

archi
med·es

shaping the
architect's
profile(s) for
mediterranean
& european
south



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international colloquium

local+global

innovative symbioses in architectural education

Hosted by UPC BarcelonaTech - Vallès School of Architecture ETSAV
Thursday 21-Friday 22 July 2016

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INTRODUCTION

One of the most important structural components of architectural thinking, practice and education of the 20th century was the polarity between local and global. Modernism glorified the global as a vehicle of values such as innovation, rationality, objectivity, progress, originality, development, and aspiration for the 'same for all'. In the second half of the century the local dignified became the ultimate medium for values like tradition, subjectivity, culture, identity, difference, particularity, evolution, continuity and respect for 'the right to be different'. In both cases these poles were a powerful source of inspiration, creativity and innovation.

In the last years, a considerable change can be observed on the understanding of the polarity between local and global. This change can be perceived as a shift from an either-or logic to a bothand one, valid for the majority of the dualisms and binary oppositions established in the last century. At present, a reconciliation of these two polarised logics could be observed; both local and global as structural components of our thinking and creating processes no longer appear as opposites. We increasingly accept that they can both creatively contribute to the quest for novelty by being occasionally prioritized depending upon the overall dynamics emerging from the broader complex and unstable conditions formed by the different environments which affect our life. We increasingly understand that there has always been something from the past embedded in the new, and that something from the local is always rooted in the global. This symbiotic and sympathetic relationship is an important demand of contemporary contemplation giving meaning, that is to say value, to every contemporary innovative creation. We are facing the challenge to use this symbiosis of the global with the local as a driving force for contemporary architectural innovation.

In the dynamics of our inter-dependent and fastchanging societies the global appears to be implicitly or explicitly prioritized in architectural thinking, practice and education: By the extended use of new technologies in design and construction, by the speed of information diffusion through the worldwide web, by the internationally established evaluation standards, by the legislative framework controlling the mobility of architects and the harmonisation of architectural education, by the internationalised industrial production etc. The local is encouraged by the expectation of a multicultural society in a global economy, by the will to follow cultural continuities, by the locally established value systems and practices, by the respect of the tradition as a convergent background of stability and permanence from which virtually the innovative can be detached, defined and tested. However, the local remains far from being a dynamic source of inspiration, creativity and innovation in contemporary architectural thinking and practice.

Can architectural education contribute to the enhancement of the role of the symbiosis of the local and the global in contemporary architectural experimentations? Can architectural education contribute to the creation of a contemporary narrative on the 'glocal' which will glorify the simultaneity and copresence of the particular with the broadly accepted, of the specific with the universal, of the emergent with the imported? How can education promote the inspirational power of the local to be supported or amalgamated by the know-how of the global? Are our educational environments protective enough of the integrity of local architectural cultures when they are exposed to fresh ideas generated by international experiences?

These are the main questions of the colloquium "local+global: innovative symbioses in architectural

education". Its main objective is to bring together expertise in teaching and practicing architecture from different geographical areas in order to reveal ideas and attitudes related to creative symbioses between local and global which can assure innovative customizations of the global, open to the virtual globalization of the particular.

The ARCHI-MED-ES project is planned to be an experimental laboratory for strategies and policies for architectural education in the Mediterranean and European South aiming at:

- raising awareness of the need for specific graduates' profiles knowledge breadth, creative skills and competences appropriate to local demands, needs and particularities so that their graduates can be more flexible and creative both in the local and international labour market.

- supporting, elaborating and providing teaching approaches and specific pedagogies able to assure creativity and other learning outcomes emerging from the local needs, demands, attitudes and cultural as well as geographic specificities.

- elaborating incentives to support diversity of strategic choices for curricula development through which partner Schools of Architecture could be able to develop regional hubs of excellence and eventual specialization.

This is why the AECHI-MED-ES Team invites architects and teachers in Schools of Architecture teaching architectural design, architectural theory and history, digital representation and design means or architectural technologies to discuss and exchange views and experiences related to the questions of the Colloquium and of the project itself. The event will

be structured upon six sessions. Each session will have a duration of 90 mins. Five presentations of 12 mins will be followed by 30 min debate amongst participants in each session.

Presentation of the work done by the ARCHI-MED-ES Project.

Thematic area 1: Local and global in architectural design

How architectural design education can cultivate the symbiosis of the local and global in the design studio? What themes and scales are more appropriate for such an experiment? What form of guidance should we give to our students? What priorities must we define for this purpose? On what learning outcomes must we concentrate in order to evaluate the qualities and the gains of the studio work? How can we encourage the experimentation on this symbiosis using new technologies? This theme must be a specific design studio or rather a broader strategy of the School? How far from such an objective are our existing studio modules and to what extent do we already expose our students to this questioning?

