is not unique and involves different scales of architectural design. The housing project meets the urban space in the two-way exchange relations.

Over the years because of a growing economic speculation, the urban dimension of the collective life seems to be lost. The urban style, referred to the neighborhood units and small pieces of city, where housing was connected to spaces common relationship, is disappeared.

If we consider public what belongs to the city and to the society and private what refers to our most intimate sphere, we must consider an important link between these two dimensions of life: the collective urban space, which is an integral part the project of the residence and is destined to community activities. It is a filter

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element, socially and economically useful, that mediates the passage between the housing space and the city.

In the most innovative projects, urban space is free from old patterns to become informal and to invade private spaces. Sometimes the neighborhood areas alternate with daily life ones without break: the courts are opened to give way to the city by gardens and squares, the buildings are "holed" by large-scale cavity, accessible directly from the public road, to offer new sights, or to provide small terraces that become reserved social sharing areas. So, the private, semi-private and public spaces combine to present housing models that interpret the traditional housing typology to achieve a quite innovative result, restoring what was the ancient balance of the historic urban space in which social relationships took place on two levels: one is related to the neighborhood with exterior filter areas of dwellings, the other one is directly connected with the city through the accesses, represented by one public space (a garden) at street level. Walkways or driveways are intertwined with the lives of the inhabitants; small "holes", that are in the housing building want to assume the same functions of the squares and open spaces within the compact urban context, allowing breaks of sun, of air, of wind, of play and socialization. The will and the need for a direct relationship with green spaces, often denied by the city, create the prerequisites for a "protected" garden within the court or for a roof garden that can exceed hard rationalist rules and it can be reinterpreted by a new and dynamic conformations.

The proposed study wants to assign to the housing project and to the public space project the central value in the resolution of urban life problems, giving back, the ethical and social value that went disappearing in the last years.

Research analyzing contemporary architectural experiences, some of which are rooted in projects of the twentieth century, it offers the paradigmatic guidelines indicating strategies and logical design in view of a renewed vision of the urban space; strategies and established models take on new meanings and values based, to the demands and needs of a renewed society, in order to return quality to residential spaces that interact with public spaces where today's multi-ethnic complex society, is able to recognize.

Keywords: *housing, urban spaces, public spaces, semi-private spaces.*

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Marketing - function or instrument in architectural firms from Romania?

Ionela Claudia ALECSA (ȘTIRBET), Delia MATACHE, Virgil PROFEANU

Abstract

Urban transformation (expansion, development, refurbishment) characterizes modern civilization. The concern for urban transformation is architects' responsibility mainly, with support from urban communities.

Marketing approach supports architects' works in fostering acceptance and adaptation of urban and landscaping plans and programs to urban communities demands. In conclusion, it is marketing that supports architects actions to change attitudes in communities and to generate positive feedback from different publics. Whether it is research to determine the communities needs and market trends, or advertise new development and new projects, architectural firms should fully have a marketing approach determined by creative and technical orientation of architecture amongst professions.

The important objectives of marketing in general are to generate a change in attitude and to call for action regarding acquisitions; from which the priority for architects is to generate a change related to architect status quo. In respect to communities and publics accepting new projects, we can expect architectural firms and architects to give marketing their support to ensure project management success. Because we have to keep in mind that “a project is a representation on the map of the city” (Stirbet et al., 2015). Several conceptualisations for project management success can be found in academic literature, but Gareis (2006) approach has captured our interest because appreciates project success as based on results quality multiplied by acceptance degree of results, whilst results accept-

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ance is determined by a corresponding communication with general shareholders of the project (Newton, 2005). In this position, architects' interest in communicating their objectives is highly demanded because they are directly related to communities through their results.

Architectural sector particularities borrows construction industry characteristics, such as: project based production (Winch, 2006; Kentaro and Cusumano, 1998), intense specialisation of professionals based on scientific knowledge (Yepes et al., 2012; Grigorescu, 2009; Mak and Wong, 1997), "selling a hybrid between product and service" (Maloney, 2002; Schaufelberger et al., 2001; Garzon and Pellicer, 2009; Naranjo et al., 2011), the uniqueness of the projects as products and production delivered (Maylor, 2010), limited firms concentrated activity (Raportul IMAS-SA, 2013) and advanced specialised education of professionals (Beard, 2011) while architecture is defined as the "cultural act with public interest implications in urban, economic, social and environmental issues" (Law no. 184/2001, Romania, regarding architect profession organization and practice), in conclusion we can abide the role of marketing for services, projects and brands.

Architects' interest in marketing is a subject relatively new (Epead and Othman, 2014) and through our study we can appreciate the position of marketing concept directly related to architecture, but again the main question is whether marketing is a function used to its real value or an instrument/tool for architects?

Architectural services have become part of the modern company success (Melhado, 2003) whilst marketing approach has gain a more important role regardless domain (Klein, 2005). "Architects are relative newcomers to the field of marketing" (Kolleeny and Linn, 2002), by appreciating "the cultural clash between architects and marketing people" (Kolleeny and Linn, 2002), and we intend to analyze if this approach is valid for Romanian architects too.

The main objective of this study is to review the present marketing applies particularly to the architectural services and firms in Romania. This study provides an idea to the marketers and main decision makers in architectural firms from Romania about the marketing concept (tool or function) in pursuing the marketing objectives. Findings of the study showed that there is a methamorphosis of

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marketing from instrument to function, determined by marketing specialist position in architectural firms and it is recommended that all architects should adopt issues of marketing practices. This enhances the future survival and performance of architectural firms. Also, we have investigated if the marketing is used to its fully strategical orientation – from markets, clients, partners, services, vision, mission, environment position or simply offer, sales and promotion activities.

In this competitive environment, effective marketing strategies must be established to improve the growth of architectural services and to better position the architect among professionals, because many professionals face difficulties in selling their services and communicating due to failure to embrace marketing concept. In light of this statements, marketing concept should adjust to architectural and urban areas particularities, so we can expect an increasing architects interest in marketing.

Keywords: *marketing, instrument, function, marketing architectural services*

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Wellbeing of patients in the Pediatric Oncology Department of the Oncology Institute of Bucha- rest. Space, color, sound.

Mihaela Schiopu

Abstract

We all experience the space as it surrounds us. But what about a hospital? I have been working for 3 years in the department of Pediatric Oncology Oncology Institute of Bucharest and I talked with both parents and hospitalized children about their living space. Being a Snoezelen trainer and practicing this therapy, I have seen the effect of what we call "sensorial room" on small patients and their parents. On the other hand, we are aware of the remarkable results of light and sound effects in the treatment of oncologic diagnosed patients. My research aims to analyze the department ambience interior space and possible changes taking into account its influence on the psyche of those in treatment, but

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also on their so called "caregivers" who accompany and care for the sick.

As an art therapist I work with children and their parents every day. Their drawings and paintings can talk about what they feel, being a clear evidence of their experiencing the hospital space. "Santa Claus has left this room!" said a child who walked for the first time in the relaxation room.

1. Hospital kids furniture. Magnetic furniture.

On one hand, children dream of "brown" wood beds and, on the other, they are delighted to bathe in the light colors provided by the Snoezelen equipment and its space where the furniture is required to be white.

Some parts of the furniture could be magnetic. Many children are unable to move, so they want to play in bed sometimes or on a flat surface. Together with a few friends I won a national project contest that will provide us with pieces of sensory furniture, sensory toys and sensory clothes. My main interest is in achieving a hospital easel and a playing and painting table for lying in bed patients and a table designed for positioning food (which can be slightly inclined).

2. The light

Colored light sensory room requires a space where natural light is filtered or eliminated. The colored light has a hypnotic effect and creates a very pleasant feeling of relaxation that can lead even to sleep. It is obvious that it is pointless to use such a light in the morning when the little patients need to feel fresh, invigorated and energized. The question arises: in what way can morning light be used or modified so that to create a good feeling able to balance the evening relaxation.

3. Sensory walls. Magnetic walls. The ceiling of the universe.

It is well known that children prefer interactive games. Each patient has, if not a tablet, at least a mobile phone. These gadgets are indispensable, no matter how much we might appreciate them. For the children who can't leave their bed, these devices play a major role, capturing their attention and reducing their lack of movement discomfort.

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My research is mostly focused on cases where the pain is greatest, those treated on wards where children are in the last phase of the disease.

How can TV plasmas, some of Snoezelen equipment and local color can be used so that a child does not feel as if being accommodated in a computer but enjoy moments of play participation with a minimal effort?

What would a child feel if lying in bed he could change the look of the wall in front of him, its color and even the rhythm everything changes? What kind of music would a lying in bed child choose if he could act on the wall by activating a remote control device? What would a child experience if he could play various games using the same device? In present, only the playing rooms can have gravitational walls. I am interested in a mobile sensory wall that could be moved by a lying in bed kid.

Also, through screenings, and by a system of pulleys, the ceiling the lying in bed children look at most of the time could become a playground pall for small patients.

4. Customized baby strollers. The halls specially designed for “cliff” walks or “races”. Sensory halls (singing halls, speaking hall)

Also, trying to “sweeten” the misery caused by mobilizing children in wheelchairs, I asked teenagers to personalize their cannulas and the trolleys (which we called “taxis”). Changing wheelchair driving into a pleasure, I have noticed the effect of movement on children in the last period of their lives. Given that the parents spend endless hours walking on the corridors with their babes, I’ve asked myself how should the wheelchairs look so that to give them pleasure and be different every time they are used. The hall floor could be partially lighted, part of it could be given “a voice”, other part could be set up as for a rally. By fixing plasma touch screens on the walls between the doors the kids could experience in a playful way a space otherwise quite sad.

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5. The Playroom designed as a multitude of islands.

An essential element of the study analyzes the space where everybody meets everybody else and spends most of their time: the playroom, the place where meals are served as well. How can this space become an interactive and creative space, by what means can it change its visual identity given the need to meet several different requirements?

Finally, I would like to share my research findings on the extension of Pediatric Oncology department by adding some outdoor spaces needed by children. These will be meet their need for playing, learning, relaxation, etc.

Keywords: *hospital, oncology, space, light, color, Snoezelen concept*

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-0515, Types of innovation in cultural spaces.]working with/in[cultural spaces _tradition and innovation.),
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More about the author's research profile: <https://cultureandspace.wordpress.com/2015/05/27/overview-research-continuity/>

Descriptive CV: <https://architectasartist.wordpress.com/>

Food vs. Architecture. From the architectural form expressivity to the spatial interpretation of a concept: 2015 Milan Universal Exposition

Daniel COMȘA, Marina MIHAILA

Abstract

Present article aims to present how the last International Expo from Milan
2015 succeed to show a food thematic via pavilions and how architectural
form finds a way to express or to interpret in a conceptual way a variation
of sub-themes proposed by each participant – country and statement/ manner
architects involved.

Authors are proposing an architecture analysis discourse: expression – interpreta-
tion and post interpretation, as result of communicating ideas, architecture but
also statements on life sciences within: 2015 Milan Universal Exposition. The
methodology is based on the hierarchy and matrix of statements, architecture
icons and details as defined lines-features design and research by design; a post
analysis as results and conclusion are to be enounced as new possible technolo-

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gies – functional but also future concepts of living, new inputs and inquiries’ on architecture field. “Food vs. Architecture” is the proposal for the change of paradigm in life sciences: from conceptual statements – design, space and units – to the new meaning of architecture and shelter in an emergent landscape and climate change.

Site scale view. Last Expo from Milan took place in the very heart of Europe during 6 months from May to October in 2015. Even if the expected number of visitor were 29 millions the real participation at the end of this period reached only 20 million visitors. The investment was over 2,6 billion Euro, 144 countries participate and 58 pavilions were build on a ground master planned by four great names in architecture: Stefano Boeri, Richard Burdett, Mark Rylander and Jacques Herzog. “According to official figures, it received 1.3 billion Euros in public investment, 0.3 billion Euros from sponsors and private investors, and 1 billion Euros from official participants The economic return for Italy is expected to be in the region of 10 billion Euros, 5 billion of which is expected to be generated from Italy’s tourist industry.” The maximum number of visitors per day was 146000 and the link with the city was made by a railway station, a terminus stop of the metropolitan transportation system Metro and two accesses by auto form the highway. Even if from the visitors point of view it looks like everybody goes in the same direction and we will have to wait for hours to leave the expo in the late night everything went well by the time we enter in the Metro. However access was a problem first time in the morning and waiting time goes to two hours and to one hour later the day, because of the security control. The policy to open the expo during evening 18.00 to 24.00 at cheaper price bring another wave of visitors to participate at night show and increase the numbers in the statistics.

Architecture scale view. “We have transformed Milan into a gateway to Italy”, said Piero Galli, Expo General Director. “Feeding the planet, energy for life” was the main thematic of the expo and the interpretation of this could be categorized in the following typologies: Formal, Conceptual, and Indifferent. The paper will show also how the pavilions succeed to illustrate a shape into a concept or a concept into an architectural pathway. For example Italian Pavilion have a spaghetti facade that creates different level of transparency, the France Pavilion was a piece

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of cheese illustrated by wooden structure. The UK pavilion succeeds to lead to a sculptural object via a conceptual landscape that shows another type of design approach. Analyzing other pavilions will give this study a bigger perspective on the research focus area.

Designer details scale view. As Italian design is one of the most nuanced forms of expressing the state of the art in life sciences, 2015 Milan Universal Exposition has demonstrated that architecture should always be innovated through detailed script concepts as well as less conceptual and more practical issues and forces in architecture. From the fragility to the groundless of design inputs, the architectural statements and expression started to increase our perception and inclination for a gardening shaping instead of a media technological architecture, refunding the start from scratch basis of writing new possible environments friendly for living.

Besides a scaled overview of the exhibition, the article is proposing few concluding results on comparison with the experience of global world exhibitions, which is one of the topics of the main author.

Also conclusions are making a proposal of regarding the recent world exhibition in Milan as new paradigm change in evaluating the in-between scales of landscape, as interpretation manners of expression in architectural space (inner space and core solutions for shelter atmosphere, exterior envelopes enclosing responsive tools to the environments, and the statement message), reflecting a wide solutions for contemporary architecture as reflections of technological but both traditional initiatives of the architects on their regional environment-scapes. The syntax “food vs.architecture” – is – as presented by the paper – a mixture of natural and built landscape revealed in the cultural mood of specific regions and natural feeding landscapes that is residing new contemporary architecture, generating a new specific innovation reflection subject and manner.

Keywords: world exhibition, architecture, scales, architectural discourse, spatial interpretation, concept, design

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Adaptive Places - Towards a new generation of public spaces

Reinhold STADLER

Abstract

As cities evolve and are getting more and more complex, so do public spaces, one of their main components. Cultural diversity, information and communication technologies, new social relationships such as the increasingly important role of civil society and private environment in decision making on urban development, the need for improved security a.o. are changing the way people interact with and within public spaces. In order to satisfy this growing variety of needs and expectations, nowadays cities and their public spaces have to adapt. In this context, the “classic” methodologies for understanding and designing public

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projects,
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results

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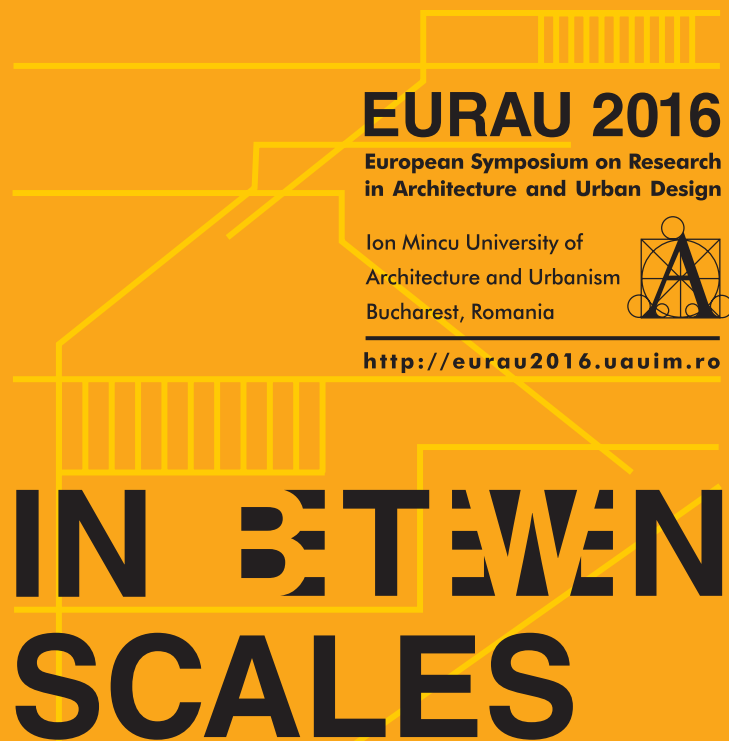
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spaces, proposed by J.Gehl, W.H.Whyte or S.Carr, tend to be overwhelmed by the large amount of users and their needs. Comfort, accessibility, aesthetics and social values are still the basic characteristics for a good public space. However, after analysing the winning public spaces within the European Public Space awards hosted by “Centre de Cultura Contemporània de Barcelona” (CCCB), conclusions showed that one of the main qualities of the highest ranked places was adaptability. This feature is even included in some of W.H. Whyte’s favourite places, Paly Park in New York with his moveable chairs. Adaptability was evoked mostly in relation with the way in which public spaces for example manage to remain safe in the context of multiple threats of terrorist attacks without losing their attractiveness (ex. the entrance to Arsenal arena). On the other hand, adaptability also plays an essential role in the context of cultural diversity: nowadays public spaces need to keep being attractive for people with various cultural backgrounds, as our cities become more and more cosmopolite. A similar case is the digitalization of our cities and daily lives which greatly influences the way we interact in public spaces. Public spaces become more valuable for users if they for example are equipped with WiFi. All these facts are just a few out of many influences which force nowadays public space to adapt, to be a part of our digital cities, to be more inclusive but also extremely safe.

In this context, the aim of the present article is to highlight the way in which cities manage to generate adaptable public spaces through policies or pilot interventions. London stands out as a detailed case study for the characteristic of adaptability. As a result of an years – long public space policy, one can consider it as one of the most representative and active cities when it comes to new trends such as Pop-up Urbanism, Tactical Urbanism (or the Temporary City as P.Bishop likes to call it). Starting from the case of London and a few other famous adaptable public spaces in Europe (places awarded by CCCB), this article will analyse the importance and the role adaptability plays in the overall urban policy on public spaces (if and where such a policy exists) and how this relates to the urban and cultural context. Also, the main findings will be applied to the Romanian context, aiming to formulate both policy and intervention proposals for Bucharest – a European capital with no public space policy and vision.

Keywords: public space, adaptive, policy, temporary, adaptability, urban development



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Section 4: future challenges

Every profession is open to various challenges. In order to better respond to those, one should be able to predict at least some of them. The fact is even more important when speaking about the education in the specific field. Through education we are preparing the future actors in architecture. They are the ones that will have to react to the challenges of the future. The future of the environment - built and un-built -, the future of the profession itself, the future of the educational process - they are all related.

Designing is a process. To design is not to create an object. It makes no difference if the design is an object - no matter its scale - or the future of a person, designing is a process of creation. Creativity depends as much on inspiration as on research. Perhaps even more on the latter. But the ratio between the two is not listening to some rules, it is not predefined and the same goes for the result of the process. Of course, one has to have a goal, a broad idea of what is to be realized. This has to respect rules and regulations, and usually some given constraints that are trying to make the design process even harder. It has to study all the conditions given, all the factors implied in using the object/design, even has to predict possible future problems, in order to already include solutions into design. Taking all these ingredients and duly applying them might seem as the perfect recipe for a good design. But it would only be good and, maybe, the best possible by X. But not the best response. As Pico de la Mirandola said, the best design should include "all [of the above] and something more". The "more" that we cannot define, we cannot touch, but it is there, and it can be reached and it can mean the next step, the threshold between the good and the best. And the best maybe not the cheapest, or the fastest to realize, nor the one that respond best to the pragmatic point of view but the one that is coming with something new, and has a vision, and is living for the future and into the future. The one that is searching and [re]searching the best way to solve the problem by adding something "more".



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More about the author's research profile: <https://cultureandspace.wordpress.com/2015/05/27/overview-research-continuity/>

Descriptional CV: <https://architectasartist.wordpress.com/>

Anthropology of identity innovation: architecture iconism _ zoom in - zoom out highlights and future challenges.

Marina MIHAILA

Abstract

Finding iconism in searching for architecture and statements is quite an interesting phenomenon to be mapped within densities (of the cities). But also interesting besides the city's architecture icons, is the motivation within the

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urban patterns for finding identity, marking, land-marking, scaling for visibility, collecting a hopeful sense of place.

What happen' with the sense of place when initiating a garden of icons writing a new sense of (the) architectural landscape?

The article aims to investigate the phenomenon of zoom in-zoom out of the architectural model, referring to specific possible iconicity.

There are some places that experiment a possible in-site statements signature searching for a contemporary architectural icon garden. These experiments are statuses new kind of focuses on semantics but also manners and shapes, and the commissions are being designated to emergent architects. Places like Vitra Campus in Weil-am Rhein and Serpentine Pavilion in Kensington Park London that want to be recognized by their innovation concerns and research in design are investing in collecting good statement architecture. Each piece of started collection is signed by a worldwide-known architect, every pavilion start an inception conceptual travel, proposing a certain kind of story and vision. Even this new collections remain physical (Vitra Campus) or ephemeral (Serpentine Pavilion), experimenting signature architecture is defining a multitude of icon variants. And also makes iconism variables interpretable.

Not referring specific to collecting different types of icons and planting them in other sites they were designed for - as Las Vegas, village in China etc., the present paper demarche focuses also on remarking and learning iconing worldwide - through experimenting images, models from the built or virtual space, While Disney Parks are experimenting a fairy tale iconism, Lego experiments a whole new architectural space in Lego Parks, together with creating both a zoom-in modeling architectural icons through defragmentation, but also lately the Architectural Lego Studio set that is proposing a new kind of brick-able testing for new study: scales.

Being unique, exceptional, innovative and/ or emergent could be a target also for architects and both for cities in achieving star-places. The terms to be questioned are the necessity of iconing predefined places and natural sites. A certain tendency to generate iconic architectural places could be the result of urban activism and

4 future challenges

architectural communication, but also on new evaluation of expression and emotion, fabrication manner and beauty. Also this could lead both to a multi-oriented urban space of landmarks suitable for dense and agglomerated images, or/and a debate for image between traditional image and the multi contrast offers of iconic architecture(s).

World exhibitions accustomed us with a multitude of models, many of them icons and written as such, to be remembered and attract through image and message. Last world exhibition in Milan remembered no at all in opposition with the documentation idea of villages museum parks, also through stringent thematic of evaluating food resources and also by architectural of many pavilions design. Often usage of wood and natural features, but also uses of traditional patterns propose in Milan a new kind of icon identity, variating on main topic.

Defragmenting places of entertaining parks, a sense of absence of a certain identity is missing also in the presence of icons and iconism as fabrication and technology design manner.

How we will perceive the 20th and 21st century architecture preference for iconism and starchitecture over 50 or 100 years, and specific identity architectures gardens. And how many models could enter in the history of architecture as notable contemporary avant-garde, or even replicated as Lego highlights for the general knowledge?

Under the theme of "Anthropology of identity innovation: architecture iconism _zoom in - zoom out highlights and future challenges.", present paper proposes a critical analysis of the phenomenon of iconism technology and equalities that are made with innovation, together with a discussion on iconism scaling, variations of icon functions and innovation in architecture and architectural thinking.

Keywords: *architecture, iconism, identity, innovation, urban density*

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Topographical Architecture. From Local to Territorial

Ioana MORARU

Abstract

One of the greatest challenges of contemporary architecture is being able to cope with the perpetual transformation that marks our times. Using diverse, sometimes unusual, yet almost always gentle methods, the topographical approach of architecture strives to face these challenges.

Topographical architecture is the kind of architecture where the building can be perceived as topography, landform, part or continuation of the land. As variations of the landforms determine the spatial properties and the character of the landscape, topographical architecture is the result of a collaborative process and a close relationship between architecture and landscape. We are talking about a different attitude towards the natural site of the construction as opposed to that of the traditional tectonics.

Although topographical architecture is no longer an innovation, it has been acknowledged as an obvious trend since the second half of the last century, when the



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duality figure-ground opens up new perspectives: the ground begins to be seen not only as the supporting base of a building, but also as a shape, as a proper building in itself. The emancipation of the ground from the status of a supporting base to a built object is first highlighted by Peter Eisenman in the Cities of artificial excavation, in 1978. He builds the architectural object starting from the ground, which is no longer just a neutral surface, but one of the layers that are part of several historical traces system. One of the most significant examples is The City of Culture of Galicia from Santiago de Compostela. The building develops on the concept of palimpsest by juxtaposing three layers, resulting in a folded surface that recalls the process of mountain formation. To Eisenman, this approach represents a method to solve the opposition between figure and ground, connecting the roof with the earth surface. Thus, massiveness of the building fades away and is no longer construed as an extraneous element within the context.

Topographical architecture is a redefinition of something that already exists. It works with materiality, using different processing or adjustment methods to the ground, in order to achieve a certain form. The architectural object is an outcome of space manipulation and not the result following its adaptation to a particular program. Topographic buildings take various forms that depend on the type of intervention applied upon the surface of the ground and how that intervention is perceived in relation to the context. Depending on the way the materiality is recasted and the nature of the intervention, we can distinguish an architectural conception of nature or a natural conception of architecture.

The types of intervention are of different sizes, the scale of topographical architecture could reach from local throughout urban and even territorial levels as well as domestic to public levels. Minor interventions pertaining to this approach are found in the landscape architecture, and artistic manifestations like land art, city scale sculpture, environmental sculpture, earthwork, and in the area of housing, mostly for ecological considerations. But topographical architecture is suitable for large-scale interventions, as the artificial ground which this approach creates helps mediate the scale of vast objects. This could result in buildings representing stylized landforms, constructions coated with earth simulating the micro landform, sloping roofings designed as a continuation of public space and roof terrace re-

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sembling artificial hills. Considering the way of adapting to the context, this approach could become a mediator in issues generated by territorial discontinuity at different scales.

Even though topographical architecture disembarrasses of rules, conventions and standardization, producing varying forms depending on the uniqueness of the specific features of each separate site, it is unfolding both as an ascending trend and, at the same time, as a typology and as a new state of the art of architecture that cannot be considered as a simple gesture or an isolated expression pattern in architecture. Whether it concerns local interventions, or territorial planning, this approach could be both the solution to many of the issues that designing is facing at the moment, as well as a great challenge, since there are no pre-established rules, and many of the methods frequently used in today's architecture are of no avail. Thus, depending on the purpose, topographical architecture might use methods, tools and even models belonging to other areas, such as landscape architecture, ecology, topology, 3D modeling, which facilitate the visualization and even the accomplishing of such forms.

Topographical architecture bursts from desire to be permanently adaptable and able to keep up with changing times and trends, and as, theoretically, landscape is never out of date, the chances of success of this architectural approach are quite high, and so are the challenges.

Keywords: *landscape, figure-ground, materiality, particularity, mediation.*



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Collaboration in researches of the PRIN RE-CYCLE ITALY within the scope "Recycle fragile territories" facing the themes of reuse and of recycling abandoned urban fabrics.

Collaboration in the didactic activity of the courses of architectural planning of the third and of the first year, facing themes related to the contemporary living and to the integrated urban planning, particularly concerning the creation of residences and public buildings for the community and for the city, in the context of a proposal of urban renewal for the district ATER of St. Donato (Pe).

Graduated in 2014 with first-class honours in the quinquennial course of Architecture at Pescara, with thesis "The Courtyard: from fracture to connection _ Project of a center for the art at Ivry-sur-Seine (Fr)", developed after one semester of research in Paris. It concerns the retraining of an abandoned area and the protection of the architectural and landscape patrimony.

From private to collective

Giorgia DI CINTIO

Abstract

Contemporary society is faced with a situation of economic and environmental crisis and with changing social needs, that lead to consider the recovery of existing buildings through activities such as technological upgrading, densification and conversion, providing a test bed for the sustainable enhancement, with innovative strategies. In a moment in which the borders of the city are dilated and mutable, we should compare with the "empty" that are the discards of the processes of transformation of the diffused city. The field of application therefore are the brownfields, the abandoned areas because no more

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congruent with new necessities, distant from the logical settlements that had produced them. Connecting these fabrics to the context it not only means to give them back an identity, but also to return continuity to the urban dimension that results fragmented because of these abandoned areas.

The better strategy for the process of regeneration is that of preserving the urban resource and “building on the built one”, according to an “echo-logic” of recycling opposed to production-consumption-discard. These are also the themes faced by the PRIN (Research Program of Relevant National Interest) “RE-CYCLE ITALY” within the scope “Recycle fragile territories” developed by University “G. d’Annunzio” of Chieti-Pescara. In this way a new paradigm for the project is emerging: to activate new cycles of life, giving impulse to the cities functional equilibrium in alternative to not urbanized new territories occupation. So the meaning of sustainable enhancement is made up of all those actions and strategies addressed to the protection and promotion of the landscape and economic patrimony, and to the incentive of the social relationships, improving the quality of life and the urban environment. These durable works are able to prefigure future scenery opposing the functional obsolescence that characterizes the contemporary city.

Considering the architecture as a mean of public interest, fit to improve the conditions of people’s life, the design of the regenerated city should recover human scale spaces; then it returns a correct dimension to the public city, from the scale of the lodging and its parts, to that of the building with its aggregation in the spaces of the city. Every strategy of regeneration cannot transcend from the narrow bond that is established between the urban space and the social relationships, imagining new forms of living, sensitive toward people and individual and collective needs that express. The aim is to create a balanced city with accessible urban spaces of good quality, and right in the context. A project of regeneration should contribute to improve form and efficiency of the city through integration among residences, services, job and leisure time. The aim is to build urban areas lived all day long, to improve territorial connections of the neighborhood and of the city.

Analyzing some cases study of Italian outskirts such as that of Pescara, we want to underline their “monotony”, as lacking of services and limited to the pure resi-



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dence. Through a series of Italian and European projects we will highlight the right tools for re-activating these marginalized urban areas, giving answers to the spontaneous uses revealing the demand of reappropriating places for collectivity.

Another fundamental aspect of this collective dimension of living also resides in the value of the bottom-up planning. Introducing some projects of the group G124 wanted by the senator Renzo Piano, we will demonstrate the effectiveness of the “neighborhood laboratories”; that enables to listen, to build nets and to individualize the runs to implement the process of urban regeneration.

The aim is to show that cities should be re-connected with public and collective places whose role is strategic, since they are called to act as “enzymes” that stimulate the urban metabolism and thus the self-regeneration of the city. Connect, cut and tie up again become good practices to return its identity and “biodiversity” to the city; it provides several functions and meanings that re-connect “archipelago” neighborhoods in an urban echo-system.

Keywords: *Regeneration - Sustainable enhancement - Brownfields - Balanced city - Collective dimension - Urban echo-system*

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Interior Urbanity; In-Between Scales' Scenarios For Contemporary Urban Design, Learning From Ahmedabad, India

Arian HEIDARI AFSHARI, Mehrnaz RAJABI

Abstract

The main intention of this article is to critically reflect upon the very notion of urban and interior scales' inter-relationship and their possible dialogical interplay in the developing Asian city contexts. Indian cities in specific are famous for not only their complexity of architecture and urban languages and their superimpositions but rather for their hybrid prepositional life. While everyone would agree with considering either Mumbai or New Delhi as Indian megacities and therefore the most interesting contexts to explore and learn from, the case study of Ahmedabad has been selected for this research because of its extraordinary complex transitional state toward Megacity.

Ahmedabad is the sixth largest city and seventh largest metropolitan area of India. It is one of the largest producer of cotton in India and the second oldest in stock exchange. It is considered as one of the fastest growing cities in Asia and yet, in contrast to all of its cultural heritage, modern architectures like Mill Owners' Association Building, Villa Sarabhai, Villa Shodhan, Sanskar Kendra Museum of Le Corbusier and Indian Institute of Management by Louis Kahn, or brand new generic architecture and urban developments, satellite cities and sprawls, architecture of the city in Ahmedabad is contended in the very background of city life, while other less dominant realms are melted in each other and formed one of the most complex productive city in all India.

For any urban designer in that context, it is very normal to acknowledge slums and informal life styles as well as estate redevelopment plans with international private investors. Yet, the real challenge is how to deal with the continuous jump and fusion of the city routine scales, and what if the most well-known dominant

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scale; Architecture, would not have that much of a role in the design process for its narrative; either medium of distinctiveness or vessel of transformation has been much weaker and noticeably late in addressing the social-cultural phenomena of the city. Ahmedabad is the case in which the interior scale is naturally dematerialized at urban context and the urbanity is well routed in the scale of interior rather than planning schemes. It is therefore, a flawless city to learn from and explore the new empathetic of contemporary urban design encounters.

Looking into Ahmedabad late modern imported architecture, the city has considerable cases of Architectural employments as dialectic medium, so dramatically current for the political economic actors of the time which ultimately even persuaded Master Architects to grow significantly numb toward the society and the context for which they were designing. Foreigner fellow architects and their Indian students, mostly saluted the mediumistic Architecture as their mentality extension in order to re-establish the hierarchy of their own desires among the other mostly coupled scales to local micro cultures. However, they had never been keen enough to welcome the other side extensions. Observing the masterpieces of late Modern era in Ahmedabad is a sound indication of that numbness and probably misuse of the medium called Architecture, for those architects engagement with the other scales, mainly maintained their aggressively external approach, rather than considering the other scales mediums and their cultural aspects pushing the architectural scale frontiers inward.

As a result, based on the complex social multi-cultural environment in most of Indian cities and especially in Ahmedabad either their built form never got accepted by population or occupied, violated and brutally distorted to something else, unsurprisingly more useful and accommodative to people's individual and collective needs and desires. The Architecture itself converted to a rotten background, mostly abandoned or altered to backstage of the city life, it lost its dialectic mediumistic role for the other scales and therefore it became the nearest to what one could name "infrastructure". And if neither the masterpieces nor generic fabrics of Ahmedabad city exist, not even merely as dynamic backgrounds or functional infrastructures, then naturally the other scales have to present more valid debates



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for any interactive design in that context which interestingly enough is the very prospective of Ahmedabad city in its current state.

This article will therefore critically review the existing condition of Architecture, urban and interior scales in City of Ahmedabad and their micro histories, with the main focus on tracing down the moments of scale jumps and fusion in the both historical and generic city contexts. The ultimate goal of the research based article is to reflect upon the inter-relationship between urban and interior scales and their significance in the city. This article ultimately argues that those discovered interrelationships could provide wider strategic platform for urban designer engaging with more complex situations and design scenarios learning from dialogic relationship between complexity and contradiction of developing Asian city's fore and backgrounds.

Keywords: *scale fusion and jump, Interior Urbanity, urban design, Ahmedabad, Generic and specific city*

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She was speaker at conferences in Lille, Madrid, Naples and Bari. In 2010 she has been coordinator of the organizing committee and member of the Scientific Committee of Eurau'10.

New public space in between climate change.

Paola SCALA

Abstract

This paper will discuss about the designing of new forms of public space that, according to Gausa, should be less representative and unitary and more relational, flexible, interactive and bivalent (Gausa 2013, p.56). Very often this space is located in interstices or in fringe areas and their creation aims not to build new centralities but to create the hubs of a new relational network diffused throughout the territory.

The expression "in between" was introduced in architectural lexicon some years ago. It refers to many questions of contemporary architecture such as that related to fringe spaces but also the question of "recycling" that works on residual spaces. These spaces were created by the urban transformations that followed on one another during the centuries and that sometimes are "incomplete" transformations leaving out some fringe areas. The expression recalls one of the formal categories



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of Peter Eisenman's Architecture. The first time the expression "in between" was used to describe the project of the Ohio State University Center for Visual Arts, designed in collaboration with Jaquelin Robertson and published in Casabella in 1984 whose title was "Architecture as Modification". The project of the new Campus inserted between two existing buildings, the auditorium and the Museo, transforms a fringe space into a new symbolic and functional cornerstone. In-between is also used to describe "Le Fresnoy", the centre designed by Bernard Tshumi in Tourcoing where the architect uses the fringe space between the new metallic cladding and the existing buildings to create a space, suggesting a picture by Piranesi, crossed by aerial gangways that allow people enter in rooms created in the attics or to arrive at unexpected vistas. According to Antonino Saggio (Saggio 1999), in this innovative project the expression in-between suggests a new way to work between the ancient and the new, the industrial past and the electronic and computerized present, between the outside and the inside, between the firm movements of a mechanical body and the fluid motion of the new connected and digital man.

Today, in face of the global challenges the expression "in between" in Architecture, assumes new meanings such as the capability of the discipline to find new possibilities of working and researching "in between" the fields of other disciplines using resources allocated to overcome challenges that do not seem to concern architecture directly such as the building of a sustainable future.

When can a project be considered really sustainable? What resource does it have to preserve or to produce? As Vincenza Farini (Farini 2006) says a possible answer to these questions can be found in those projects that work on an evolution of the "in between" paradigm. Those projects that work to create a space that not only simplifies the relationships between architectural objects but also those between actors and processes, a project that produces the "evolving space". In this connection the experience of Water squares is of great interest. This project, created by a group of architects and urban planners in Rotterdam, on one hand works according to the Dutch traditions of transforming fringe areas in public spaces aimed to simplify social and cultural relations between the users (such as the playgrounds by Aldo Van Eyck), on the other hand the water-squares are tools which contribute

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on mitigating the dangerous effects of climate change.

Water Squares also work “in between the scales”, from the urban planning to the design. The relationship between Waterplan, Water Plaza and Water Square is rather unusual because it changes the traditional order between Plan and Project. In the summer of 2004 the Rotterdam Municipality decided that “The flood, 2nd international Architecture Biennale, Rotterdam” was to be not only the introduction of a strategy but also the exhibition of projects. Therefore many architects in Rotterdam were mobilized to “invent” new projects working on the relationship between “water and city”, that is the Biennale theme. Water Square is a concept by Florian Boer, who founded with Dirk van Peijpe the group De Urbanistein in 2008, and by Marco Vermeulen. The first hypothesis was developed from a research project between 2006 and 2007 and it was then inserted into the urban politics of Waterplan 2 Rotterdam. The first square built, the Water Square Benthemplein, was completed in 2013.

These squares not only represent technical solutions to a specific problem, but they are also public spaces which are less representative and more relational, as Manuel Gausa said. A kind of space that, by a strange coincidence, has been defined “liquid space” (Bauman, 2003). Until recently this liquid space corresponded to the market-places in the malls according to a transition recorded by Rem Koolhaas in his book *Mutation* (Koolhaas 2001). The present environmental, economic and social crises enveloping our world deprive these places of their importance from the functional point of view but it does not change their positive aspect, i.e. being dynamic and flexible spaces, able to transform quickly to include unexpected uses. However, these spaces are above all the places where different networks cross together, both the material (infrastructural and technological) and the immaterial networks such as informatics.

The experience of water squares was the fundamental reference for the work developed in the Design laboratory held by me in the Master of Science in Design for the Built Environment of Naples. Starting from this experience the paper will explore the possibilities and potentialities of a research working on the idea of “Architecture in between” as the field where it’s possible to work not only on physical object but above all it works on the building of a new relational system capable



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of giving new meanings to existing buildings and spaces involving different actors, principally the users who can have an active role in this process by gaining unexpected point of views but also filling this space with new uses, new memories and new emotions.

Keywords: *public space, climate change, water square.*

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Researching the image of the street

Marianna ASCOLESE, Alberto CALDERONI

Abstract

The street is the space between the things, the void between the buildings, the line that draws the void of the map, the white space, the unbuilt. This vision, partial and selective, excludes some aspects and possible perceptions but it is necessary to understand the physical space: the street is as well the city's space where the life and the actions show themselves.

The street is like a tale of city and people. It represents the complex social order promised by the dense mix of different urban uses (J. Jacobs) that scans the rhythms of everyday life.

We would investigate the different point of views of the street, from the map to the urban life, that produce different and variable images of the city itself: both tangible and intangible ones, physical and mental realities. A possible comparison between these extreme cartographic and observational visions permits to understand their limits and it invites to research new tools and ways to communicate a complex and consciously exclusive image.

In the Middle Age the maps were able to reproduce the way of life and rituals. Instead in the later maps it is possible to read a selective process that clearly excludes some urban elements: like the streets near the streams. Only in the XVII century the way to represent the city changes: the streets grow to be independent, they became straight and a recognizable element of the city. The relationship between the image and the city tips over. The studies made by Gehl, Jacobs, Alexander and others produced a new way to see and represent the city focused on the public space. Lynch in the Image of the city showed perceptive maps that described a lived and personal city by the inhabitants.

In the contemporary time new tools draw the new forms of the city, sometimes these maps appear too selective in spite of the city and street life. New software

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products are able to know exactly what happens in the city through diagrams, networks, coloured lines: a new kind of set of data. So, the street becomes a system, a large infrastructure that stores up flows where the man disappears. The street, a place for networks, traffic and flows vehicle, full of new uses, is the messenger of a new virtual image, often in contrast with its architectural and public role. Little by little it is strongly connected to the technology and its spatial function lost its own reason. It is not more able to give back its image.

The observation of a city plan is always a partial reading, far from a real vision of making, lacking some aspects, without sensations and human life that characterize and make a city as a living organism. We should link another image to this plan vision: it should be the result of the observation. The man lives the city and produces mental images that become the memory of the observation, re-invoke the perception of the space and the sensations of his paths. These images describe other characters of the city, not abstract lines and signs, but a summary of feelings. The photography is a tool able to produce these images: the eye gives itself to the mind, it observes and captures. The streets, active spaces of the city, are made up of new elements: men, feelings, rituals and uses of the city.

The two readings catch different aspects of the urban space, a very dynamic place where the life shows itself. When they are compared, the lines of the plan explode in the life, confuse each other and lose their edges: the street goes through the buildings, the public space gets mixed up in the private one. It becomes a hybrid and indifferent space and for this reason potentially active. The architecture of the street generates its natural three-dimensional space that defines its interior. The density of the historic city, its buildings, its spaces, its construction in one word its still reading image, confirms the described conditions: the layers of images are the set of the complexity of urban space. The new architectures appear like weak images unable to support the fullness of the contemporary city.

The contrast between the physical reality, where the life takes place, and the virtual untouchable one is in a critic condition. The architecture shows new images that depict a set of the city information, from the physical structure to the economy



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and sociology. The streets – as flows and lines – represent the uses, consumptions and traditions. The society is so full of these kind of images that it is unable to recognize their meaning.

This is clear in the architecture and in the urban space. The architecture should communicate the sense of its being. It should be an image and not a subject without meaning.

At this point we are asking how we can explore the image of the mind and transform it in a communicable image that is able to describe the sense of the urban space. What is the image able to tell the sensation of the city, its feelings, the untouchable level that defines the atmosphere and the character of the city?

We would investigate these questions trying to understand the city street, the space of the people. We would propose a reading of the street through a visual representation far from the only graphic one made in the '60 that today is not effective. Our aim is to investigate how to build the image of the street today as a way to read and communicate the city. We would start from the work of some photographs (Struth, Basilico, Ghirri and others) that educate the architect to observe and read the space of the city and so try to re-invoke this resonance in the architecture.

Keywords: *street, image of the street, observation, city, feeling of the city, perception*

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3rd Prize of the Architectural Essays Competition *The Architecture of the Other. Between Grace and Gravity*, together with Adrian Moleavin, Faculty of Architecture G.M.Cantacuzion, Iaşi, 2015

Nomination for the Prize of the Section Architecture Books of the Bucharest Annual Exhibition of Architecture, for the work *The Dynamics of the Architectural Form. The Influence of Function*, 2010

Nomination for the Prize of the Section Studies and Projects of the Bucharest Annual Exhibition of Architecture, with the students: Ionuţ Mândrişcanu, Otilia Hodină, Iulian Cucu, Radu Vali etc., with the project: *Rehabilitation of the Assan Mill in Bucharest*, May 2008

The Prize of the Section Studies and Projects of the Bucharest Annual Exhibition of Architecture, with Cristina Gociman, Ana Maria Vesa and the students: Bogdana Checherita, Dragos Fransua, Oana Purice, Miruna Tutoveanu, with the project: *Urban Rehabilitation - The Street of Books*, May 2007 Nomination as finalist of the EAAE Prize 2005-2007 - competition dedicated to essays for architectural education, the only finalist from Eastern Europe, May 2007, presented paper *Swallowing Reality. Representation. Tricking. Reasons*

2nd Prize of the competition for the transformation of the Vincke Fabric from Palamós, Costa Brava, in cultural centre, as collaborator of the studio Calderon-Folch, Barcelona, January 2001

Organization of the Spanish-Romanian Workshops – 10 annual editions, with the participation of IMUAU and the Superior Technical School of Architecture from Madrid, since July 2006 (presented on www.iaim.ro - events) and 7 separate editions hosted by the City Hall of Câmpulung Muscel (2009-2015, www.primari-acampulung.ro)

Numerous books and contributions in the field of rehabilitation, heritage and vernacular architecture, published in Romanian, English, Spanish and Italian. Also activated in the field of stage design and visual arts.



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National and international prizes, obtained individually or as part of a team. One of the authors of the exhibition of national interest "Romanian Architects Creators of Patrimony". Vice-Commissary of the National Architecture Biennale Bucharest 2012. Participated in several activities dedicated to the saving of Romanian architectural heritage. Presentation of personal works (painting, drawing, photography) in several art exhibitions (2005-2016)

The Industrial Area Filaret-Rahova, a Nucleus for the Future Sustainable Development of Bucharest

Elena-Codina DUSOIU

Abstract

The general topic of industrial heritage regeneration aims to bring an ecological thinking component in the field of buildings restoration. Re-use of buildings is an ecological act in itself, supposing an existing material recycling at a large scale. The theoretical discourse of the paper focuses on the concept of regenerative potential, which is defined by the capacity of transforming an existing building into a sustainable object, in accordance with the requirements of contemporary thinking. A regenerative restoration is proposed, considering existing buildings and their components as living organisms, whose life must be continued. Our duty as architects is to seek the best solutions in order to ensure the continuity of life. Re-use and transformation of existing industrial buildings should be in itself an act dedicated to reduce pollution and preserve materials as well as construction techniques, and undoubtedly to preserve cultural values. History of human civilization can also be read as the story of technology evolution, of techniques created and used by mankind at different times.

In history periods of continuity are followed by moments of discontinuity: we are used to terms as 'the industrial revolution' or 'the information revolution'. In Romania rupture has been extremely aggressive due to nationalization of industrial means in 1948 and to the uncontrolled years that followed the 1989 Revolution. At the beginning of a new millennium, we live again such time of massive and

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abrupt change in technology, maybe we can even talk about a new 'revolution'. It is essential to go through a process of analysis (and synthesis) of past experiences, to make a list and evaluation of the resulting patrimony, to prospect the future by building theoretical models and then to build a development strategy with short, medium and long term objectives.

In our country, the accelerated loss of industrial heritage buildings and artifacts, chaotic development of large areas etc. provoked discontinuity in urban landscape and life.

The paper analyzes the area of Filaret-Rahova, a part of Bucharest with a strong industrial tradition since the XIX-th century. High density of industrial buildings and infrastructures, organized around the Filaret station, the first railway station of our city, has helped them to survive the continuous demolishment operations in the areas close to the centre since the last years of the communist period. This fact makes out of Filaret-Rahova a complex but homogenous urban entity, benefiting of the green nucleus of the Carol Park in the middle. As an effect of the continuous development of industry in the area, in 1894 the Boulevard of Independence (Bulevardul Independenței) was opened, with the aim to link the Filaret hill to the Dâmbovița river. A special urban growth of the area was due to the 40s anniversary of the reign of Carol, the first king of modern Romania (1906). A great international exhibition was organized in the park that kept till today the name of the sovereign. The tradition of sheltering urban exhibitions in the park continued till the late '20s.

After the nationalization of production means imposed by the communist government in 1948 the industrial development of the area continued, the production of existing enterprises being diversified and amplified. However, new buildings did not match the urban line imposed by the solid and elegant brick constructions from the end of the XIX-th century. The new ones were just simple concrete boxes assigned to their specific activities. After the anti-communist revolution in 1989, the majority of the industrial buildings became private property but the new owners haven't been aware of their value. So important constructions have been demolished (the Vulcan platform, the Muntenia Oil Factory etc.). The lack of a coherent strategy of preservation of valuable industrial buildings is still felt at the moment (the paper presents the dynamics of legislation in the field since the '90s).



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The idea of transforming the Filaret-Rahova quarter into a park dedicated to Romanian science and technology, organized around the Museum of Technique Dimitrie Leonida, situated in the Carol Park, is not new and has been promoted for several years by the General Association of Engineers from Romania and other entities but has not been supported by local authorities since now.

This paper proposes an itinerary through the main industrial objectives of the area, by means of an urban, architectural and social analysis and presents several regeneration proposals aiming to adapt to the present situation of the site, also taking into account the "good practice" examples already functioning. We still have the chance to act on a coherent area, with common features and an outstanding regeneration potential, even if a lot of the patrimony in the area has already been lost. With small but determined steps, investors, NGOs and local communities begin to realize that the potential of the area consists in its historical identity and in its harmonious development in the future.

Keywords: *industrial heritage, history of technology, regenerative potential*

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Her research focuses on the design strategies of intervention, both at architectural and urban scale, on the existing building and areas, considering the underused or abandoned built up spaces as a resource, and facing the modification as an instrument for reaching duration in a perspective of sustainable development. She collaborates in the didactical project Re-forming Milan, and recently was part of the research group that worked for the Triennale di Milano's exhibition "Mi-Bg 49 km visti dall'autostrada".



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Renewal processes on existing buildings and open spaces: actions, practices and design strategies for regeneration in Milan

Barbara COPPETTI, Elena FONTANELLA

Abstract

Subject | The research that we are going to present involves abandoned areas and buildings. The abandonment places are the soils and the buildings discarded and underused. Many of those areas have been registered in Milan, in cooperation with the Department of Urban Planning of the Municipality of Milan. Large complex like schools, swimming pools, socio-medical institutions, hospitals, military barracks; punctual buildings like municipal markets, cinema, factories, warehouses, farms and whole office buildings, that were built in 50's-70's, and that can be nowadays defined as 'transparent buildings' - without authors, quality or specific attribute - in addition to many others free areas of different size.

The research - within the frame of the didactical project named "Re-forming Milan, design experiments for neglected and decayed spaces and buildings" ongoing in its third edition this year - aims to the urgent care of the soil and of these anonymous buildings as considerable heritage. They inspire a reflection that stimulates regeneration processes of the physical spaces. At the same time they help us to think about new rules to facilitate reorganization, reuse and renewal processes. The potentialities of abandoned spaces are investigated through interdisciplinary design explorations at the different scales.

The goal of the initiative of Re-forming Milano is perfectly matching with the intention of encouraging a multi-scale and interdisciplinary approach to the architectural design.

We have developed a list of abandoned areas divided into dimensional typologies:

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- Areas of urban reorganization;
- Areas of urban transformation;
- Areas of landscape redevelopment;
- Built up and open parcels;
- Farmhouses to be redeveloped.

All the selected areas and buildings express a critical situation in the urban fabric, according to the physical degradation, social disadvantage, architectural obsolescence, technological decay. They are all places that have to be faced considering the environmental, economical and social complexity that a design on the existing areas involves. For this reason we developed some key words in order to flank the dimensional typologies with some topics related to the city topics. Different thematic areas have been developed during the development of the research and they become keywords for the presentation of the results during exhibitions, workshops, public meetings. Some of those thematic areas are: large equipment in ruins, interdicted fences, decay and mutation, environmental under-standards, punctual degradation, author's abandonment, difficult dwelling. They were defined starting from the understanding of the main characters of the current status of the places, and they are not conceived as closed categories, but on the contrary they are interacting.

Thesis arguments | The topic of the abandonment isn't new for our field of studies. The phenomenon about the neglected areas between 1980 and 1990 involve the whole Europe, although with great diversity of cases. The abandoned spaces define today a different problem: the research developed by Philip Oswalt about the Shrinking cities highlighted the transition from growth and expansion processes that characterized the modern age, to shrinkage phenomena. Today's tangible decrease is related to those studies that redefine a world map of the shrinking cities, trying to measure the most recent transformation that correspond to variations of principles, actions, practices and design strategies. The demographical, economical and building decreasing, in addition to the significant contraction of the investment on social services offered by the public sector to citizenship, reflects a census of abandoned areas in the municipality of Milan that shows the changing of the geography of the areas, the relationship between the abandoned sites and the historical memory, the physical state of the involved artefacts.

4 future challenges

Works outlooks | The current research is based on idea to build on existing, helping in decreasing or at least bounding the soil consumption, assuming the existing building and areas as resources to be improved. At the same time the research wants to raise real problems, that are more and more going to define a future challenge of our work as architects to the attention of citizens and teachers working in different courses/workshops of Politecnico. The value of this challenging initiative is underlined by the passage from the evidence of the critical aspects of the existing, towards finding collective values, to the renewal of a design culture meant as shared social product. The project, as a social product, has to come back to gain the ability to face the future and to explore new mental and imaginative paradigms. It is a research that aims to rediscover those areas of collective discussion that can feed a comparison of merit and content and to power on the discussion toward a multidisciplinary approach.

On this common background, a group of professors, young researchers and their students has undertaken to deal with the questions expressed by the society and by the municipality. The results that the projects wants to reach are proposals for the urban spaces of the sociality, of the hospitality, for the contemporary dwelling, within new scenarios for different uses: temporary housing, social housing, spaces for the shared life but also spaces for cultural activities, open spaces for the urban agriculture and gardens. Those are just some of the functions that the design proposal gives shape to, confronting with the urban policies necessary for their implementation.

As both didactical and research experience, Re-forming Milan trains the students in the built up space enhancement, and in the soil consumption restraint, looking to the next decades trends of decreasing and shrinking phenomena. At the same time, starting from the Milan map of the abandoned areas and buildings, the work has reached a selection of significant places. Those critical places - that are nowadays acting as fractures in the urban fabric - become themselves opportunity and the matter of a possible transformation: they become real resource for the future of the city.

Keywords: *reuse, heritage, build on the built up*

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Her interests in research are related to issues of urban design and new forms of territorial organisation, deepening themes linked to open spaces as well as morphotypology of contemporary and modern architecture. During these years she has focused her research not only to the main topic related to public space but also to prominent figures of modern architecture. Since 2011, She has been working as Contract Professor at Architectural Design Lab 3. In the last years, She has been working for Cino Zucchi Architetti, as architect for residential and urban projects.

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After Classical Studies in high-school, she attended a course of Linguistic Anthropology at UCLA and finally applied to Politecnico di Milano, centering her studies on urban and larger scale classes. She took part to the Erasmus Program with the ENSA Nantes (France), where the main studio-project was based in Istanbul. Her first experience as an intern was in Milano, at LAND - an urban planning and landscape architecture firm.



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Micro-urban architecture: Asakusa as urban and research laboratory

Chiara TOSCANI, Giorgia CEDRO

Abstract

The economical decline of these last years, overlapping the difficulties of generational change in some contexts with low native birth, which is only partially rebalanced by the new migrational flows, has accelerated the phenomena of abandon and slow re-generation of places, even in recently built areas.

More than other historical periods, in fact, the last century has devised to us a serious variety of building constructions, mainly of ordinary type, deposited through a very short amount of time, and purely because of functional rules lacking a composite research to support a building fabric with forward-looking urban logics.

Nevertheless, these very changes have revealed interesting capacity of reaction, often encouraged by self-managed interventions by individuals or communities, which have released new energies and opportunities of renewing the codes.

This scenery has led to entirely re-thinking new tools and devices to control the urban space. The role of the urban projects tends to abandon the spatial and temporal finite shape of the architectural design, in favor of planning strategies that are moving towards obtaining the renewal through light interventions. Punctual, diffused and of small scale, their interrelation can re-activate the in-between space of the urban fabric in its large scale. This also means to go beyond the logic of acupuncture, conceiving instead a complex vision of the city - or a part of the city - to work with a general background idea through meaningful crucial points, according to a dual tension of scale. The main theoretical references of such approach are to find in the historical definition by Bruno Zevi of "Renovatio Urbis" about the Ercole addiction in Ferrara, as well as in the contemporary urban plans for Antwerp by Secchi and Viganò, up to the plan suggested by David Brown for Chicago, the "Available City". They advise to go beyond the inter-scale relation-

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ship among elements, addressing also to an idea of porous and transparent city, in a different relationship between interior/exterior, aiming to re-activate micro-urban spaces, both public and private, so that even those ones can become collective places of the city, embracing Manuel de Sola Morales's lesson: "And thus it is possible for these splendid opportunities to enrich the city with avenues, parks, ring roads, stadium, museums and architectural scenery, all of undeniable value, to lead to a raising of tone of the city in general that results in hypertrophy of public space. The importance of latter does not lie, of course, in its size, quantity or symbolic role, but in the way that it links together private spaces, making them in turn part of the collective resources. Bestowing an urban, public character on buildings and places that would otherwise remain solely private. Urbanizing the private, that is the concept : in other words, absorbing it into the public sphere." (M. De Sola Morales, Public space- collective space, Lotus quaderns, pag. 43.)

The global cities, the great "westernized" metropolis, are clearly showing this rapid economical and social change, therefore they can become interesting research laboratories. Especially Tokyo can be considered a paradigmatic case: its urban fabric has experienced substantial modification connected to this process, since the 1960s. Saskia Sassen designates it, with London and New York, a key position in the highly specialized services and in the production of innovation which have determined a privileged financial-economical geography, with gradual resonance on the other global centers. This international character of the urbanization however has not replaced the local habits and the traditional values of the city, that are surviving and handed down from one generation to another between the gaps of its residential fabrics, the only ones of which the scale has not been modified yet. This has led to the diffusion of a wide urban fabric constituted by small elements, defined by short buildings and small urban voids, sometimes even located next to buildings and fabrics that are part of a larger scale and more similar to many other western metropolis. Thus, such urban specificities of the context appear perfect to investigate how and through which strategies a small scale architectural project can re-activate the social and urban fabric of a district displaying a strong tendency to be abandoned, like the one of Asakusa, where the aging social fabric represents one of the major issues.

Keywords: *Micro-urban architecture, dual scales, in-between spaces, recycle*



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He is interested in analyzing and good practice of sustainable architecture and investigates in detail the path of architectural language, its interaction with sustainable principles. Is interested in exploration the problems generated by society relation with the nature / urban environment (especially targeted on reducing consumption), and the ways in which the architect is reporting itself to the cultural society in which he operates and the collaboration with specialists in the construction economy. The general directions in architecture are related to different languages and interpretations and generates architectural objects and building systems capable to manifest both functional and aesthetical.

Architectural competition and innovation, sustainability issues

Ștefan MIHĂILESCU

Abstract

Introduction

The purpose of this article is to study the role of innovation in architectural competitions that are correlated to sustainability principles. This paper will investigate the relationship between three terms: architectural competition, innovation and sustainability. Before the final conclusions are presented, a series of international competitions that offer sustainable prospects for the future development of mankind are taken in consideration. I will discuss the following compe-

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titions using sustainability and innovation as key factors of interest: Evolo, Solar Decathlon and Radical Innovation.

Methods

The research methods used in this paper refers to the analysis of the various projects included in the three types of competitions, the directions in architecture and design for sustainability purposes, and the relation between architecture and the current problems of society. Discussion about elements that relate to these types of approaches can create a picture of how the architecture can be viewed as promoter of change in society. Another aspect investigated in this work is the critical analysis of the way competitions can constitute an extremely open model of innovation and a manifest in today architecture.

Results

Innovation has become a crucial element in the international market (defined by dynamism and competitiveness) but also in the architectural one. A dictionary definition for innovation is: „making changes to something established by introducing something new”. (The New Oxford Dictionary of English, 1998, p. 942). From this point it should be discussed how the new elements come to determine and to replace those that had become “classics”. The approach is influenced by the degree of novelty and the way it influences the product or process: radical innovation (existing knowledge will be obsolete) or incremental innovation (existing knowledge will be enhanced by new additions of information).

Architecture is located at the intersection of art and science. It aims both social needs and technology evolution. In order to analyse the work of architecture through the filter of innovation we have observed a better understanding of the process through architectural competitions analysis. The architectural competitions „have been employed to choose on architect or one design among many, to distinguish excellence in appearance and in function, to award commissions, and to educate young architects. (...) Competitions are battlegrounds of opposing and antagonistic solutions, giant architecture class-rooms with invisible boundaries and, often, open enrolments.” (Lipstadt, 1989, p.9)



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Architectural competitions are defined as a result of both practical and theoretical research, proposing new ideas for the jury to deliberate, a complex set of images and texts that define a concept or a structure built in the future. Viewed as a whole, the competition is at the intersection of architectural practice and research, and is applicable both in the final proposal and in the future work of the author. Architectural competitions can become an important theoretical study, due to the large amount of information and case study contained. They are “source of critical and reflexive practices in architecture” (Adamczyk et al. 2004: 2). It is possible, potential, or proposed architecture. By studying various Evolo winners, we can be seen different ways to respond to local needs (issues), especially through innovative solutions that tend to solve the cause and not the effect. The study of Solar Decathlon winners was very interesting because it led to an analysis of completed housing constructed by mix teams (architects, engineers and economist) that are exposed publicly in order to study the relationship between new construction elements and society.

The sustainability of a building must address the relationship that mediates between man and nature, should help the users to understand the influence they have on the natural environment by the vast majority of the decisions they take. A sustainable building can greatly interact with the user as it can change its behavior towards understanding the main features of sustainable development. Sustainability is an extremely complex because it involves a large number of parameters that influence design, and quite often beyond the scope of architecture. It is therefore increasingly brought into question the design of integrated type, because it facilitates contact between different design aspects and allows achieving an innovative, functional products from as many points of view. The purpose of sustainable eco-innovation sphere is linked to creating products and processes that reduce considerably the impact of future development on the natural environment.

Starting from the Bilbao moment (1997), both cities and major corporations seeking a new identity and the media promotion, have partnered with en vogue architects, and laid the foundation for star architecture term. To qualify in this category, the proposed items, must have unique qualities, structural and aesthetical, in order to individualize the investment from the rest of the built environment. In

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my opinion, this iconic architecture type, it is more related to radical innovation. Fortunately there are architects believing that architectural design is an ongoing experiment, and seeks to promote architecture to match the real needs of society, rather than design or novelty items. This type of architecture has stronger connections with incremental innovation.

Conclusion

Through innovation in architecture we must support the right direction for the development of the construction market. By setting goals in line with future sustainable development, we can identify the innovative processes, technologies or tools that can use to have greater results over a longer period of time (in beauty and utility).

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Keywords: *competition, innovation, sustainability, architecture, research*



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Her scientific activity includes: the book "City and the Urban Society in the Age of Information", papers, articles and lectures as single author or co-author: "Media Landscape", "A discussion about new Bucharest ShoppingScares", "Macrostructures - a discussion on architecture and landscape", "Density and Landscape", "Landscape in the Informational Era", "Urban Landscape – From Message to Mediatization", "Urban Landscape and Technological Development", "The landscape heritage, the value of the monument - parks. Study: Carol Park and Stirbey Park", "The Landscape in the Informational Age – between technology and genius loci", "European city in the Information age; The IT phenomenon in the contemporary society".

She is author and co-author of more than 50 urban study, landscape design and architectural projects: Tai-chung Gateway Park Competition, author (2011), Lunca Jiului Park - Craiova - Landscape Technical Design, author (2009), Busteni Central Park - Landscape design project, author (2008), PUZ Stirbey Park - Buftea - Master Plan and Landscape Study, team member (2008), Carol Park - Bucharest - Master Plan and technical project, author (2007), PUZ Expozitie Bvd – Bucharest – Master Plan, author (2007), Tineretului Park - Bucharest - Master Plan and technical project, team member (2006), Master Plan of Fardea, Timis, team member (2005), Busteni Downtown Spatial Design, co-author (2008), Targoviste City Mall, Targoviste / Privat project, co-author (2008), Civic Centre Medias– Offices, Collective Housing, Hotel, Commerce, Clinic, Church-Medias, co-author (2008).

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Currently, lecturer at the Faculty of Urban Planning and research fellow at Romanian Academy, she explores the different relationships between the built environment, heritage and social – cultural side of the contemporary rural landscape and is involved in projects, studies, research / educational workshops domestic and international in the fields of sustainability, rural environment and cultural landscape. She is a member of a number of professional organizations, various international working groups that integrate the academic research with professional field, occupying key positions in the Strategic Research Society Advisory Board and Strategic Research Initiative Board Directors Board.

From 2013 Mihaela Hărmănescu became Vice-President of Rencontres du Patrimoine RPER-RO Europe - Roumanie, for cultural landscape division.

Received a number of Awards and Honors: Green Building Education Initiative of the Year for Faculty of Urban Planning together with the dean, prof.phd.arch Tiberiu Florescu, (RoGBC, 2013), Anuala de Arhitectura (OAR, 2007 nomination for studies and projects, project team), Romanian Erasmus Students Ambassador (European Commission 2002).



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Technology In | Between scales. Contemporary Landscapes

Cristina ENACHE, Mihaela HĂRMĂNESCU

Abstract

The technology represented for long time a modality of human adaptation to the landscape. The use of resources to build shelters and to protect against the nature's aggressions led to innovation and successive discoveries. The needs have become increasingly complex and lost the original motivation. The technologies developed starting from the first building techniques to the informational era techniques – based on communication and information transmission. These continued to represent an answer for the society requirements, speaking either of an object or the major landscape.

The landscape is perceived and understood from the point of view of the relationship between man / society and the observed space – delineating a first perception which establishes the difference between the natural landscape and the anthropogenic landscape – depending on the level of human intervention in the nature. The way that the human intervenes into the landscape primarily depends on the technical means which he owns. The landscape has been transformed from the virgin nature in which man sheltered in caves, with the discovery of the first building techniques, and continued progressively throughout history. If – starting with the agricultural revolution – the emergence of the first cities gave birth to the first urban landscapes, in the preindustrial period the urban landscape constitutes the very identity of cities. The industrial revolution produces the urban explosion, together with the transformation of the landscape concept

The 21st century technologies allow perceiving the landscape from the detail to the territory, by successive zooming and sequential approach. The globalization facilitates the transfer – almost immediately – between scales – from local to global. Paradigm changes have implications on the landscape perception and its comprehension. The modality of conception and design becomes a language which

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aims to facilitate the dialogue between the technology and the physical environment – natural or built. The takeover, the interpretation and the transformation of the models existing in nature into an instrument, lead to formal, functional and aesthetical solutions which constitutes contemporary landscape.

The Landscape – dependent on technological development, place of urban community existence, is strongly influenced by the changes – fact which was demonstrated by the industrial revolution. The new technologies change the scale of manifestation of the consequences, the information assuring the transition from local to global. The danger of flattening, of global standardization, determines that terms like “identity”, “character” or “tradition” be updated – in the context of an emphasis of local, regional or territorial specificities. The generated phenomena strengthen the statement that the information proves to be an element which, beyond the caused conflicts, restores a number of concepts ignored for a long time, trying to solve issues raised in the last century, tending to establish a balance on the urban development level, on the relationship between tradition and living environment, a kind of “urban naturalness”.

If the new technologies disturbers the inherit urbanism, the implications on the landscape are, in fact, a feed-back reaction, an answer which the society offers through the city to the overwhelming movement of increasingly technologization of the informational era. The emerged paradoxes are the manifestation of the way in which this answer is perceived on two levels – physical and informational, being more than a reaction of adapting to the new technological reality. It is about a superposition of two different realities – as language, logical structure and purpose, and bringing these in the same context, despite their antithesis. Difference doesn't mean opposition, it means complexity and complementarity. Hence results the need of interference and diversity which the society requires to the new urban space, and the need of transforming the landscape so that it reflects the complexity of the contemporary world. The individual denies the standardization, even if apparently the information drives to uniformity, the city receives new functions, despite the tendency of territorial de-localisation, and the public space becomes the attribute of urban coherence, in the same time with the process of virtualization and with the development of online space of the internet.



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The Landscape is still unexplored and offers future challenges because it is an image of a world dominated by the accelerated rhythm of change, of technologization, so this research investigates how the Landscape is in a continuous process in between scales of intervention and structures expresses the desire of the society for shaping the urban environment according to its new ways of life. The Landscape is no longer a monotonous factor: we are not partakers of a rehearsal of a model, but rather different models of “nature” and the scope of this research to read different approaches of the Landscape use which is as product of a new system of recycling unused/used territories. It is an open paper and continuous another paper of the authors “Vernacular and Technology. InBetween” (2016).

Keywords: *model, interference, nature, recycle, green*

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Parking lots: that forgotten urban space

Marta RABAZO MARTIN

Abstract

Parking lots are urban spaces of modernity. Born in the early twentieth century with the standardization of the car, have intervened decisively in the architecture of the contemporary city and have extensively contributed to redesign the historical city, becoming one of the most important components of urban living. But they are perceived as largely technical spaces, part of the infrastructure that allows the urban machine to work, neglecting its landscape potential. Parking



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lots are public spaces as they are used by the community and have an important impact on land use.

Future archaeologists will look at our cities and wonder what served all those vast paved spaces surrounding our commercial and business centers for. Aerial photographs reveal parking as the predominant land use along with roads and streets. However, despite its main role in today's societies and being the element that people experience more often in their daily lives due to their visual impact and use of land (looking the streets of our neighborhood should be enough to realize), we pay little attention and creativity to its design, planning and innovation, and they are seen by citizens as "ugly" and "waste".

In addition, the fact that the parking fulfills their function producing significant profits, even without the support of the design or the attention necessary to make of them a quality public space is a double-edged sword making difficult to invest in their aesthetics when their performance is so high. However, in the American context, parking lots are probably the outdoor public space most used in everyday life. They can be utilitarian and practical, not exceptional and even unpleasant, but its magnitude and its large turnout deserve more attention.

In 1991, renowned landscape architect Peter Walker proclaimed: "the day will come when parking lots routinely win top design honors" but this prediction has not yet been materialized. Few parking projects have ever won a prize; there are only few books that help us with their design as most publications are about standards and regulations. For example, since 1990 only one parking lot design has won an award from the American Society of Landscape Architects: the project "12000 factory workers meet ecology in the parking lot" of Michael Van Valkenburgh Associates, which incorporates an innovative stormwater and hydrological techniques, showing that not only the number of parking spaces and its measures are the basic characteristics of these spaces.

Instead of establishing an approach to the parking lot as a place of opportunity to integrate activities, regulations tend to care more about how to hide these spaces to the city.

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Although they are small in dimension, recent projects support the ability to create original and multifunctional parking surfaces. Topotek's project for Kaiak Market in Koepenick, where the market and parking functions alternates different days of the week or Pascal Cribier's parking lot in Yvelines where through a carefully designed parking paving it can be even empty without becoming a problematic surface for the surroundings, allowing very different uses.

But if we don't want to revise its importance as a public space in our cities, we should consider their importance within an ecological and sustainable framework where the proper use of its materials can help reduce impervious surfaces, fight heat islands and contribute to the water runoff and effective groundwater recharge. The vegetation in the parking lots have always been presented in publications to hide it, to mitigate its edges or to shade the cars, but we should not forget that when people are place that is looked after, they will also feel looked after when in that place.

In his book *Finding Lost Space: Theories of Urban Design*, Roger Tranick defines parking lots as "those undesirable urban areas that are in need of a redesign – antispaces, making no positive contribution to the surrounding or users...on the other hand, they offer tremendous opportunities to the designer for urban redevelopment and creative infill and for rediscovering the many hidden resources in our cities". Parking lots can be considered urban lost space at the same time they are an essential part of our urban environment.

The spatial characteristic of parking lots offers a unique opportunity to use them beyond mere car storage. Markets, game and sport areas, cultural and social activities ... all these activities that occasionally come together in the parking lot as part of the public realm. The parking areas with its desired or undesired uses, forms the unplanned space within the urban fabric that fills the physical and mental gaps in our projected environment.

The car has become such a large element in our civilizations that few streets do not contain them. One of the current requirements for a certain quality of urban life is being able to park just below our house and streets have been adapted to meet this need. But while the streets are adapted to the different local identities, doesn't

4 future challenges

parking lots always look the same? Can't they be part of our local identity?

Maybe due to his humble nature, often diffuse, interstitial and, opposite to other more "obvious" infrastructures, parking lots have been forgotten in landscape architecture and public space researches. But parking lots are public spaces in their use by the community and their great impact on land use.

The fact that they are easily lucrative spaces can not discriminate them of having a good design or becoming aesthetically attractive spaces that enrich our cities. If traditionally its use was limited to parking cars, in the contemporary city more and more parking lots are offered to us as hybrids, flexible and multifunctional spaces, even for spontaneous appropriations, spaces that can positively contribute to urban ecology and as relievers of the increasing presence of cars in our cities. These forgotten spaces deserve not only our economic investment but our attention as designers of our urban environment.

Keywords: *parking lots, infrastructures, urban ecology, new urban ways of life, towns and mobility, lost space*

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Among his international research and teaching experience exchange can be mentioned the Joint Master of Architecture from "Haute école du paysage, l'ingénierie et d'architecture", Genève, Switzerland, the doctoral research grant at "Haute école du paysage, l'ingénierie et d'architecture", Genève, the Faculty of Architecture from "Aristotle University of Thessaloniki", Greece, the Genoa Faculty of Architecture, Italy, the Technical University of Delft, at the Restoration, Modification, Intervention and Transformation Department, Netherlands.



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Diver-city: Bucharest, a City with Cities

Andrei Eugen LAKATOS

Abstract

Bucharest nowadays faces difficulties in the realm of the built environment as a result of the vast investments in constructions and of the chaotic growth of the post-communist real estate market. The difficulties generated by the new urban interventions come to add to the major dysfunctions that resulted from radical changes suffered by the urban fabric prior to 1990. Such multi-layered effects of interventions and changes led to a contrasting built environment, shaped by the glamorous contemporary architecture, the shabbiness of the former communist neighbourhoods and by the mixture of modernist and eclectic architecture.

Still, Bucharest is a picturesque city with a discreet charm that waits to be (re)discovered, and which offers itself, little by little, piece by piece, to the pleasure of the strolling eye. The Bucharest's big picture catches something from the essence of a city which was not spared by history, but managed to keep its identity.

Generally speaking, the history is a continuous accumulation of material or immaterial layers, the present could be understood as a (continuous) limit between past and future. In the same way, Bucharest is formed by a multitude of temporal and physical layers, overlaid and juxtaposed, without any order or clear distinction between any historical period or architectural style.

Bucharest is a city of contrasts, discontinuity, and surprises, formed by apparently independent urban fragments, being marked by different historical periods and urban interventions, which left behind a mixture of buildings and styles, pieces of old, traditional and/or modernist tissue, brutally cut by the interventions from the communist period.

Bucharest is at the same time a hidden and a transparent city, positioned between two worlds: then and now, yesterday and today, old and new, tradition and contemporaneity. Bucharest is a heterogeneous city, highly diverse, maybe even

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chaotic, but precisely these features give the city its identity and form its distinctive character.

The city of Bucharest can be compared to an urban palimpsest formed by disparate fragments, like a puzzle which has to be (re)composed. In fact, Bucharest is a city with cities, its historical layers being co-present, coexisting side by side, superimposed and interposed. The Oriental city, the Garden city, the Modernist city, the Socialist city, they all form the current city, giving it its specificity. Despite the amalgamated image and the diverse built environment, the city still preserves its identity and unity in diversity.

The conceptual reading of the fragments which survived the history can lead to the discovery of the (lost) significations and to a better understanding of the current city, for its future development. The inhabitants of Bucharest should become aware both of the details that form the identity of the city, its distinctive character, and of the specificity of the city that connects people, places, atmospheres, and builds-up the collective (urban) intimacy and conscience.

Keywords: *Cities within a city, layers, scale, contrasts, urban palimpsest, identity.*



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Heritage in Place Identity. An object-scale approach

Alexandra PACESCU, Vlad THIERY

Abstract

Today's pace of globalization had also brought about a fading of the local features, that are now being surpassed or even replaced by more generic ones. As a result, our cities are beginning to look more and more the same, as we are witnessing a commodification of the urban image. At the same time, countries, regions and cities all over the world are engaging in a fierce competition to attract economic activities. In this endeavor, they are reinforcing or even building place identities to act as a key differentiator on the global market. In this sense, almost every big city comes up, every few years, with a new built structure designed to become an iconic building everybody should talk about. This process of producing new spectacular architecture to act as a point of difference in generating place identity involves huge expenses with no guarantee for success. Contrary to this trend, key differentiators of a city that architecture can provide are not to be found only in the contemporary dazzling buildings, but also in the existing ones or in the old urban fabric. It is from there, from heritage, that the most specific features can emerge if to be emphasized by contemporary works.

The link between Place Identity and Heritage, from the standpoint of financial sustainability, occurs on at least three levels. Firstly, Heritage as a whole, as part of the city system, acts as key differentiator in building or reinforcing place identity. Secondly, Heritage seen at an object-scale, also seen as key-generator of Place Identity, is a valuable resource that can be directly marketed based on its "uniqueness". Thirdly, Heritage can become part of an indirect commercialization, in helping promote goods and services connected to it or derived from it.

The present study deals with the second fore-mentioned aspect, Heritage in its direct tradability and its connection to Place Identity.



The aim of the present article is to formulate some paths that can help increase the relevance of Heritage in city life, by actively including it in the every-day lives of the communities.

This can be achieved by studying some principles used in the brand building process, with the goal of adapting and including them in the architectural field. The main purpose of a brand is to be relevant to its public. Since we are looking to increase relevance in Heritage, why not look at brand building strategies at the early stage of the architectural process, when drafting the design brief? This does not signify that branding alone can come up with specific design solutions. It only states that architects have a lot to learn from understanding this mechanism and its principles, in order to generate a design that is relevant to its users. Financial sustainability is a secondary outcome, not to be neglected though.

The methodology allows for two parallel levels. Firstly, one needs to identify the key branding principles that can work for the architectural field. Secondly, case studies from both fields (architecture and branding) will try to prove the validity of the comparison.

In contemporary architecture, branding started to play an important role within the last decade. Still, up till now, both research and practice were mostly focused on creating new iconic buildings more or less relevant to the public. In this context, shifting our attention towards Heritage to become a key element in building place identity, when well promoted, is an important and relevant topic to be discussed.

Keywords: *branding, heritage, marketing, strategy, brand book*

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Since October 2013 he has been a Teaching Assistant at the "Ion Mincu" University in Bucharest and a PhD candidate in Human Geography at the University of Bucharest. His doctoral school research is focused on territorial planning models in restrictive environments

Planning in restrictive environments - an analysis of best practice examples in European countries

Radu-Matei COCHECI

Abstract

While social and economic factors are often taken into account when analyzing a city or region, with specific development policies being specifically designed to tackle such issues, environmental problems do not receive as much attention from policy-makers. Nevertheless, planning today has to face environmental issues, as some territories can be labelled as restrictive environments for development. It is the case of areas with high susceptibility of natural hazards (natural restrictiveness), but also the case of territories where an-



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thropogenic transformations have determined environmental degradation, often with powerful social and economic consequences (anthropogenic restrictiveness). The latter includes mining and heavy industry areas, but can also refer to high territorial anthropisation determined by land use changes. Territories where certain development constraints are imposed by law or regulation, like natural protected areas or designated flood-prone areas, can also be labelled, from a legislative point of view, as restrictive environments.

When choosing the most appropriate planning approach in restrictive environments, however, one has to take into account the global challenges that planning faces today. Firstly, shrinking cities and regions are being confronted with severe demographic and economic decline, thus calling for a change of paradigm from economic growth to non-growth or degrowth (Kallis, 2011, Schlappa and Neill, 2013). Secondly, rural development remains a difficult task, especially in post-communist countries where there is no strategy for restructuring the rural economy, in spite of the high rurality levels and the importance retained by agriculture in the local economy (Chaplin et al, 2007). Thirdly, the transition from government to territorial governance has led to the development of innovative participatory planning approaches, which are presently not sufficiently capitalized upon (Tasan-Kok & Vranken, 2011). Finally, the threat of climate change influences planning today, as we notice an overall shift from planning for disaster and risk reduction to planning for climate change adaptation (Warmser & Brink, 2014).

In this context, several approaches can be identified regarding planning in different types of restrictive environments, each proposing their own planning instruments and intervention principles: integrated risk management, ecological restoration, brownfield redevelopment, social innovation models and non-financial compensation schemes. Based on a literature overview of this approaches, I propose a multi-criteria analysis of several best practice examples of planning in restrictive environments in European Union (EU) countries: the "Room for the River" programme in the Netherlands, IBA Emscher Park initiative in Germany's Ruhr area, Torino - Spina Centrale project in Italy and Avinguda de Francia development in Valencia, Spain. The four examples are analysed as planning models, following nine criteria: proposed objectives, scale of intervention (local / municipal /

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regional), initiator of the programme / plan / project, duration of implementation, legislative aspects, planning instruments used, financial mechanisms, proposed governance structure and lessons learned.

The conclusions of the case studies' analysis are then used to pinpoint some principles that could be adapted when dealing with restrictive environments in Romania. Consequently, it becomes clear that undergoing the implementation of medium to long term strategies for tackling restrictive environments in Romania's cities or regions requires designing programmes and policies that enable both the integration of multiple funding schemes and the creation of governance structures that can aid in the implementation, as well as encourage social engagement and community participation. Adapting innovative planning instruments to the existing law in Romania is also a prerequisite, as planners need to convince local and regional policy-makers of supporting new and integrated planning methodologies.

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Keywords: *restrictive environments, planning instruments, brownfield redevelopment, integrated risk management, social innovation, territorial governance*



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Planning for Extreme Nature

Monica RĂDULESCU

Abstract

Changes in climate patterns are among the major causes of more frequent climate-related events, the number of people in high-risk areas being higher than 50 years ago (Center for Research on the Epidemiology of Disasters, UN International Strategy for Disaster Reduction) the development in these areas increasing the probability that a routine hazard will become a major catastrophe. While in theory, the natural hazards such as earthquakes, floods, drought, storms, tropical cyclones and hurricanes, wildfire, tsunami, volcanic eruptions and landslides can threaten everyone, it has been stated (ISDR, UN, 2004) that in practice, they tend to hurt the poor most of all. Global policy documents and statements estimated more than 1.5 billion people affected by disasters with a total economic loss was more than \$1.3 trillion and a more than 144 million people displaced by disasters between 2008 and 2012. Disasters, many exacerbated by climate change, are increasing in frequency and intensity, and are constantly and significantly limiting the progress towards achieving sustainable development (ISDR, UN, 2004), and according to UN Sendai Framework for Disaster Risk Reduction, 2015 – 2030, evidence indicates that exposure of persons and assets in all countries has increased faster than vulnerability has decreased, generating new risks and a constant increase in disaster-related losses, with a significant impact

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especially at the local and community levels. Between 1994 and 2013, climate-related events represent most of natural disasters (91%) that occurred worldwide (CRED, 2015), while floods and storms represent 71% of the global total, the trend being confirmed in 2014, with 87% of disasters climate-related. The scale of the problem is enormous. Climate change is one of the key future challenges for both developed and developing countries. Reducing vulnerability through adaptation activities that aim to reduce climate (change) vulnerability at different levels – sectoral, national or local is one of the intervention supported by most of the policies. They are based on the assumption of inherent adaptive capacity which can be used to lower its sensitivity to climate exposure. Adaptation measures can also target the increase of adaptive capacity itself. Dimensions of adaptive capacity and its components are highly dependent on the system at stake. The key dimensions of adaptive capacity include Knowledge, Technology, Institutions and Economy but the relevance of these dimensions varies from case to case and from system to system. Over the past 20 years interdisciplinary research has indicated that common adaptations in residential building and infrastructure standards as well as design methodologies used for the prevention of natural or man-originated catastrophes depend largely on the relevant knowledge of members across the value chain. There is limited experience and information on the most commonly used tools, or tested adaptations of existing tools in vulnerable locations.

The paper is exploring existing knowledge and urban planning instruments, aiming to enhance the adaptive capacity for Romanian cities in climate risk areas, as well as for urban planning professionals. It refers to enhancing knowledge and providing reflection over the general level of urban planning education and professional practice standards, awareness on climate change and its impact, on climate and weather conditions. Selected relevant urban planning examples included, for cities in climate change and extreme nature areas in Romania, are providing elements for generating a new planning approach – an adaptive approach versus a reactive approach, used so far in planning practice, and stressing the important role of the urban planning professional and the urban planning knowledge system, supporting and presenting existing research activities performed by the author, and building capacity for urban adaptation.

Keywords: *climate change, urban planning, tools, adaptation*



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Francesco Marras (1989, Oristano, Sardinia) is an architect and PhD student in DICAAR (Dipartimento Ingegneria Civile Ambientale e Architettura) of the University of Cagliari and in LRA (Laboratoire de Recherche en Architecture) of the ENSA Toulouse. The topic of his research is rural landscape, with a particular deepening on the use of water in architecture design. Since 2013 he works as assistant at the University of Cagliari, and he actively participates of research group Type_UNICA, specialized in architecture in weak context, and the relationship between rural landscape and on Sardinian territory. He co-founded 04401 Architects and in 2015 obtained the winning prize in European 13 in Austrian site of St Polten and a runner-up prize in Azenha do Mar (Portugal).

INTERMITTENT WATERS. New design approaches to climate change in sardinian landscape.

Francesco MARRAS

Abstract

The research starts from a renewed attention towards the countryside in terms of habitat, production and multi purpose, that imposes a change of approach to rural system, considering them as a dynamic space with a new relation between long time stratifications and short time contemporary actions. Rural areas have always been considered as a sort of ecological reserve of the urban ones, but in front of climate change, today it seems necessary a rethinking about the management of land and water. Territories of Sardinia offer interesting series of case studies because of the economic role of rural area transformations is important for Sardinian development, aiming to differentiate tourist offer and internal exchanges. Mediterranean climate and in particular the Sardinian one is characterized by a continuous alternation between drought and rain, but the

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climate change radicalizes this alternation in favour of an extreme drought that reduces the water for villages and country irrigation.

The hypothesis proposed in this paper starts from a radicalization of Sardinian climate, so what could happen in Sardinian rural landscape in case of an extraordinary precipitation reduction and a peak of sudden devastating rain? Could water project be a valid architectural item for designing rural landscape?

The method for answering this question is based on an approach research-design, where architectural project becomes a realistic test of techniques on the territory. The research is based on a multi scale approach to the urban and territorial forms of water infrastructure and the traditional use of them with a deep conviction that tradition and long time could still offer sustainable models for contemporary age. Traditional technique heritage starts from the position choice of the village, drainage and protection techniques but also collection and stockage, could be the base for starting purposes on the theme of intermittent waters. Knowledge and reading of territory through Muratorian territorial figures could help architects to build a crossing-scale structure, that goes from the territorial scale until the architectural object. The research will concentrate on three Sardinian river, riu Mannu, riu Mar'e foghe and riu Santa Caterina, characterized by a deeply discontinuous flux, often without any water in drought periods. During rainy time these "double face rivers" are able to hardly damage villages and countryside, as in the last flooding that come back one time every five years. We choose to study three particular topics in this areas that explore three different kind of countryside dynamics: village borders, rural district and isolated object. The dissolution of village borders towards flooding areas opens a series of questions around border protection in rainy periods, rural districts are often closed to external relations and isolated objects have been abandoned for a long time. Water and soil design can be an important item in order to solve collection and protection of borders, combining architectural technology and the creation of new spaces for the habitants. Drought and flooding vs Collection and protection. The multi scale technique of guide lines is based on this double dichotomy that introduces a series of graphic simulations elaborated through climatic data of Sardinian area with the historical flood and drought in order to understand the dynamics of the site and the possible effect of a



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future radicalization of the problems. The purpose operates from the architecture of wide scale to detail with new scenarios for living rural borders (including villages, districts and objects), with the aim to solve not only a technical problem but to build a common good for the community, opened to multipurpose practices of the countryside between production and mixed uses.

The thesis tries to overcome a strong gap between traditional water technologies, result of a millenary stratification, and contemporary ones, that are often only a result of a mathematic calculation and engineering design, through an approach based on the centrality of the space design. New rural spaces are a product of a multidisciplinary background where architects, urban planners, engineers, agronomist and hydrologist work together for community interest. In this context in-between areas become multipurpose producer, from intermittent waters to continuous uses.

The result of the work is a series of pilot project in order to build a frame work of guide-lines for rural landscape of Sardinia that starts from water as design item. Water is seen as territorial founder, without any technical superposition but as an element able to intensify the strength line of territory and his figures.

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Keywords: *architecture design, climate change, drought, flooding, rural landscape*

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A program for the urban edges

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Abstract

The relationship between the city and the rural areas is increasingly diffuse, less defined. Urban peripheries move towards the rural areas, before productive, sustenance of the city, today turned into expectantly, abandoned and degraded places, lost its original value. Thus, the edges become unfriendly, poorly connected and cause aesthetic and functional degradation of the built environment.

In areas of scattered settlement, which our work will be referred, with strong characterization of the territory, this situation has resulted in the first stage of settlements absorption in the city limits and then, following the guidelines of contemporary development, converting them into growth centers for new developments, without the parallel generation of equipment and services that had given life to the



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traditional places, but only fulfilled a function. Urban pressure on its nearest rural environment has produced the emergence of discordant elements that disrupt the urban image, that were until recent times well integrated into the landscape.

This alteration has influenced not only the housing occupation but also other utilities, spontaneous or not, as industrial, commercial or large equipments that take advantage of the presence lower economic value grounds and not only changing the scale, but also requiring new infrastructure, of which roads are the most visible, destroying softer connection guidelines and generating confused and dangerous connections, besides being powerful physical borders in the territory.

Urban edges represent, today, a place of opportunity. Crisis has clearly raised growth limits that were becoming useless according to sustainable principles. It thus enters a stage that will build the city over the city and talk about integrated urban regeneration. City limits represent the possibility of recovering the relationship between the inhabited areas, at any scale, and its immediate surroundings reinventing the relationship between built space, natural and agricultural areas. They are areas of excellence, today without visibility or with negative perception, which introduce connectors to help redesign the urban image, unstructured today, decreasing volumes, integrating utilities and incorporating functional and visual criteria favouring the connection between humanized area and the natural and agricultural areas adjacent, understanding that in the periphery is the future of our cities.

It is intended, from the analysis of the case, the Spanish Northwest, which is based on sustainability in abroad sense along with the works of Secchi, Indovina or Bruegmann, to know the reality from its recent evolution to propose criteria for future development.

In short, the aim would be to recover the previous balance between city and country through mutual synergy from ancient urban life, from already accepted approaches of rehabilitation, regeneration and renewal, incorporated into the concept of integrated urban regeneration, in the construction process and actual debate; as well as other emergent treatment in built space density, design and diversity.

Keywords: Rural-urban, Peripheries, Landscape, Regeneration

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Expert Assistant in the Faculty of Architecture of the Politecnico di Torino, chair of Interior Architecture and Exhibit, from 1995 to 2015.

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Public and private spaces in nomadic housing: a recent case study in Turin

Simona CANEPA

Abstract

Identity and diversity – whether cultural, ethnic, religious or political – mark our contemporary global context on a daily basis. We live in an age that might be defined by migration, of population flow, by the movement of people, of information, of knowledge... From continent to continent, from nation to nation, from region to region, from city to city, individuals or groups of people overcome geographic borders and cultural or linguistic barriers in search of an economic comfort zone; for a new lease on life for their children; as well as for study purposes; for tourism or to experience new lifestyles and social relations.



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Old and new nomads, inscribe traces, invisible or real, on the places they cross and where they stop, generating linguistic, cultural, lifestyle contaminations. They remark, delete or reconfigure their identity, absorbing or rejecting differences. By traveling and stopping – temporarily or permanently – they retrace paths followed by others or design new ones. It's a movement of global intensification that configures ways of living, inhabiting, and being in the world.

On the other hand, the concept of the Interior has profoundly changed. It is no longer tied to the domestic and work sphere only, it now includes all places of associated and collective life.

In the multi-ethnic district of Porta Palazzo in Torino a temporary residence with communal facilities primarily designed to accommodate singles and couples without children for a maximum of 18 months was built. Porta Palazzo is a district characterized by problems of urban decay and social tensions with a high rate of immigration coming first from southern Italy and, more recently, from abroad. The coexistence between different populations in this area has been and still is partly a source of tension, but also helped to create a multicultural, creative and rich environment in terms of stories and traditions. So the choice by the Administration was not random and the temporary residence aspires to become a new polarity of the neighborhood and a further local node capable of interacting with the network of subjects that animate it. On the side that overlooks the Market Square commercial activities related to the urban context have been planned.

The social purpose of this program is to provide an answer to the growing housing needs expressed by the population that is placed in the so-called "gray band", to whom belong people who have no access to social housing but, at the same time, cannot compete on their own in the free market. The design of the Temporary Residence is both a technical and social experimental intervention aiming, through the recovery of the existing degraded property, to transform it into a new living model of Social Housing, from which will benefit not only the residents but also the entire community.

The project chose to use the ground floor of the building for the relevant collective spaces: multipurpose area for living room, small library, public meeting and

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entertainment, launderette, ironing room, storage rooms, technical equipment rooms. The common living space is divided into three large rooms, open and interconnected, in which different activities can be made: a projection room, a small library, a public meeting room and an entertainment area for residents during afternoon and evening.

The 27 housing units (13 studios and 14 apartments) are composed of a living area with kitchenette, a sleeping area or a bedroom depending on the cut of the accommodation and a bathroom.

The apartments are characterized by different equipment, inspired by a common concept, the area of Porta Palazzo: popular market in the centre of a multi-ethnic neighbourhood. Each unit is in fact characterized by a subject (theme), with specific colours in order to define even the smallest detail of the curtains, accessories, furnishings and crockery: the construction site, the marketplace, between past and future and the change.

The furnishings were designed using local products and, where possible, abandoned objects converted to other functions and objects made from waste materials, such as samples and end of line stock for fabrics, antique furniture and accessories recovered by a furniture firm in collaboration with organizations that deal with mental health and social distress.

Keywords: *temporary residence*



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Dr. Dipl.-Ing. Maria Bostenaru-Dan graduated in architecture, focus on urban planning, at the University of Karlsruhe, Germany. Specialisation concerns multimedia work and project management and she now further specializes in international cooperation, all of these in Karlsruhe as well. She spent more than a decade abroad, in Karlsruhe and in Pavia, Italy between 1996 and 2007. Funding was provided by either the German government or the European Commission (TEMPUS in Karlsruhe, Marie Curie host fellowship in Pavia, Intra-European fellowship in Pavia and reintegration grant in Bucharest), currently being project evaluator for it, along with the Romanian Ministry of Culture and ESF and Czech projects. Since her return 9 years ago she works at the "Ion Mincu" University of Architecture and Urbanism. Apart of this she has cooperated in international networks, such as COST actions, an ESF one, and ERASMUS networks. She spent short research stays in Portugal, Canada and Hungary. She completed a postdoctoral project from European funds at the University of Bucharest, and was currently carries out one on a Romanian government one for a one year stay in Rome, Italy. Research interests concern protection of heritage sites against natural disasters, especially early 20th century buildings as well as digital methods in architecture. In this sense she was admitted to a masters at the FernUniversität Hagen in Germany. Voluntary experience includes also cooperation with the US (Macromedia, EERI), where she was awarded a one-month stipend at Harvard which she could not enter. Important voluntary experience regards association work, in the student dormitory in Karlsruhe, for the Marie Curie Fellows Association as well as the completion of the reintegration grant at a foundation.

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The scales of maps

Maria BOSTENARU DAN

Abstract

This paper presents a geographic digital representation of natural disasters. A method has been developed to deal with the different scale of representation of disasters, from the building to the world. In conventional Geographical Information Systems (GIS), the layers are at the same scale. This approach proposes that each layer represents a zoom of the other layer. At world scale, the first one of these, disasters from different databases on their impact have been mapped. These databases are those of the European Geosciences Union session, Canadian Centre for Architecture archives, different books and exhibitions by fellow scientists (namely the "Illustrated history of natural disasters" and respectively the "Images of disasters" project in Heidelberg, and finally study works of students at the protection of localities against risks course. On urban scale, the next one, story maps have been created for the cities of Lisbon, Cologne, Bucharest and Rome. The GIS story map is in connection with the world mapping. Instead, the multimedia information systems map is in connection with the building scale and can contain reference to the building plan. The digital method is being put thus in context of theories on mapping, the most innovative ones being for paper maps from the 1960s, such as those of Guy Debord (derive), Kevin Lynch (Image of the city), Muratori and Caniggia. They bring further what was the first cartographic map of Nolli for Rome, but also previous versions such as the Mappa Mundi. The plan of Nolli proposed that the ground floor of public buildings is represented in a city map, as these are accessible like the outdoor public space. Muratori and Caniggia proposed for different Italian cities that all ground floors are represented in a map. Angelika Psenner from Vienna developed based on this a digital method. In case of Kevin Lynch, emblematic buildings, not necessarily these, constitute the landmarks. In a digital application such as the story map the ways and the landmarks from Kevin Lynch get represented. In our proposal of different scales these can be 3D modeled and thus getting to building scale from the urban scale. For this the above mentioned building plans are necessary. The landmark



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was modeled also in Mappa Mundi. Guy Debord proposes equally a different scales approach, based on perception of the city as in case of Lynch, with parts of it represented at different scales and constituting a collage. Thus, the digital representation in the story map gets a theoretical background in the kinds of representation based on different walking based sciences (ex. Burkhardt). This built the topic at a workshop in Helsinki. The comparison between the adequacy of GIS systems and multimedia systems will be made. In the multimedia system a guided tour and a quiz based on the current places of historical landmarks were modeled. Since the multimedia system better allows the drawing as with pencil on paper, a proposal is done on how to further develop the GIS system based on the multiple layers proposed here. In instances, a CAD system might prove better, allowing the inclusion of objects at different scales into the drawings.

Keywords: *map, digital methods, scale*

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Architect since 1995, practicing in all field of architecture, from urban planning, architecture to furniture design.

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Teaching interior design and ergonomics.

Some national prizes in furniture design.

Member of OAR, AMPMR and UA.

Author of several books in architecture field and belletrists.

Interested in psychology, theory of architectural space,

Psychoarchitecture

Codruța IANA

Abstract

We, architects should understand better how the human mind functions, because of our way of working: on layers that contains parts of the whole projects, that are presenting a new world that it not exists yet, but only in our mind. We draw our ideas using symbols and signs, like an alphabet that tells a story. In the same way, but in a reverse process, the mind records the information given by the sensitive human system, the emotions, the scenes, the odours, the images...

In his TV series an book, "The architecture of happiness", Alain de Botton, concludes that architecture is only a scene that does not counts for real, is not crucially in the process of human life. He argues that unchanged same spaces have witnessed scene of crime and love, joy or murder. They were simple scenography



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for the inhabitants. But the problem is putted wrong in this way, and a little bit rough and simple. Between the walls of a house are acting the same gestures and attitude like in front of any piece of art. It is too much to expect that the architectural space influence the human been more than any piece of art does. Although there are testimonials, comments on the architectural elements such as colour or proportion or how the light falls, or the space appears which prove something else, equally convincing. There is a thin line between the reality and the imagination and that is present in our mind, the influence and the act of doing something physical.

Perhaps we should aim to understand not only how the built environment changed man but to examine how is perceived it by the human mind, how it influence human emotions, feelings and behaviours to help us to improve his comfort. It is interesting to see how the built environment, that cluster of cold and impersonal material, assembled by the artist's vision, is filled with life by its inhabitants, how the two worlds are intertwined so far: the blunt - material concreteness- and emotion - fluid , unreal and impossible to palpate. Everyone has his own life story as they select the set of own truths. But whether it is the story of our similar beginning, the common origins or unconscious, there is a common denominator that makes people to act an feel similar in some situation, in front of a piece of art or in a cathedral interior. The reality demonstrates how we all perceive the same the wavelengths of light as colours. A same mood given by a musical arrangements proves the same. Anyone can remember the feeling that same architectural space has left it upon himself, depending on the mood he had at the time.

I'm studying for a while this science area at the border between form and perception, between the thought and the wall, area that I would call "psychoarchitecture" or psychology of built space, and not "neuro-architecture" that is called by American scientists. And that because the word "neuro-architecture" can give significance confusion: one can believe it is about the brain structure of neurons and not about space in architecture. The interaction between construction and the environment, human or natural, have been thoroughly studied and written about, as that one between man and the environment. One of the newest areas of psychology in called environmental psychology and even one of the three branches

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of ergonomics is cognitive ergonomics. Psychoarchitecture could be a specific domain on border area between many specialties, a complex scientific field research to bring new information both in psychology and architecture.

This paper will present a scientific approach, from the point of view of an architect, about the profound link between the architecture as complex structure and the very human mind which interact with it. I will speak about the mental processes involved in the perception of inner and outer constructed spaces and the implications of it, the influence of architectural space upon the human psychological comfort.

After all, a question rise up for us, the creators of the constructed environment: is architecture space perceived like an usual object of art or has more profound and direct impact on human mind?

Keywords: *psychology, architecture, space, mind, emotion, research*



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Urban Identity - branding between art and architecture

Simona BUTNARIU

Abstract

In a Global World is the urban identity a future challenge for us the Architects? From decades already, the literature on place making in various fields of creativity is set on this demanding and, yet most challenging task, new ways of thinking urban identity and intelligent ways to brand it and sell it to attract capital and interest upon their location. The aim of present paper is to review these new methods of approaching urban identity. In academic theories you can distinguish two areas: the hardware design of shaping the urban space in terms of creating distinctive urban forms and the software design of a more subtle area of mutual influence between artistic elites, civic voices and empowerment structures in a collective effort to exist and make a point on the map of capital flowing.

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Paul Knox in his book *Cities and Design* sees design as an important link between urban image and capital accumulation at the expense of human need. Another perspective is added by Hal Foster that criticised in his book *The Art-Architecture Complex* the connection between art-architecture as being a generator of urban identity and place branding. Finally, Guy Julier in his article *Urban Designscapes and the Production of Aesthetic Consent* studies the urban identity in different stances. Guy Julier introduces this concept of urban designscape, a term to express the network of activities and artefacts that produce place-identity within city.

The present research considers a more extended version of the role of design in this process. It is a critical approach to three designscapes: Barcelona, Copenhagen and Valencia, which I personally felt and experimented during study trips with our students. In doing so, it evaluates contrasting contemporary approaches in building urban identity: fashion districts, the landmark as architect brand and the unconventionally spaces – places in flow. The notion of hard and soft branding allow useful tools to critique and understand the cultural role of design in urban regeneration. Is the metamorphosis of the architectural program - the museum - reflects the future challenge in architecture? These new identities embedded within creative industries will have a bigger impact to a wider population through their urban designscapes? In sum, this fusion in-between art and architecture reveals subtle ways of rebranding urban identity in the contemporary city.

Keywords: *urban designscape, place-identity, image landmark, architect brand*



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High Altitude Architecture – A Link between Primitive and Global Architecture

Ana Maria MACHEDON

Abstract

A parallel comparative study explores an unexpected link between the fundamental characteristics of primitive architecture and contemporary, or even future high altitude architecture. Both types of architecture, although very far from each other on the historical timeline, are samples of basic global phenomena.

The essential characteristic of primitive architecture is its independence to any other external reference. It is basically an auto referential gesture of an autonomous and independent society. Primitive society is composed by small groups of individuals, with no hierarchy, sharing a common interest and basic activity. This transforms architecture into a unique, primordial and self centered attitude, independent from other cultural influences, reacting only towards the natural and

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territorial context. It uses the same myths, rituals, techniques and materials and its users are always the same. Primitive architecture becomes similar in geographical areas that have no connection with each other. We can talk about primitive architecture as a primordial gesture of global architecture. Its worldwide similarities are not due to the mechanism of transmission, but to the same genesis.

High altitude territories represent a unique experimental zone that has the same character with primitive territories. They are not subordinated, isolated from external influences. Their users, high altitude tourists, are, similar to primitive societies, very small groups of individuals sharing a common goal, with no particular social hierarchy. The relation between humans and territories is also essential. There are no permanent settlements; we can almost talk about a type of contemporary nomads. Architecture is, as for the primitive societies, a method to occupy and control territories. It is placed in very specific locations, connected to natural shelters and the physical human capacity to walk through the territory.

High altitude architecture is a rather recent trend. It refers to territories above the limit of inhabitable environment – where the extreme natural phenomena, the natural lack of water, food or even oxygen restrict human presence to very short periods of time. The access into those zones is due to two main facts. First, the development of new technologies, materials and transport, made possible to produce architecture in extreme environments. Second, the increase popularity of high altitude tourism produced the perfect background to a substantial economical support for those new architectural challenges. The recent years, many famous architects, for instance Herzog and de Meuron, Zaha Hadid, Andrea Deplazes, got involved into high altitude projects in the Alps.

This new type of architecture appears in virgin territories and, although it is on the edge of the newest technologies, it also shows a fundamental primitive side. The architectural objects go beyond contemporary tendencies and return to primitive architecture. High altitude architecture reveals essential, symbolical and conceptual gestures. The objects belong to the primitive architecture but become unique forms of contemporary architecture. Those primitive objects mutate into essential objects. They become limit experiments of the latest materials and high technologies and future territorial conquests, even beyond terrestrial territories. This



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specific and unique context is the perfect background to produce a new, auto referential architecture. High altitude essential architecture reveals a global, generic and specific language sharing the same fundamental meanings as primitive architecture.

Keywords: *High altitude architecture, primitive, global, generic, essential architecture, new technologies, territorial conquest*

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Rural areas: green hope for a grey future

David HIDALGO PÉREZ

Abstract

To proclaim that the boundaries in the relationship between city and rural areas are increasingly vague is an understatement. So it is to declare cities and metropolitan areas as definite champions of this battle, opposed to rural territories which suffer a progressive abandonment, exodus and economic and productive depreciation.

However, should we accept this defeat? Is it possible to change this model of submission of rural areas to urban places?

The article and proposals in which we are working assumes metropolitan and rural spaces do not need to be limited by this kind of connection, but must pursue a new ideal of alliance between both. Rural areas are not simple fresh food suppliers for cities, neither mere leisure spaces for metropolitan citizens because of their landscape and natural conditions. Countryside is not a carbon drain for pollution



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generated in cities, nor must it depend on the pressure of a seemingly certain growth of urban areas.

Cities clearly provide some kind of assistance to rural areas, but it comes as a mutual dependence where both sides work towards common good. One and the other must exercise an integrated approach in their future strategy, as they both constitute one single region. Because of this, they share equal responsibility for their prospect and development.

EU's policies of landscape, environment and territory encourage this ideal of balanced evolution, as they are gathered in the European Spatial Development Perspective. Nonetheless, not every region is reaching these goals.

Considering a small, insular space, as the Canary Islands, we find one distinctive example of rural area's conditions amongst the European Union.

In spite of being a small-scale scenery, one island can present economically robust urban areas located near the coastline and associated to a sun-beach touristic destination opposed to interior, agrarian, impoverished municipalities. This is undeniably due to the importance of the tourist industry in this region: it constitutes 31.4 % of this region's GDP and 35.9% of its work placements.

Canary Island's rural area's survival against more appealing zones -sun-beach ones- positively requires readjusting the situation through a more creative territorial management.

With nearly a 40% of its surface under some kind of environmental protection, the islands must qualify the cultural potential of their rural areas with a new model of sustainable development understood in a comprehensive way, which includes environmental, social and economic factors seen and appreciated from the same point of view.

Indeed, if authorities have decided to protect a substantial part of the limited Canary territory it's because of the many conditions that have influenced in the generation of landscapes we now find very appealing. It is not only for the quality of these natural spaces, but by the interaction and coexistence that occurs between agricultural, livestock or fishing activities along with areas of special ecological or

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natural interest, creating both a cultural and environmental ecosystem of great value whose preservation and future depends on us.

Consequently, the question which is trying to be solved in this research is if the island territorial model could be rebalanced, so that economic activity and development could not only be concentrated in the perimeter coastal ring of the island, but also looking for a way in which their benefits can also have an impact on rural areas advancements.

Instead, our aim will be to raise a sustainable development strategy for the island rural areas, which can even serve as a base for other areas of similar characteristics, but always depending on local conditions of each territory.

To draw up this strategy, we will proceed to study various aspects encompassed within three main topics: economic, social and environmental. But it will be also important to analyse how they may interact with each other, both at the island and local level, to achieve this territorial balanced development model that allows the survival of landscape, traditions, heritage and population of rural areas.

Therefore, we shall introduce a spatial model and methodology which comes forth as more responsible with local conditions. One that enables the territory and the value of its landscape and cultural heritage, increasing allure and giving a chance not just to rural areas' visitors but also to their inhabitants and their future.

Keywords: *Territory, Rural areas, Sustainable development, Comprehensive strategy*



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versity of Nicosia, since 2003. He has been a recipient of a number of prizes in architectural competitions in partnership with Nina Eliassides, including the new University of Cyprus' student social activities facilities, realised in 2011. Current research interests include architectural component prefabrication and sustainability.

Futureport

Markella MENIKOU, Adonis CLEANTHOUS

Abstract

The paper will present architectural explorations for future scenarios of sea-port cultures. Port cities have traditionally and historically provided a cradle for nurturing brave-new urban settlements. Innovative, inventive and at times shocking in their planning strategies, port cities since antiquity and up to today have exhibited a shameless approach to embracing trade and monetary exchange, as well as multicultural exchange as a necessary by-product. New and radical architectural and urban planning typologies have frequently emerged from the establishment and subsequent development of port-cities. More often than not pushing the boundaries of available building construction technology such as in the case of Porticus Aemelia a vast Roman shipping warehouse, or redefining urban planning such as in the case of Carthage a port city planned as a fortified trade hub, port-cities have constantly reinvented the notions of both 'building' as well as 'city' and 'planning'.

The paper assumes and predicts that port-cities will continue to provide vital clues to future urban innovation. The paper will present and discuss four port cities and their possible long-term future as divined with knowledge from past and present.

The future is framed in sequential stages through depth of time, ranging from 100-1000 years ahead. These explorative scenarios are based on the premise that we must start from where we are, imagine how our civilisation will develop and justify our speculation within the context of the deep future. It is therefore valuable to understand the evolutionary momentum developed over the last thousand years to assist in the understanding of a trajectory for the next millennium. So we



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have a 1000 years in the rear view mirror and 1000 years through the front screen simultaneously visible.

Four specific cities case studies will be utilized as vehicles via which the evolution of logistical port systems point to a foreseeable future. The port cities of Copenhagen-Denmark, Venice-Italy Hamburg-Germany and San Juan-Puerto Rico have been chosen to reflect varied and contradictory contexts. Differences such as new world vs. old world, privileged Vs. unprivileged, geographical and climatic divergence and cultural specificities provide comparative tools for divining the future.

The four port-city case studies to be discussed in depth, are all propositional and hypothetic projects that consider past patterns and project selected patterns into the future with additional framed parameters. These are varied and range in nature: from hard-core scientific data to elusive social structures. The case-study projects have been developed during recent years within the context of an architectural research laboratory led by the authors (unit-4 at the University of Nicosia), and as such provide not only a theoretical basis for the future, but also detailed, quantifiable and visual architectural representations.

Technological port systems become a focal point of study as the authors understand technology as a lens through which the world is viewed. Therefore design of that lens may enhance our engagement with the world and more specifically relating to port cities as primary connectors of the world.

The case studies culminate in propositional architectural scenarios for the four port cities that often oscillate between the micro and macro scale, namely, between equipment and 'furniture' to building and the city. The focus lies mainly on strategizing rather than presenting finite or singular propositions. The propositions will be presented using timelines, diagrams, ideograms, strategies, quantitative and qualitative analyses as well as representational drawings and models. The scale will vary from the intimately close-up to the wide angle urban, encompassing the micro and macro scales.

Keywords: *Future Port Cities, Technology and Architecture, Projective Planning, Micro/Macro Scale*

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Sonja Lakic firstly obtained Master Degree in Architecture / Architectural Engineering at the University of Banja Luka, Faculty of Architecture and Civil Engineering. After obtaining European Union-funded scholarship, she became Join-EU See scholar and enrolled Advanced Research Master of Science Program in Urbanism and Strategic Planning (MaUSP) at KU Leuven, Faculty of Engineering, Department of Architecture, Planning and Urbanism in Leuven, Belgium. Her research interest in shaping places and communities in fragmented societies led her to investigation of artistic practices undertaken in contested and neglected public spaces in ethnically divided city of Mostar, Bosnia and Herzegovina and earned her M.Sc. title. Sonja is currently affiliated with Gran Sasso Science Institute in L'Aquila, Italy, where, as PhD student in Urban Studies, she conducts an in-depth research on social and spatial post-socialist transformation of former Yugoslav cities. Her research approach is cross-cultural, evolving around place-sensitive sociology and dialectical urbanism. Sonja looks beyond what is considered "formal", working at intersection of art, architecture, culture and urbanism, perceiving architecture and urbanism first and foremost political practices. She collaborated with and learned from various academics and architects, participated at numerous international conferences, seminars and workshops, and contributed to several publications. Sonja is a wanderlust, passionate photographer and dedicated dog-hugger, who believes in "the everyday people" and strives for emotionally connected cities.



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If These Walls Could Talk: Post-Privatization Challenges. The Case of Former Yugoslav City of Banja Luka (Bosnia and Herzegovina)

Sonja LAKIC

Abstract

In the late 1990s former Yugoslav country of Bosnia and Herzegovina started its transformational journey towards dismantling all that remained from the socialist legacy. This process of transition followed the same pattern applied in neighbor countries of Serbia and Montenegro, with international institutions – e.g. the World Bank and International Monetary Fund – imposing neoliberal strategy of privatization of socially owned property as 'the fastest possible abandonment of all aspects of state socialism' (Petrović, 2005, p. 7). Accordingly, this transfer of property rights from the state to individuals was hence introduced as essential for stabilization and further development of new state apparatus as well as entire economic system. Being of a 'great symbolic significance', privatization was introduced as 'internal political legitimation of the new society' (Smith, 1994, p.614), and, as such, became 'the leitmotif' (Hirt, 2012, p. 43) of the overall process of transition.

This paper describes new post-privatization reality in the former Yugoslav medium sized city of Banja Luka (Bosnia and Herzegovina) and adds more of an understanding regarding the extent of transition-induced transformation of built environment. What kind of physical city emerged as a consequence of transition (or, more precisely, massive privatization of former socially owned apartments)? The paper first and foremost explains quite a radical privatization-emerged shift from the nation of tenants to the nation of the homeowners. How has the change of ownership pattern contributed to the emergent of different individual and illegal acts of appropriation of space? I argue that process of privatization of former socially owned apartments served as a catalyst for the birth of new means of behavior and, moreover, led to the rise of 'a particular mass mind-set' – e.g.

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the one 'that pursues the perpetual decomposition of urban commonality not only with impunity but also without regrets' (Hirt, 2012, p. 56). Secondly, I describe how this new privatization-triggered mind shift, hereby understood as "contagion model" (Galster, 2001), led to the rise of spatial appropriation practices, which were undertaken illegally by thousands of homeowners themselves. These practices – e.g. variety of self-managed and self-organized modifications of individual apartments, as well as different anarchy-driven modes of appropriation of former common space for the purpose of gaining additional personal living space - are hereby discussed as first and foremost visual outcomes of privatization and are analyzed using Hirt's concept of "spatial secessions" (Hirt, 2012).

I then open up another completely new chapter in academic research and introduce the interpretative dimension of the overall process, offering different ways the new privatization-induced informality can be understood. I bring to front modified apartments, buildings and appropriated spaces, "reading" and analyzing spatial practices through an extensive rules and regulations analyses and photographic survey. I approach different homeowners and deal with variety of apartment biographies, dealing with sociological aspects of dwelling as well as analyzing before and after privatization apartment floor plans. To what extent has privatization-emerged mind shift, that obviously altered built environment, affected society as a whole? I describe how privatization triggered spatial practices led to informality being so widespread that it became completely overlooked, highly tolerated, and moreover, considered somewhat a new "social norm" (Hirt, 2012).

More importantly, I discuss why and to what extent the post-privatization era represents challenge for the future, referring to absence of the state in dealing with informality and housing provision, urban planning challenges, social exclusion etc.

Since no research was ever done on this matter, the paper undoubtedly contributes to the body of knowledge by filling the gap and explaining how and to what extent specific former Yugoslav city – e.g. the city of Banja Luka, Bosnia and Herzegovina - changed after the introduction of privatization. In addition, unlike most of the researchers who, when investigating the (post-socialist) transformation of former Yugoslav cities have so far mainly focused on Belgrade, the capital of Serbia, believing that 'socialist housing policy outcomes were the most visible in big cities' (Petrović, 2001, p. 217), this paper adds more of an understanding regarding the



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extent and the outcome of transformation of former Yugoslav medium-sized city. I hereby firstly discuss visual outcomes of privatization, focusing mainly on variety of self-managed and illegal modifications of former socially owned apartments. I aim to conclude that privatization undoubtedly resulted in variety of self-managed and illegal acts of spatial appropriation and obviously gave birth to illegal, chaotic and anarchy-driven spatial configurations. However, I aim to demonstrate that the visual element is just a tip of the iceberg. Therefore, in this in depth study, I "read" illegal and informal practices of homeowners and tell the story of appropriated and modified spaces, discovering an entire new postprivatization world of new social norms and values. The paper represents a set of historical, ethnographic and architectural analyses, followed by extensive photographic survey, and, most importantly, with different families approached and various residential / domestic biographies addressed. The paper aims to illustrate how these self-organized strategies of spatial appropriation and newly emerged informal systems respond and intertwine to/with the changing socio economic political condition in the aforementioned city and/or country, which strive to find their place under the flag of European Union and achieve political and economical stability.

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Keywords: *former Yugoslavia, Bosnia and Herzegovina, privatization, housing, spatial practices, informality.*

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Exploring the architecture process with environmental psychology

Mostafa HAKIM NIA, Rouhollah MOAYYER

Abstract

Are architects able to design buildings which their framework could improve creativity and help to reduce people's psychological and social disorders? The answer to this question requires to have a correct and rigorous understanding of issues that have a direct influence on the subject such as, being



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familiar with occupant's needs and their cultural and physical environments. This knowledge provides a suitable foundation for architects to design more suitable and appropriate buildings.

Because of interdisciplinary nature of the profession of architecture, apart from regular subjects in the architectural curricula subjects like social science, sociology and environmental psychology and arts have direct influence in architectural design courses. Therefore, not only the final product but also the design approach or process should be taken into serious consideration. In other words, between the development of design concept in the mental environment of the designer and final result or physical product must be a direct and appropriate correlation, although the distance between these two processes are not very close.

Throughout the history, the initial source of all inventions and innovations were based on the needs of individuals or societies, and in the course of time they usually have developed and evolved. Considering the population increase, pollution of global environment, limited natural resources and finally the social intricacy and complexity in the past decades have caused the development and application of environmental psychology in the profession of architecture unavoidable. Today environmental psychology is one of the important subjects in the well known universities in mostly developed countries. Being inclusive and multifaceted, architecture directly and indirectly affects all community affairs and the prevailing of architecture culture, specifies the importance of education. Conduct individual or group may be due to the pressure and environmental conditions change.

This issue by maximizing the environment capabilities and training practices to people in using it is solvable. The goal of environmental psychology is to investigate the meaning of space in terms of psychology, sociology, anthropology, art, architecture, general epistemology, philosophy and ultimately a better understanding of human beings from space, especially artificial spaces. 1) Privacy concepts, 2) personal space, 3) space domain, 4) of the original congestion Communication Studies with human behavior and vice versa.

This discipline deals with the positive and negatives aspects of the built environment in relation to the people's behavior. In other words, the reaction of people's

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behavior in relation to the physical environments and vice versa. Consideration of these phenomena in the building design would improve the quality of the built environments.

This article, by stressing the importance of educating the environmental psychology, as a ring lost in the process of architectural education and one of the most important lessons in the process of Academic training of Architecture, is seeking to achieve a general framework for an effective training of environmental psychology for architectures. In this context, some points on the need to teach these lessons have been studied and will achieve some points which have a key role in teaching process to the students.

Keywords: *Psychology, environmental psychology, environmental behavior, educational process, architecture*



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BUILDING-INTEGRATED GREEN SYSTEMS: Comparative analysis of the environmental, economic and social benefits

Simona GUERGOVA

Abstract

Once shifted and replaced with concrete, paving, steel and glass, impermeable materials which define the rhythm of the city structure, nature comes back finding ways and places to resettle. Squeezed by a densifying urbanized “flesh”, present-day citizen more and more dreams about the natural environment. The biophilia hypothesis suggests that there is an instinctive bond between human beings and other living systems. Wilson who introduced and popularized the hypothesis defines the biophilia as “the urge to affiliate with other forms of life”(Wilson, 1984)(Beatley, 2012).

Meeting the challenges of environmental crisis, depletion and pollution of natural resources, destruction of the natural environment conquered by the urbanized and man-made infrastructure, more sustainable building approaches are required. Calculations of the Energy Information Administration in the United States for

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2010 show that 74% of the total consumption of electricity is consumed by buildings (Energy, n.d.), while its carbon dioxide emissions are 40%. Built environment-integrated vegetation could be this missing link between the "back to the nature" desire and the urbanized real lifestyle. It is no longer enough just to know the positive impact of greenery on microclimate, but we have to be able to manage and handle its use as a powerful tool. "Our built environment must imitate ecosystems in all respects" (Yeang, 2005), said Ken Yeang discussing the ecodesign ideology.

Recently more and more vegetation is introduced as a component in the building structure and has its ecological, economic and social positive effects in the modern urban lifestyle.

This paper discussed the vegetation into the building structure and its impact on urban quality of life. The building envelope is the possible transition of the inner and outer space, the possible connection of the public and the private spaces. The aim is to assess the social, environmental and economic benefits of the integrated greenery systems accommodated in the building structure thus serving either as envelopes (roofs and exterior walls) or as part of the interior or exterior functional space. The green roofs, the vertical greenery systems (VGS), the indoor gardens, the greened balconies, and the sky gardens are evaluated against the following criteria: storm water management, air purification, noise attenuation, improvement of energy performance of the building, building life extend, visual amenity, enhancing the biodiversity, mitigation of UHI (urban heat island) effect.

Green facades and vegetated sod roofs are known from thousands of years. Nowadays, there are many innovative and competitive systems. Green roofs are classified as intensive or extensive. Vertical greenery systems are classified as greened facades or living walls (vertical gardens). They all offer environmental benefits by enhancing the biodiversity; improving the air quality, the energy performance of the building, the storm water attenuation; mitigating the heat island effect. Economic benefits are related to environmental. Visual and aesthetic qualities and the noise reduction enforce the social profits.

Integrated greenery systems in building spaces are- indoor gardens, skygardens (podium gardens) and greened balconies. Here the environmental and economic



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burden retreat a little bit to the social benefit, despite the inevitable improvement of air quality and energy performance. Modern urbanized society lifestyle requires more than 80% of the time to be spent in interior space. Improving the quality of interior air is increasingly important for human health. Statistics show that indoor air pollution costs about 14 times more deaths than outdoor air pollution. In total, indoor air pollution is estimated to cost 2.8 million lives each year (Lomborg, 2001). Indoor vegetation is not only a bio- filter but may reduce the need of HVAC systems and save energy.

To reveal their full potential, building-integrated greenery systems have to be applied to an appropriate way pursuant the main concept of the project and the relevant features and advantages of the chosen system. The paper reports the findings of a comparative analysis of the environmental, social and economic benefits of green systems in the building structure. A framework for upscaling and evaluating the impacts in dense urban areas is proposed.

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- Keywords:** *vertical greenery systems, green roofs, urban environment, building envelope, sustainability*

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Architectural Education: Future Challenges and Possible Answers

Beatrice-Gabriela JÖGER

Abstract

The society is changing faster than ever. The people have different expectations and even more, immediate ones. Our entire world is also changing from the climatic and environmental point of view. Is architecture ready for this challenge? Is architectural education ready for it?

As an architectural educator I think that one of the most important challenges for our job is to find future students. With a length of studies greater than average – which is also submitted to special conditions –, with a demanding curricula and expensive learning tools, is architecture (and by architecture I do intend also urban planning, landscape, design, interior architecture, restoration etc.) a disappearing species or a mutant one?

Well, apparently not disappearing as such – looking at the countless schools which are founded in the last 20 years – but disappearing as we knew it and grew with it. Definitely a mutant one – as it is really using and including in its development all the new technical and technological facilities, as well as making more use of data from other fields.

So, along with the adaptive architecture – one of the mainstreams today – there is and must be adaptive architectural education. Adapt the curricula, adapt the teaching methods and adapt the way we communicate with and assess the students. Although I consider that the main pattern of thinking in architecture is not to be changed but the way in making architecture is, one of the challenges is to be able to inspire the students the same values and a specific way of thinking by using the new tools at hand.

The hand – an important element in this equation. Michelangelo, the complete Renaissance artist, beautifully said in his sonetto dedicated to the Arts: "la man

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che ubbidisce all'intelletto". There is no creative work that is not first mentally created and then manually expressed. The process though is complicated, sometimes impossible to describe, but it also involves a lot of work.

Of all the arts, Architecture is the one with no wonder children.

Would a reason be that in the field of the architectural creation there is necessary a sum of information that cannot be mastered up to a certain age? Here we could open a large parenthesis that this might be origin point of the Bologna system – which in fact it proved itself disastrous for the arts education, but we won't.

Would it be that here, the exercise, the mere technical one – so necessary also in the other arts – is accompanied by the necessity of a basic cultural background, with an emphasis, of course, on the architectural one?

Or is it the fact that the Artist-Architect has such a public responsibility in materializing the result of its thoughts that it can be assumed only by a highly trained and duly certified practitioner?

In this rapid passage from a millenary mean of expression – the hand drawing – to a machine realized one, the challenge for the architectural education is to be successful in transmitting the same core skills and develop the same mental aptitudes to the future architects. And I am specially referring here to the hand drawing versus computer drawing. The immature thinking of the young students makes them believe that the computer knows and does all.

Well, it does not. At least, not yet. They have to be taught to consider the computer just a smarter extension of their hand and implicitly of their brain – this is the hard one. They have to learn to use its possibilities to maximise the efficiency of their work and minimize the time given to representation – this is easier, as they are eager to. And, ultimately, they have to preserve the basic skills of manual expression, not only for the clients (the majority of who is more impressed by the high fidelity computer renderings) but for exercising their capacities not only useful but definitely a must in our field: observation, introspection, analysis, synthesis, communication. Whether a small scale or a big scale project, the creative approach is the same. The logistics is different and here the machine has a significant input.



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But it does not think for us. It cannot choose aesthetically. Yes, it can give technical options and optimisations, but in the last instance the choice is, and has to be, of the architect. As well as the responsibility. The moment we make accountable a machine for our choices, the creativity is affected and the Human touch is lost.

So, I do not believe that the main thinking patterns of architecture are changing. But their perception is and as such the teaching methods for educating them are changing. How, this is a part of a long discussion and debate and the answer is still on its way.

Keywords: *architectural education, creativity, hand drawing, computer, communication, change*

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Intricate Complexity of Developing Architecture and Urban Design Projects in Sub-Saharan Africa: Case of Lagos, Nigeria

Ifonima ESSIEN

Abstract

This paper discusses the impact of complex systems environment on the development of urban spaces in West Africa, in particular in two case studies, Nigeria and Republic of Niger. Issues related to rapid urbanization, as well as strategic responses of government and practitioners in the development of Architecture and Urban Design (AUD) projects are also highlighted with a view to espousing the challenges posed by peculiar environmental forces to the success of these projects. Consequently the study contributes to the discourse on future challenges of AUD projects.

Urbanization is the increase in the proportion of people living in towns and cities. It occurs because people move from rural areas to urban areas. Among the general characteristics of cities in the developing countries are rampant changes in land and building uses, increasing population densities and expanding spatial size which if not adequately managed may lead to urban decay and resultant health hazards. Other problems of urbanization include urban poverty, poor sanitation



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and health, solid waste management, water pollution and so on.

Similarly, challenges confronting cities, towns and their inhabitants accumulate to include environmental, economic and social issues which may manifest in various ways such as inadequate financial resources, lack of employment opportunities, spreading homelessness and expansion of squatter settlements, increased poverty, growing insecurity, inadequate building stock, deteriorating infrastructure, lack of health and educational facilities, improper land use, rising traffic congestion, increasing pollution, inadequate water supply and increasing vulnerability to disaster.

Therefore, urbanization has been identified as one of the root causes of the high rates of environmental degradation, pollution and social delinquency which have persisted in developing countries due to poor environmental management, inconsistencies of government policies, neglect of indigenous knowledge, inappropriate technology, inadequate funding, and inadequate environmental awareness. The case of Nigeria and Niger are no exception, having experienced an accelerated shift of their populations from rural to urban areas with the attendant challenges of improving social and physical infrastructure to match demand. Consequently, these inadequacies have continued to challenge government and AUD practitioners at all levels in their bid to ensure sustainable development of cities. Their peculiar environmental constraints will be assessed with a view to deepening the understanding of issues of urbanization and developmental responses.

The complex macro environment found in developing countries, with their peculiar political, economic, social and technological subsystems are also discussed in the light of their influence on efforts to improve the urban space by government and AUD practitioners. Specifically, this research will investigate the causal relationship which exists between AUD project performance and environmental complexity in the two West African case studies from a theoretical perspective. Complex Adaptive Systems theory will be espoused to lend credence to this research and provide a basis for underpinning our understanding since complexity has arguably been described as an inherent condition within the urban phenomenon.

Therefore the paper will analyze the difficulties experienced in AUD projects in 2 West African countries in response to rapid urbanization by collecting and analyzing

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secondary data from published sources. Content and thematic analysis were applied in analyzing the secondary data to create an understanding of this phenomenon. It is intended that the developmental challenges, interconnections and cracks within these environmental systems will be explored and wider conclusions drawn to improve knowledge towards developing environmentally aware and learning organisations which will have the inherent capacity to response favourably to changes in the complex project environment and ensure success in the future.

It was found that the political, economic, sociocultural and technological influences exert the greatest impact on AUD projects, which is exacerbated by poor governance and weak regulatory institutions in the study areas. Linkages, mutual misunderstanding and feedback loops in the social ecosystem are discussed to reveal the extent of their social cohesiveness which is critical for the success of AUD projects. Furthermore, it was revealed that capacity building and collaboration were key to the improvement of the urban spaces in response to rapid urbanization. This paper's main contribution is that it provides a strategic outlook to complex systems in the built environment.

Some limitations do exist in this research, primary of which is the lack of primary data which makes generalizing the outcomes of this work impractical. Also, it is difficult to empirically substantiate complexity, however it must be emphasised that the essence of the study was to provide understanding of the interaction of AUD projects and their operating environment and open room for further studies to validate these outcomes. It is hoped that the results of this study will lead to further studies into urbanization and urban development in complex adaptive systems.

Keywords: *Urbanization, Complexity, Environment, Systems*



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The Temporary Accommodation Phenomenon: housing-tourists in the home-hotel

Alessia ALLEGRI, Filipa SERPA

Abstract

Over the past five years, a type of accommodation has emerged across cities worldwide that reflects a new way of going on holidays: living in someone's spare home and becoming part of the house hold for a short period. "Housing-Tourists" has become a means by which central urban areas adjust themselves economically, socially, politically and architecturally to new global dynamics.

This study builds upon a research project that investigated the impact of temporary accommodation on the contemporary city. In particular, this proposal seeks to study the role of housing accommodating short-term tourists in the transformation of the current city and its "cityness". What impacts are transient occupancy and short-term rentals of residential property having on cities, its residential tissue and the housing market?

In times of crisis "Housing-Tourists" may offer an economic benefit. The movement may help build a "sharing economy" and stimulate urban regeneration, while encouraging individuals to rethink established practices. On the other hand, this phenomenon works against the local residents, giving rise to gentrification processes and/or "touristification". After a period of decay, central and historical



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districts may go through processes of physical and functional revitalization that attract investments supporting their regeneration. Public or private investments usually promote new residents or/and activities, from restaurants and pubs to the creative industries, entertainment, design and fashion, along with the arts and luxury enterprises. These may be considered "charming" places for an increasing number of tourists.

"Housing-Tourists" also seems to be fuelling a lucrative shadow economy that contributes to an acute shortage of affordable housing in the name of tourism at any price.

The temporary housing phenomenon represents a fundamental shift in the use of land and buildings. It impacts on how housing is considered, with deep implications for urban life, policy and practice. It challenges urban sustainability, either by affecting the vitality and viability of the traditional areas, or because they marginalize some residents and reduce social cohesion. For this reason, we consider that any action that seeks to promote the quality of our cities cannot ignore the issue of transient occupancy as a powerful emerging urban dynamic.

This study aims to analyse the "Housing-Tourists" phenomenon, and its evolutionary processes, based on the premise that temporary housing places have a significant role to play in urban design and planning. It raises the necessity of seriously thinking about what changes in society, culture, technology and the economy are now driving urban processes. Inevitably, questions are asked about the emergence of new approaches in urban planning and design. Perhaps a more dynamic or flexible one, where the city is becoming more responsive to new needs and demands of its users in the face of economic uncertainty and rapidly changing possibilities.

Therefore, in order to act and build strategies that ensure a better quality of life for all within the contemporary city, a better understanding of the Temporary Housing Phenomenon is essential.

Keywords: temporary, housing, tourism, short-term rentals, city.

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Mad city and the contemporary city

Maria Pia AMORE

Abstract

Within the contemporary city there is a particular category of abandoned buildings that let us to reconsider the "reuse" matter, as regards the permanence and change and the form - function relationship, under the weight of a bad memory. Scattered throughout the Italian territory, with a large housing stock and large green areas, 71 former provincial psychiatric hospitals are kept. They are deteriorated and abandoned. They are "service" monumental architectures to be considered among the great equipment the nineteenth-century city infrastructures had since 1978.

The large concluded and introverted mental institutions which are included in a changed urban area not only for its extension but especially for its physical and immaterial structure are unable to establish relations with the immediate surroundings. As regards the Leonardo Bianchi, a Neapolitan case study, we can consider the former asylums as spaces in between:

[1] in the neighboring settlements - in size and density,



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[2] in urban areas on a metropolitan scale - for relevance and position,

[3] in the social and economic community - for usability and interest.

[1] Mental hospitals which were born to meet a specific medical and social need, have acquired, since the initial creation, a dimension, a volume and a weight in the urban structure of the city equal to the great public buildings within the urban fabric. Built on rigid inclusion/exclusion mechanisms such as small scale cities they are usually built, in most cases, in the outskirts of the city but close to the main roads. These architectures are considered today as big black holes, with a difficult scale relationship with deeply changed different backgrounds: the former psychiatric hospitals, achieved by urban growth directions, have been sided by suburban buildings typical of the twentieth century considered as enclaves, separated from their enclosures.

[2] In the reading of the contemporary city by layer, overlapping and subjected new levels change existing urban dynamics, exponentially increasing the variables to consider. Infrastructure networks constitute a new level that expands the territorial dimension reference, allowing you to establish relationships at different scales. What previously could be seen as an asset to the neighbourhood or the city becomes a potential resource for infinitely more extended geography. Combined with a zenith reading, the great territorial dimension that infrastructure networks bring former asylums into play by intercepting, it allows you to build new connections and endless possibilities.

[3] Leaving aside the delicate and nodal question of memory, negative and painful, that of former mental hospitals hold spaces, taking shape as decommissioned and abandoned places, they would be potentially available for use of a community. dialogue for a political re-appropriation by the communities concerned to the use of these spaces may use the concept of "common good", by known processes of participation from below. However, what characterizes a well as common is the perception of it as such from part of a community: invisible and ignored, despite the size of their built, do not constitute, for the social awareness, a resource. Resource instead perceived by those in the properties of these complexes: local health authorities, in most cases, begin to move to "make income" properties of

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which hardly recognize values other than those strictly economic.

Having taken away their original functions, the question would be if it is possible to imagine, within a short period of time, a new connection with the city and a new use which would be compatible with the permanence of determined identity and morphological features. How can we conciliate on one side the exigence to preserve this kind of buildings, which of course can hardly be configured as “monuments” but which arguably still carry a strong historical value, and the need of transformation of the cities, taking into account new potentialities and necessities? The economical requirements of the health units can find common ground with the social requirements of communities who may also be unaware of the existence of these valuable buildings which are readily available to be utilised?

To put again in circle this particular space of the abandonment, recognizing an attitude proper of the built to the adaptation, to the subversion, to the re-invention, to the dialogue with its own time but contemporarily pursuing a renewed principle of guardianship for the values proper of these architectures, it doesn't seem a simple operation.

Through the concept of MUTATION, elaborated by Rem Koolhaas, a logical or physical reorganization can be experimented for the recycle of objects characterized by a core identity with a specific conformation, related to geographical, historical, economic and social situations and weighed down by painful memories.

Keywords: reuse, disposal, asylum, memory, mutation



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YOUNG RESEARCHER AWARD (2012)-National Conference of Geriatrics and Gerontology-paper-Frail elderly and ageing in community. Interdisciplinary principles of GerontoARCHITECTURE. -together with Md. Mihai Zamfir

Mihaela ZAMFIR (Grigorescu) (born in 1978) graduated in 2003 of Faculty of Architecture - University of Architecture and Urbanism “Ion Mincu”, in 2005 obtained the Master Degree in “The rehabilitation of built heritage” and in 2014 PhD degree with the thesis “Towards a community architecture- interdisciplinary highlights for the contemporary urban society”. She is Lecturer at Faculty of Architecture, “Ion Mincu” University of Architecture and Urbanism, Bucharest. She has an experience of 13 years in teaching and tutoring (6 years in architecture for elderly), and also she has an experience of 13 years in architectural professional field. She is the author of 38 communication at international and national conferences and the author of 31 architecture scientific articles, with an interdisciplinary opening, especially with medicine, psychology and sociology. Mihaela Zamfir is specialized in community architecture, architecture for elderly, dementia environment and in intergenerational architecture. She introduced the concepts of COMMUNITY ARCHITECTURE and GerontoARCHITECTURE. She was Member of the scientific committee and lecturer in events and training programs with interdisciplinary open - Alzheimer National Conference (2016, 2015), Long-term care services and demographic changes (2016), ICAR-International Conference on Architectural Research (2015),

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PsihoArhitectura (2015), Healing Architecture (2014), INCLUSIVE ARCHITECTURE (2013), GerontoASSIST-Multidimensional assistance of elderly in family and community-interdisciplinary training program (2013). Mihaela Zamfir (Grigorescu) has her own design studio MMG from 2006. She realized over 40 individual dwellings and residential complexes, over 30 interior designs for dwellings, apartments and banks. She has also 4 years experience in real estate.

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Founding member of Romanian Association of Young Geriatricians, he organized since 2010 several training courses in the field of Geriatrics and Gerontology and participated at the organization of several events dedicated to the support of elderly persons- GeroHOMEASSIST (2011, 2012, 2013), GerontoASSIST (2013), GeroPSI (2013), GeroFRAGIL (2013), WoundCare (2013).

He is Assistant Professor at Physiology-Neurosciences Discipline, Faculty of Medicine -University of Medicine and Pharmacy Carol Davila since 2011. He is interested in the field of dementia and published several arti-



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cles on the topic of frailty and cognitive impairment in elderly. He presents an interdisciplinary opening for architecture and ageing and wrote several scientific papers in this field together with arch. Mihaela Zamfir - GerontoASSIST interdisciplinary training program-multidimensional assistance of elderly in family and community (2015), Architecture of Day Care centers for older people with Alzheimer dementia-an interdisciplinary approach doctor-architect-psychologist (2015), Sustainable communities in the context of the ageing society. Premises for architecture (2014).

SMALL IS BEAUTIFUL -architecture of community-based daycare centers for elderly, a challenge for an ageing society-

Mihaela ZAMFIR (GRIGORESCU), Mihai-Viorel ZAMFIR

Abstract

The architecture of present and future society is the architecture of an ageing society. According to data provided by UN, we are witnessing an unprecedented demographic shift, if in 2015 the elderly population was 12%, it is estimated that in 2050 the percentage will reach 21% at a global scale and to 34% in Europe (United Nations 2015). Basically, one in three people will be over 60 years. The process of population ageing must be considered together with the process of urbanization, these being two major trends of the XXIst century.

The trend for public policies on health and ageing is to pass from a functional perspective -the state as provider of care services- to a perspective that has in its center the individual and has as core principles participation and empowerment (United Nations, 2002). These core principles are encountered in the concept of active ageing – the process of optimizing opportunities for health, participation and security in order to enhance quality of life as people age (WHO, 2007).

Healthcare costs for elderly are increasing, ageing of patients is also described. A solution proposed in the second half of the XXst century was long-term institutionalization (Bogdan C., 2011). However, it was found that this public policy

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has less favourable outcomes in community integration of the elderly. In addition, long-term care costs are considerable and widespread practice is economically demanding even for developed countries.

All these reasons have led to search for alternative flexible solutions that have the main objective ageing in place - maintaining elderly in community as long as possible. Together with other disciplines- psychology, sociology, medicine, engineering, arts- ARCHITECTURE became to develop new concepts, age-friendly strategies.

The article reviews three care options for elderly, in community and institutionalized, focusing on community based day care centers:

- Caring in community with maintaining the residence- home care, other social and medical services, daycare centers, community based daycare centers;
- Caring in community that implies changing of the residence- Assisted Living Facilities (ALF), Specialized Dementia Care Facilities (Memory Care Assisted Living), Continuing Care Retirement Communities (CCRC);
- Institutionalized assistance- long term care-Nursing Homes and temporary care-Respite Centers.

The paper aims to reflect the importance of building and designing of day-care centers for elderly at a human, residential scale. Regarding the scale of these centers, it is recommended to be as reduced as possible, for a small number of users, especially for elderly with dementia.

What is a daycare center? A daycare center provides day-time socio-medical assistance for elderly, giving them the opportunity of socialization. It enables carers to carry out other activities. Generally they are small buildings, mostly developed on the ground-floor or one with floor only, with a modest architecture and a domestic expression.

The present article investigates some of the fine architecture contemporary examples of daycare centers for elderly and for elderly with dementia: Day center for el-

4 future challenges

derly Vialonga (2009, Portugal), Day Center for elderly in Cordoba (Spain, 2013), Day Care center for people with Alzheimer Dementia in Alicante (Spain, 2011), Day Care center for people with Alzheimer Dementia in Pontevedra (Spain, 2006). All these examples provide small scale buildings with a residential design. The paper underlines the importance of an appropriate use of architectural instruments- light, shape, colour, texture.

In conclusion, it is recommended a small scale of the daycare centers corroborated with a generous palette of socio-medical services, avoiding an aspect of institutionalization in interior and exterior design. Contemporary architecture is an architecture for an ageing society and brings an integrative perspective, by corroborating informations from related field- geriatrics-gerontology, psychology and social care. For the future challenges of an ageing society, architecture also must encourage active ageing, designing age-friendly supportive environments that allow older people to live their life and to maximize their contribution to the society.

Keywords: *daycare center, ageing in place, active ageing, architecture for elderly, age-friendly architecture, dementia environment, community care*

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II level of Master's degree and PhD in architecture. The fields of research are focused on issues of landscape mutations between modernity and tradition. He joined the research group for the project on sustainable landscapes for MIBAC and his doctoral thesis on rural landscapes of Sardinia was presented at the VI Biennial of Landscape in Barcelona.

He is visiting lecturer in Architectural Composition at the Faculty of Engineering and Architecture of Cagliari and here is responsible for landscape design workshop RURBANLab. He is member of Isuf and received numerous awards in international competitions, twice winning European competition in Italy and France.

Now, he's going to earn his second master's degree in Landscape Architecture at the UPC Barcelona.

Re-verse: mediterranean 'medium-sized' agrocities

Adriano DESSI

Abstract

The question of West urban development, in particular of the Mediterranean one, today has reached a dramatic turning point but also interesting, a limit in which the city must take a definitive direction. The issues of sustainable habitat transformations and social and cultural mixité who had also composed and characterized the "European urban model", they are crossing a serious crisis in contemporary continental metropolis. This also happens in the great Mediterranean basin, a place historically built right on the cultural diversity, on the landscape palimpsest, on Urban hybridisation, and on social and functional integration between the different layers of the city. Since the "medium-sized Mediterranean city" has lost its special relationship with the agricultural land, consuming and undifferentiating it, making it residual and no more foundational, this structural crisis is strongly cast on its social, productive and functional balance, and the historic and



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lively evolution urban has become irreversible alteration, incoherent processing.

In this scenario, the city and the architecture have to re-found and re-think some paradigms, re-tracing some fundamental stages of their evolutionary process in the original territory. In the "New Athens Carta" Andrea Branzi says: "... the boundaries disappear and the law of profit makes homogeneous architecture and agriculture areas, where individual components are aggregated and are dispersed by following the flow of the seasons ... architectures become forests, without a border and without a function; agriculture becomes a living ", it's foreshadowing an interesting " future challenge ", but at the same time proposing an archaic relationship between cities and agriculture (he proposes the figure of the " prehistoric metropolis "). Farinelli, from the geographical point of view, argues that the shift towards a landscaping concept of the city, means returning to its archaic relationship with the territory, figurative and imaginative, much more than geographic or cartographic.

Donadieu and Boissiere, also, tracing the history of Mediterranean cities through its own specific relationship with the surrounding agriculture: "In the Arabic settlement fabric, the countryside was a source of income for the city (medina) in which the vegetable-garden spaces were already used for relaxation and leisure. In the coastal cities (Beirut, Tripoli) they were located within the walls and maintained through collective irrigation systems (dams or large tanks) or individual systems (wells, boreholes) and were located in the vicinity of the ports for marketing the produce. In Istanbul, the horticultural gardens are the Bostan, which face each side of the Bosphorus, whereas to the north of Tunis large orange groves (jnina) and olive groves have been preserved in the peripheral residential areas. In the countryside of Tunisia (the rif), the well-off people stay in Swani, properties and rural homes; urban oases in Damascus (Waha) represented a gradual and hierarchical landscape that allowed the passage from city to horticultural gardens and orchards, to grasslands and cornfields, before finally reaching the wilderness (...). In the whole area of influence of Andalusia, the Iberian peninsula and Mediterranean France, the huertas accompanied and structured the development of the cities".

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Through these theoretical assumptions, this paper focuses on dual scales of Mediterranean agricultural Cities, the urban ecological networks and one of the main "aesthetic- functional" figures of agriculture within the city, retracing some fundamental historical steps of this formation and proposing a new design way that lead it back to a central role in the future development of the contemporary public spaces of the city.

About the ecological networks will delve into the historical irrigation frameworks of the Mediterranean periurbanity, agricultural production corridors along the main rivers, the networks of "bocage" and rural routes that keep tracks and turn inside the urban generating specialized and specific areas; It will analyze their historical role and their potential role in the urban areas. To this group belong for example, the nineteenth-century "navigli" of Milan, the Andalusian huertas, the ducts of the Agro Pontino or irrigated French Cistercian networks; hedges or enclosures Mediterranean agricultural, manufacturing fences and paths at the same time;

About "aesthetic-functional figures" of urban agriculture, the study focuses on the basics of the Mediterranean landscape that contributed to the foundation and development of the city as "the productive Mediterranean garden", "the great rural courtyard", and the "Hortus Conclusus", the real community spaces of the Mediterranean city, deeply connected to the primary activities, the sharing of resources and to the market.

On these two levels of interpretation, between history, nature and design, it will show some exploration of contemporary urban projects that try to regenerate the city and to debate its historical acquired form, starting from agriculture and from this its dual expression scale, the "network" and the "basic elements", to build and think of an urban concept where past and future coexist and where the ancient "urban agricultural model" again becomes the place of living multicultural and multifunctional and where to find more concrete perspective for the sustainable development of 'habitat.

Keywords: *landscape, agriculture, cities, challenge*



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Urban regeneration on the Eastern Waterfront area of Lisbon: Heritage as a future challenge

Ana NEVADO

Abstract

The contemporary city combines past, present and future scenarios, and it is fulfilled with challenges and opportunities. Considering that globalization and urban sprawl have triggered profound urban transformations, especially on waterfronts, it urges to rethink the future of inner and peripheral urban areas at different scales. In that context, waterfronts play a key role of articulation among local, metropolitan and global scales, due to their strategic location, relevant technical and logistical activities (such as ports and industries). In this paper – 'Urban regeneration on the Eastern Waterfront area of Lisbon: heritage as a future challenge' -, we intend to theoretically explore the relationship between heritage and urban regeneration on waterfront areas, specifically on the Eastern waterfront area of Lisbon (EAWL). We highlight it as an old important socioeconomic fringe area located between the Commerce Square and the Nations Park. It is currently a post-industrial, complex and mostly declined territory in the city and metropolitan area of Lisbon. Although the Municipality of Lisbon is developing new urban plans for specific areas on that territory and the legal national framework focus urban regeneration as a priority, there is still lacking a global investment on urban declined areas such as the EAWL. We considering that heritage plays an important role on territorial re-development. Its concept has however changed throughout the last decades. We hence value it as an important asset for

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urban regeneration and local communities, since it links the past to the present and represents the future of the cities through re-using pre-existing elements. As a process, urban regeneration must combine both public and private agents in order to promote successful changes. We pretend to approach urban decline through an analysis of its physical, economic, political and social implications, considering heritage an opportunity to link past, present and future of the city and specifically on the EAWL. Methodologically, we consider the EAWL as a case study and urban regeneration plans and operations carried out by the Municipality. We also consider the legal framework and international directives of urban regeneration, as well as the evolution of the concept of heritage by international entities (such as ICOMOS and UNESCO) and several authors (e.g.: Laurajane Smith; David Lowenthal; William Logan), in order to construct a theoretical proposal of urban regeneration to the case study area, throughout the re-functionalization of industrial heritage examples. We also include a survey of the most significant structures in the case study area as well as the urban challenges associated to their future transformation. We conclude that the conservation and the re-using of heritage are crucial to articulate scales, especially between city and metropolitan areas, besides (re)constructing connections to the local communities. Urban past and history give meaning and are seen as main components to the present and future intervention of urban regeneration, since they represent vehicles that establish connections between different temporalities, communities, places and memories. We consider that gentrification is inevitable but its effects may be reduced, if there are integrated and inclusive approaches of urban regeneration and renewal. Heritage is hence a way of re-constructing and re-interpret the city, not only from the point of view of Architecture, as also from the urban panorama. As future lines of investigation we highlight the urban regeneration possibilities of the pre-existing buildings (such as industrial sets and public spaces on the EAWL territory; e.g.: Abel Pereira da Fonseca; old factory dwellings – Vilas Operárias) as urban equipment's of the city and its metropolitan area of Lisbon.

Keywords: urban regeneration, heritage, Eastern waterfront area of Lisbon, gentrification, governance, metropolitan scale.



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Conf. Dr. Arh. Dorina Onescu Tarbujaru is professor of "Ion Mincu" University of Architecture and Urbanism. Mrs. Tarbujaru is part of our EFdeN family, she always support us being there for us everytime we needed by giving advices and more.

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Ana Muntean is student of "Ion Mincu" University of Architecture and Urbanism, 3rd year and also is member of Architecture Department in EFdeN for more than one year. She likes to work for her dreams and encourage a good and sustainable life.

Dedicated to a better future

Dorina TARBUJARU, Ana-Maria MUNTEAN

Abstract

EFdeN is a multidisciplinary team with over 60 students from different fields like architecture, engineering, communication and management who designed and built a solar, sustainable, energy efficient and safe house.

In 2014 we participated in Solar Decathlon Europe in France, alongside other 19 teams from different countries and continents.

EFdeN (f(N) – "where N is Nature") is our answer to the most pressing problems in Bucharest and other Romanian cities, and all around the world. Our goal is to

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improve Bucharest's habitation density by encouraging a polycentric development, the growth of mobility within the city and the creation of sustainable communities, all of these in a framework of reuniting the individual with nature. Moreover, we intend to change people mentalities regarding the use of renewable resources and protecting the environment.

What is different about this dwelling is the intelligent systems that activate its installations, its modularity and the sustainability of the used materials. As an eco-friendly solution, local and easily accessible materials are preferred, helping thus reduce CO2 emissions produced by transportation. Wood is the most used material inside the house for furniture and floor finishing, Aluminum, wool and recycled glass are used for the same reason. What stands out in the EFdeN prototype is the steadfast step towards innovation in energy efficiency: the integration of a productive bioclimatic greenhouse. Dedicated to the "urban farming" concept, this component is the central architectural element of the house being both a source of a spectacle of light on the inside and a community generator on the outside.

The EFdeN project combines a contemporary language of architecture with the traditional way of living in Romania. This approach is made to satisfy the nostalgic feeling of the people regarding the traditional houses and the new lifestyle that they have now. The house is made from primary volumes and the result is an archetype that will ensure the physical comfort of the users. Regarding this aspect, a key point of this project is the integration of nature in the living space through the greenhouse. This is a productive greenhouse, and provides basic food for the family and the thermal comfort in the winter time.

The glass volume visible from outside the house is the green connection between the inside and the outside. It is also visible from any point inside of the house being perceived as the core of the house and the starting point of the architectural concept.

The ground floor is an open-space, configured to accommodate a kitchen, a living room and a dining room, all of them equipped with transformable furniture. The ground floor also features a bathroom and a technical space.

4 future challenges

The upper floor features a matrimonial bedroom, a children's bedroom and the second bathroom, and technical space as well.

The house can be easily adapted and can get a new look, without having to buy extra furniture. The modular furniture elements can be mixed, matched, and swapped to fit into any space. Although each space benefits of natural lighting, the distribution of artificial lights was designed to obtain the required light intensity for a certain area and to accentuate certain objects.

After many hours of work and dedication, the prototype became EFdeN 4C – the Research Center for Comfort Conditions. Its main goal is to monitor the equipment and principles implemented in the house, to assess the comfort parameters in order to achieve the optimum living environment affordable for everyone wanting to live according to nature.

Keywords: *Sustainability, Nature, EFdeN, Greenhouse, Solar, Comfort*

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Alexandra Tatar is student of Technical University of Civil Engineering and member of Structurals Department EFdeN. She always wanted to put in practice the theory given in the college and in EFdeN she had this opportunity.

Moving towards sustainability

Dorina Onescu TARBUJARU, Alexandra TATAR

Abstract

From the necessity of bringing nature closer to those who live in the crowded cities, drowned in concrete. The ancient relationship between human and nature has always been a strong one, but nowadays the human mentality, due to our development, goes in one direction and one direction only: we can have nature close to us only by living in individual homes with large gardens, at the periphery. In the geophysical context of Bucharest (the most dense city of Romania), this trend leads to urban sprawl, which has evolved in other problems, such as heavy traffic, an inappropriate use of land resources, pollution and an increased carbon footprint.



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So we easily reached the essential question of our urban design research: how can we bring nature in the middle of the big city, closer to the individuals? The answer seemed to be more simpler in the perspective of sustainable strategies: find solution for building in a sustainable manner, promote in-fill development (rational density instead of spread density) and create human-nature relationship right in the middle of the city.

A strategy for the whole city - a particular realistic solution

In order to response to the Bucharest's urban sprawl our main strategy is to identify the fractures in the urban fabric, resulted from industrial decline and to use them to create a new face of the city, a more liveble and walkable place for its citizens.

From more than 15 sites, we considered that the most suitable to develop EFdeN project was the Obor site.

Our project has the ambition to create a paradigm shift to 'Zero Brownfields', where these ex-industrial sites become areas of opportunity that deliver useful services for society. Therefore, the development of these brownfields sustain the secondary poles of the city's polycentric structure.

In terms of micro - development of Obor site, the main direction is to reach the in-fill development by building semi-collective housing of maximum 5 levels with attached greenhouses and spaces dedicated to the urban-farming concept. By bringing nature into the middle of the town, the neighborhood becomes a destination, instead of only being a transit area, this making the whole structure to boost both economically and socially as a mixed functional area.

Nature becomes a community generator

EFdeN urban design proposes a change in the mentality of the Bucharest's resident. Our strategy is a shift in the collective imaginary - a community does not mean losing one's privacy, but a synergy of relationships between people where the link is the green space. This piece of nature becomes a pretext of conversation and gathering, a common interest around which the community grows and an example for disseminating a sustainable lifestyle. In our urban design concept,

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nature has the most important role, being the element that gives shape to the space, whilst being a catalyst, a morphostructural link with the role of: a driving element, an indicator of comfort, a promoter in forming community, an argument for investor and also an innovation element. Because of this approach, the build environment is integrated to this complex green ecosystem.

Mobility - one of the fundamental elements that creates a sense of place and space

Today, the city transportation system suffers from lack of intermodality at all levels, insufficiently integrated public transport and the mobility behaviour is orientated towards personal car.

In order to increase accessibility for a broad category of users, the mobility strategy is based on the city development through secondary poles, supported by an intermodality public transport structure, which creates modern and economical supported connections. Thereby the modal structure is changing in favor of collective electric transport and calm eco-friendly movements (walking, cycling), leading to the reducing of travel by private car in the center of the city, reducing the pollution, decongesting the traffic and raising walkable neighborhoods.

The mobility concept is an important instrument for community organisation, based on restoring the community spirit, achieving a friendly environment and a lively atmosphere by the mild flows passing through the neighborhood. From spending the spare time in urban farming areas to going to work, the main forms of movements are by walking or cycling, as the major facilities are placed in the mixed core of the district.

Keywords: EFdeN-f(n) UTCB-Technical University of Civil Engineering



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BEATRIZ DEL RIO CALLEJA

Phd student at the Technical School of Architecture of the Technical University of Madrid. ETSAM
Architect for the Technical School of Architecture of IE University. (2010)

Awards:

2011- Selected project by the Spanish biennial of architecture and city planning for the IV exhibition. Project's name: INHABITED SCALES.

2010- Prize for the best final architecture project of the class.

WORK EXPERIENCE

2015 Design and development of execution project. San Francisco de Sales, Parish church. Madrid, Spain.

2013 Industrial design's Department coordinator. Industrialization applied on Architecture. Prototypes design. Andrés Perea Ortega, architect.

Architectural environment urban Association, Founder member at AMADAU

2013 Design and development of execution project. Live IN pavilions. Doade, Ourense. Spain.

2010-2012 Senior architect member of the team of Andrés Perea Ortega, Madrid. Design and development of execution projects and national and international competitions. [Hospital area at Alpujarra (Granada) SPAIN] [Hospital area at Palma del Rio(Córdoba)SPAIN] [Mosque and museum at Tirana, Republic of ALBANIA] [Palace of Justice (Logroño)SPAIN] [Sport center and parking for Calasancios' school (Madrid)SPAIN]. Development and implementation of industrial prototypes.

2008 July. Coworker in the development and devise of the competition project "IL PARCO RADICELLI, ROMA", (ITALY) second classify. Architectural studio of Giancarlo Piretti, Milano, ITALY.

2006 September and October. Employee as technical consultant in SMWITAN architecture and town planning. Project development and collaboration with O.C.T. INTEINCO, quality control, enlargement of Queen Sofia Museum (MADRID), new city hall (MADRID), peñeta stadium, foundation study (MADRID).

RESEARCH AND EDUCATIONAL WORK

2016 Assistant professor at practical lessons for the course "constructive systems project"

2013 Construction History Conference.

2013 Smart Geometry 2013. Constructing for uncertainty. London, Bartlett University. Cluster: Computer Vision and Freeform Construction. Crow.

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2012 research and study group_ general systems theory, search for a methodology for tackle the industrialized design. Modulation. High density housing. Application of positioning technologies in the prefabrication.

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Alfonso García Santos is An Architect for the Technical Top School of Architecture of the Technical University of Madrid from the year (1977) and it was A National Prize to the best academic performance.

He is A Doctor for the ETSAM from 1988 and teacher also in the ETSAM from 1980. Titular teacher from 1989. Professor of University from 2005.

He was The Director of the Department of Construction and Technology Architectural of the Technical Top School of Architecture from the year 2008 - up to 2014.

His professional activity begins from 1977 with 117 projects executed (114 projects of construction and 3 projects of town planning).

Architect of RENFE (94 projects) (1980-1989) The Director of the " Urban development Consortium of the Green Railway Corridor of Madrid " (32 projects. Total surface 1.551.592 m2. 258.905.944 eur). (1989-1997).

Person in charge of the Group Investigation TISE (Innovative and Sustainable Technologies of Building) (2007-2011) His results of investigation are: 90 publications, 25 of investigation indexed in JCR. 12 granted patents. 11 doctoral defended and evaluated Theses.



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Systemic Research in Architecture

Beatriz DEL RÍO-CALLEJA, Alfonso GARCÍA-SANTOS

Abstract

Architecture is one of the most complex areas. It is said by the scientific community that we need a new perspective to manage complexity in Architecture. A holistic vision is required. Logic and creative thinking must remain integrated. An Architecture systemic vision is required today because the great complexity that the profession must deal with. A strong theoretical approach is needed.

This work is a part of a research project that will study a systemic approach of construction process, focusing on architecture design and construction integration. This article corresponds to the first part of the research project that consists in establishing the links between creativity and building technology. That will study the construction process under a systemic optic, specifically centre the integration between building processes and architectural design.

The paper is developed in three parts. The first one is the theoretical investigation of three particular disciplines. The second one is the analysis of the disciplines. And the third consists in doing a conceptual review as a result.

The disciplines are:

- 1 General Systems Theory, Complexity Theory
- 2 Integration between Architectural Design and Construction
- 3 Design Thinking

The three knowledge areas studied to set up this review have been selected because they concern about understanding process. Many authors had been working in these disciplines. But, in general, they did it separately, discipline by discipline, not all together. The interest of the research is to seek the common concepts in these three disciplines to explore the connections between them.

The scientific literature employed for make the analysis has been selected with a

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double intention. In one hand looking for the principles of each discipline, on the other hand searching the application of them in construction industry and architectural design.

These subjects share a special interest in knowing in depth how processes work. So from each discipline not only concepts are taken in count, but also actions. In that way, actions and concepts are the two principal categories under examination.

There are many common concepts and actions between the disciplines, so it can be achieved the relationships between them. Each discipline describes the concepts and actions in a different perspective. One paper objective is to obtain a global vision of actions and concepts in different disciplines, and later take the common part of it.

Some examples of the concepts treated are: system, subsystem, structure, order, hierarchy, levels, configuration, selection, behavior, problem structure, problem space, relationships, links...

Examples of actions are: interaction, communicate, decompose, represent, interpret, select, express, connect...

To achieve the main concepts and actions, diagrams have been done. These diagrams summarize the analysis of each discipline. Chronological concept emergence, variations and development can be seen on the diagrams.

The structure of the third part of the paper, the conceptual and actions review, does not have a chronological development. The article result had been outlined in a systemic manner focusing in the interest created by links or relationships between actions and concepts.

About every action and concept some aspects are described: emergence, evolution, character, typology and the different ways of knowing preferred for each discipline.

From each action and concept two different parts have been analyzed: the circumstantial one and the essential meaning, in order to extract this shared essential part. That will be indeed the sought theoretical basis.

Keywords: *General Systems Theory, Design Thinking, Project Complexity, Integration, Architecture and Construction.*



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Alexandru-Ionut Petrisor earned from the University of Bucharest a BS in Ecology (1997) and a PhD in Geography (2011), from the University of South Carolina an MSPH in Biostatistics (2000) and a PhD in Ecology (2004), from Bucharest Academy of Economic Studies a Certificate Degree in Project Management (2012), and from the Romanian Ministry of Education a Habilitation in Urban Planning (2014). He is Scientific Director & Chairman of the Scientific Committee of the National Institute for Research and Development in Constructions, Urban Planning and Sustainable Spatial Development URBAN-INCERC and Associate Professor & Director of the Doctoral School of Urban Planning at "Ion Mincu" University of Architecture and Urban Planning, both in Bucharest, member of "Sigma Xi", Land Cover & Use Commission of the International Geographical Union, International Academic Forum and Society for Urban Ecology, and authored nearly 200 articles and 100 abstracts, 35 books and chapters, 170 presentations, 1000 lectures, 20 research reports, and 30 plans. He is Chief Editor of IAFOR Journal of Sustainability, Energy and the Environment and member of other international editorial boards. His research interests include the ecology of territorial systems, environmental statistics, and bio/geo-statistics. His innovative research and scientific activity brought him numerous awards.

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Andrei Mitrea is currently a lecturer in the Department of Urban Planning and Territorial Development of the School of Urban Planning within the 'Ion Mincu' University of Architecture and Urban Planning in Bucharest (UAUIM), where he is teaching and doing research since 2008. In 2012, the UAUIM awarded him a doctoral degree in planning with a thesis dedicated to regional innovation systems. In 2011, he gained a M.Sc. in Spatial Planning and Regional Development from the same University. Between 2009 and 2012, he was a visiting doctoral student within the Aalto University in Helsinki, conducting his research at the Centre for Urban and Regional Studies (YTK). He holds a BA degree in architecture from the Technical University of Cluj-Napoca,

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Romania (UTCN). His research interests include the stabilization and optimization role of regional innovation systems for the endogenous growth of regions.

Romanian spatial planning research facing the challenges of globalizing sciences

Alexandru-Ionut PETRISOR, Andrei MITREA

Abstract

There should be no doubts that the globalization process does not affect only economies, but also other areas, including research, where multi-disciplinary approaches are now utilized at a more comprehensive scale; as a result, the joint evolution of scale and multi-disciplinarity seems to direct modern research from the 'potholing' towards the 'sky-diving' approach. In this context, many countries where the research tradition was changed by isolation are trying to catch up fast and compete within the global research ecosystem. However, some of the research domains have a longer tradition and developed their own rules, which are rapidly adopted by old fields in order to equal the visibility of their predecessors. The positivist approach, consisting of analyzing (by statistical means) data resulted from experiments designed to test hypotheses derived from empirical observations or theoretical reasoning (based on a literature review), has set an important fingerprint, and appears to be related to the pressure of publishing research, translated into the 'publish or perish' principle, and more recently to the use of scientometric approaches to assess the value of articles based on their citations. These new trends, along with the emerging competition of the scientometric giants, Thomson-Reuters and Scopus, facilitated the evolution of 'predatory journals', but also the development of hybrids between science and economy or between science and social networking. At the same time, the pressure resulted into individual unethical behaviors; some authors are no longer interested in delivering their results to the appropriate audience, but are looking instead for those means that could facilitate their academic or research promotion. Consequently, some journals are also attempting to meet these needs. The global race for re-



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search competitiveness, measured in terms of scientific yield and citations, affects more the fields where articles and citations are not the traditional outputs, such as humanities and social sciences in general and planning-related disciplines in particular. In particular for planning, it has to be stressed out that research has a merely societal value and is not aimed at developing products that can foster economic growth or delivering scientific articles that change the theoretical perspectives, but simply at increasing the safety and welfare of people. As a consequence, planning research topics shifted from providing scientific grounds to regional development policies to addressing research quality and social responsibility or producing research guidelines. This article looked at the particular case of Romanian planning research based on SCImago data, attempting to assess whether this field is able to take the global challenges, especially after the consistent application with slight differences (specific goal and pace) of new research policies designed after joining the European Union, aimed at increasing the article output and its international visibility. The findings indicate that the numeric growth of articles and publications is spectacular in Romania for most fields, and even more spectacular in humanities, social sciences and planning. However, the question is whether this spectacular growth is supported by a qualitative increase, such as the globalization of authors, topics or citations, leaving room for more and deeper research.

Keywords: *globalization, positivism, scientometry, SCImago, multi-disciplinarity*

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Accepted abstracts but no registration

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Restoration practices inside the National Heritage Institute, Bucharest: The arrangement of the Sighisoara fortress' squares; proposals to restore the Suceava and Pietra Neamt fortresses. Participation in the architecture

contest: The restoration of Gabroveni Inn in Bucharest, the initiation of its restoration and expansion project. Participation in AISU International Congress, Rome, co-author together with lect. Codina Duşoiu: "Spazi religiosi

ortodossi costruiti a Bucarest dopo il Settecento e la loro protezione contro gli incendi". Participation in ICAR 2012 (International Conference on Architectural Research), Bucharest, UAUIM in the "Architectural Conservation and Restoration" section, with the communication "Fires and the Transformation of Bucharest. Some Changes Brought by Fires in the Urban History of the City", together with lect. Elena-Codina Duşoiu. Participation

in organising the exhibition "Bucureşti-Micul Paris", Brussels, September 2012, together with Prof. Cristina Gociman and lect. Elena-Codina Duşoiu. The organisation of the exhibition „Arhitecți români creatori de patrimoniu” within the Biennale of Architecture, Bucharest, October 2012, together with Prof. Cristina Gociman

and lect. Elena-Codina Duşoiu. Holder of the "Vasile Pîrvan" scholarship within the Romanian Academy from Rome, postgraduate and doctoral research and training fellowship awarded by the Ministry of Education.



Cities of The Future Interpreted Through Archaeology

Raluca DIACONESCU, Mihaela BALAN

Motto: "Human identity presupposes the identity of place."

"Spatial images are the drams of the society. Wherever the hieroglyphic of any spatial image are deciphered, there the basis of social reality presents itself"

To learn how to translate the traces of history in metropolitan centers of the world it can be a challenge when it comes to the archaeological spaces or traces. It's a way to resist in the future, to provide historical information for our spaces that transform new spaces in the new spaces of the new cities of the future. Today, the metropolis, this "mother city" is "difficult to navigate, is difficult to understand". In this context, modern cities, becomes "world cities on a world stage, emblems of every nation, symbols of civilizations" continuing such posts from the past towards the future, towards future cities. So, in fact, all archaeological traces have a big message for the future. These methods should be set to approach the techniques to read all the historical traces left by the old building in the old cities.

In our living space it is all about the memory of the space: the traces, our personal memory identifiable in the collective one. By means of this type of memory, we are establishing relationships with places or maybe with the people involved in them. To save what we know about a space and its history, becomes the most important thing to do in relation with the future of the space. We are saving memories while we are preserving a building, or an important historical site; we are saving memories reinterpreting spaces, re-using them, but, first of all, by learning how to read them. Learning how to live with their past, their meanings, in our personal sense, right now, in our personal present. For these actions, archaeology has an immeasurable role, since it always reveals new layers with important historic sense. To this purpose, the society has developed itself the same spatiality with memories. And just for that, the conservation systems, as well as the ones reproducing the images from the past, come along with the archaeological memory and urban archaeology –these terms that will be added to the conservation and the "image" of the past new possibilities, new „fragments" of collective memory, of the memory

of living. One of the definitions of cultural space in the last century given by Prof. Robert M. Young is: "the most spacious area in which we are thinking of ourselves is called culture. To complement "of ourselves" actually comes that vision related to our own identity: spatial, historic and anthropological. Robert Young developed the idea of defining the culture, starting from the Dictionary of the History of Ideas where he discovers a description made by Elvin Hatch in Adam and Jessica Kuper in the Encyclopedia of Social Sciences, namely, the culture "is the living way of people." It consists of conventional thinking and behavior patterns, including values, beliefs, rules of conduct, political organization, economic activity, which are passed on from one generation to another by simply learning them. The concept of culture is an idea of signal importance because it provides a set of principles to explain and understand human behavior. It is one of the hallmarks of modern social thought and may be one of the greatest achievements of the modern social science, mainly anthropology. Upon reading the "message" of Christian Norberg-Schulz, we understand how important the origins of humanity and its spatial identities are. We could provide a better meaning to the present, and much needed connection between spatiality and time, in the historical sense might come out of it. According to this author, despite of the fact that the issue is much more complex, "any understanding of the natural environment grows out of the primeval experience of nature as a multitude of living forces". This is how we are actually closing in to the sense of space, to its essence and what it has to convey about the human settlements ... that genius loci. In fact "architecture belongs to poetry, and its purpose is to help man to dwell. But architecture is a difficult art. To make practical towns and buildings is not enough. Architecture comes into being when a total environment is made visible", draws us closer and closer to the conclusion of the same author: "in general this means to concretize the genius loci."

Christian Norberg-Schulz, *Genius Loci, Towards a phenomenology of architecture*, 32.

Neil Leach, *The hieroglyphics of Space, Reading and experiencing the modern metropolis*, Routledge publishing, London, 2002.

Robert Young, "Mental Space." (Wiener, 1968-1974, vol. 1. p. 614)

Keywords: *space memory, collective memory, heritage, archaeology, conservation*

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Manifesto of the urban muzealisation

Raluca DIACONESCU, Mihaela BALAN

Urban musealisation is linked with urban spaces, with their identity, with the representation of space in the historic urban trail integration and continuity of this space in the city. Residents living their historic space perceive it in a way of interpretations going through it and being with him. The various manifestations of urban space archeology shed some past relationship with this consciousness leaving traces on space redefined it, redefining its routes, approaches and what is most helpful: transformations. Historic space change in another sense, other directions in other ways than an empty space of meanings and traces of it in the consciousness of those who are defining through it. Otherwise it's all about re-interpreting the meanings of empty space toward a space defined by the past. Museum - an institution dealing with the collection, preservation, research, and the display of the objects with a historical, scientific, artistic interest; the building where these objects are stored and displayed. Urban museum - the act of capitalizing on the objects / sites with a historical, scientific value in the urban areas. Some of the solutions for the integration, storage or commemoration of the archaeological sites and their contents might be: musealization, archaeological collections, archaeological parks, the designing and "prediction" of some urban destinies of the archaeological areas. In the western cities, historic evidence is highlighted by making the most of the "archaeological collections", actions that will later lead to the establishment of archaeological museums where there are preserved a few samples of the old town included into the circuit / context of the new city. There are many examples of such interventions within the context of urban archaeological sites. But, unfortunately, in our country these examples are few and we will feature some examples in Bucharest that can be regarded as a bad example in this sense. Musealization of the archaeological spaces or sites in the world An archaeological site (or group of sites) is the location where clear records are kept for the activity of a civilization from a bygone era, be it prehistoric, historic or contemporary, which can be scientifically investigated. Meanwhile, the archaeological site can be seen as a perpetuation of the memory, the will and of

the collective values, and their exposure to the benefit of the community. Similar with the historical monument, the archaeological site is also invested with those three components - spatial, temporal and that Koselleck defines from a temporal perspective, calling it "the functionalization of death representation in the surviving profit." Monuments and the archaeological site alike are called upon to compensate for the absence of essential things, to bring the community essence back to sensibility that raises and maintains it. The archaeological park often encompasses the archaeological site, whose remodeling undergoes a series of changes and it is completed by a covered exposure area of the temporary and permanent collections, the museum and the green area nearby. These are placed either over the ruins of the old housing estates, castles etc. dotted with archaeological remains or places of great significance for the history of a people with no such remains. The centerpiece of this area is often represented by the archaeological remains that are recovered in situ. The role of these facilities is recreational and didactic, thus favoring the educational recreation.

Keywords: *urban museum, identity space, archaeological space in the town or in relation to town, urban destiny*

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The Interpretative Reading From Chorographic Perspective As Project Strategy

Tana Nicoleta LASCU, Marius SOLON

The perspective of the integrated valorization of the potential of a certain place implies a crossdisciplinary approach playing a key role within the architectural project, closely related and determinate for the urban planning policy, in the landscape management. The interpretative reading of the territorial systems, the recuperation of their historical role and the reconsidering of the aes-

thetic dimension of the landscape, are only few of the considerations within the architectural project strategy.

The research, in development within the Department of Basics of Architectural Design, at "Ion Mincu" University of Architecture and Urbanism, is focused on the nowadays neglected places, as result of various unfortunate events in time, in a wider territorial system, over a vast zone, belonging to the historical structure of Bucharest, extending the limits of the anachronistic concept of "historical centre" to the new concept of "historical structure".

From the chorographic perspective, the urban landscape, doesn't mean only a scenery, but it represents a repository of the history either a sum of human experiences, offering different levels of reading and understanding the landscape, finding new network connections in order to provide new synergies.

The fundamental concept for a new perspective regarding the architectural project consists of a switch to a new vision from sustainable development to integrated sustainability, which has to consider the unity interrelations between anthropic and natural elements, material or not material, including all aspects, regarding economics, social-cultural, demography, ethic, environment.

The concept of chorography, formulated by Dennis Cossgrove and Kenneth Olwig, reconsiders the Cultural Geography, continuing the ideas formulated by Christian Norberg Schultz. Referring to the existential space, Christian Norberg Schultz considers that a space gains the quality as an inhabited space when a human being living there can orientate and identifying with his environment there. The genius loci has been appreciated since Antiquity.

Simon Schama analyses the spirit of a certain place and the evaluation of certain rhythms, recognizing the equilibrium and the sensitivities regarding harmonic relations, included in the genetic codes and adapted to the environment conditions. Between a human being and his space there is established in time a meaning of belonging and the place, including its material essence, form, texture, colours, but also other coordinates, is determining in satisfying the cultural necessities for integrative symbols and the psychological need of spirit of place.

Considering the aspects of integrated sustainability and formulating a matrix of interpretation of spaces qualities, as standards and values, the research tempts to offer a support for a real crossdisciplinarity, approach, regarding the interpretative

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reading of territorial signs, revealing the broad in betweenness concept.

Reflecting the crossdisciplinary research methods, the attention switches from the individual objects to the history of the processes that have generated the objects, including exceptional landscapes but also common ones and even the residual ones, from the historical inventory to the dynamic evaluation of the transforming generated phenomena. The perspective starting having in view the historical processuality, encouraged by the European Landscape convention (Florence, 2000), enhancing the awareness of the historical dynamics, being them still alive latent or disappeared, is essential for the study, for innovative strategic proposals.

Using cartographic archaeological and literary sources, the architectural project has to discover and to reconsider still existing characteristics of the past, of the old quarters, so called "mahala", but also of the guiding lines shaping in an urban laboratory a complex route, full of significances. The path became an organizing axis for the elements of the landscape, the goal having less importance. Gaining clear and stronger identities, paths gave the observer the feeling of coherence and possibility of self orientating through the former „mahalale", consisted along times by inhabited districts, each of them organized around its own church or its own monastery.

Bucharest plays a key role getting a character in the realistic novels as well in the fantastic ones, Mircea Eliade dedicating to Bucharest a geography in a mythical key, assigning some emblematic places in the collective memory as a reference space in the Romanian literature. The analyzed spatial elements aims the interaction with the psycho-analysis, anthropology and with the manner in which the fictional space participate to the narrative evolution or to the structuring of the personal mythology.

The streets, the boulevards, the mahala quarters, the in between confluence areas, the routes of each character, vehicle or house, become a landmark of a personal geography, autobiographic, fantastic or mythic. The myth of the labyrinth, as a route of a world based on certain values, spirited by certain crafts as genuine praxis related to a certain place, is a premise for an aesthetic category having in view the revelation as an initiator route in order to recover identity.

Some keys as starting point for research are as considered:

1. Balance between built and open spaces, permanence of historical topo-

graphic traces, response of urban shape to climate conditions, the organic route, as result of the organic development of the urban structure;

2. Rhythm, scale, proportions, colors/materials/textures/height accents and detail elements as bay windows, boundaries, iron mongeries, gates and balconies, porches, churches towers silhouette and spires;
3. Perspective typology, dynamic, with more axes, hidden/surprising/ frontal/curved ends of perspective;
4. Open spaces, public spaces, with stable character or residual places – urban heat islands, mostly surrounding a building affected by demolishing processes, having potentiality to recompose public spaces and green areas;
5. Light, reflections of old façades in the new built curtain walls, relation between cornices design with sky, virtual transparency and spatial porosity.
6. The ecosemiotic issues regarding the interrelation with green system in order to improve perspective qualities by covering the blind walls as there are already some situations and to continue the former green network, according its climate and tradition.

The research concludes recognizing the system of values to reflect the spirit of the character of a certain place, appreciating its special rhythms, recognizing its balance and sensitivities, in order to detect, to preserve and to prolong the harmonic relations established in time, allowing communication of certain cultural values related to thinking, perception, emotional reactions and images.

Keywords: *chorography, crossdisciplinarity, integrated sustainability, in betweenness, neglected places*

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