Thematic area 2: Local and global in architectural thinking

Have our institutions already incorporated in their architectural theory and philosophy teaching the contemporary understanding of polarities symbiosis? What forms of incorporation have we or must we implement in order for the symbiotic to inspire our students? How is the local theorized? As tradition, as duration, as time, as culture, as a valid and responsive adaptation to different environments, as identity, as difference? How can history teaching encourage experimentation on the local? How can history contribute to a better understanding of the relations between local and global? How can history reveal the structural elements of the architectural and social local?

Thematic area 3: Local and global in architectural representing

How are contemporary technical means used to design and represent the architectural proposals that are compatible with the formal, material and functional aspects of the local? Can the logics and the constraints of the available software incorporate creatively experimentations on the relations between local and global? Does our educational system encourage the teaching of representation means in the design studio?

Thematic area 4: Local and global in architectural making

How can the local architectural materiality support experimentations on the symbiosis between the local and the global? Do we encourage these experimentations with our teaching? Are local building materials and ecological data adequately taught in our schools to stimulate the interest of students in innovation? Do we have modules on construction or design stimulating the material expression of the symbiosis between the local and the global? Are there any synergies between modules on Construction with Design studios and history teaching?

Conclusions : General discussion and conclusions

The Colloquium will start on Thursday 21 July 2016 at 14:00 and will close on Friday 22 July 2016 at 18:00.

On behalf of the ARCHI-MEDE-ES team
Dr. Constantin Spiridonidis, ARCHI-MED-ES Coordinator

Colloquium Programm

Thursday 7/21/2016

- 14:30 - 15:00 Welcome, Presentations
15:00 - 15:45 **Spiridonidis C. V.** Presentation Of The Project
16:00 - 17:30 **1St Session Local + Global In Architectural Design**
16:00 - 16:12 **Charalambous N., Christou N.** The Challenge Of Change: Addressing Global Forces Vs Local Realities In Architectural Education
16:12 - 16:24 **Demiri K.** Global Approach_local Context: An Educational Way In The Design Studio
16:24 - 16:36 **Ochoa R.** Integrated Master in Architecture, Beira Interior University. Architecture in interaction with Community.
16:36 - 17:48 **Karamanea P.** Mediterranean Landscapes: Between Identity And Contemporary Innovation. Design Studios In The School Of Architecture In Chania, Crete
16:48 - 17:00 **Duarte Carlos G.** The Pedagogical Potential Of The Traditional Building Culture: A Critic To The Academic Teaching Model
17:00 - 17:30 **Discussion**
17:30 - 18:00 **Break**
18:00 - 19:00 **Keynote Speech Varoudakis A.**

Friday 7/22/2016

- 09:30 - 10:30 **Keynote Speech Tiago Mota Saraiva**
10:30 - 11:00 **Break**
11:00 - 12:30 **2Nd Session Local + Global In Architectural Design**
11:00 - 11:12 **Savvides A., Spyrou S.** The Organization Of The Cyprus Architectural Biennale Workshop As The Basis For Glocal Considerations In Design Education
11:12 - 11:24 **Nikolaou D.** Local And Global In Architectural Design Education: The Notion Of "Place" In Architectural Design Studio.
11:24 - 11:36 **Moras A., Spiridonidis C.** Syn-
11:36 - 11:48 **Gonçalves Lanzinha J. C.** Different Skills For The Design And Renovation Of Existing Buildings
11:48 - 12:00 **Lapithis P.** Designing For Diversity: The Challenges Of Local & Global Social Sustainability
12:00 - 12:30 **Discussion**
12:30 - 14:00 **Lunch Break**
14:00 - 15:30 **3Rd Session Local + Global In Architectural Representation**
14:00 - 14:12 **Paiva F.** Architecture And The Cultural Industry In Territorial Policy
14:12 - 14:24 **Virtudes A. L.** Bringing Local To Global Scale Using Ict
14:24 - 14:36 **Neto S. M. & Bordalo A.** Drawing Hand As An Entity Or As An Interface
14:36 - 14:48 **Coureiro Da Costa M. J.** Perspective - From Practice To Didactic And Research
14:48 - 15:00 **Ochoa R., Viana De Sousa Morais J. G.**
15:00 - 15:30 **Discussion**
15:30 - 16:00 **Break**
16:00 - 17:30 **4Th Session Local + Global In Architectural Thinking**
16:00 - 16:12 **Rouhanna M.** Local Identity And Globalization: The Case Of Mediterranean Cities
16:12 - 16:24 **Ramos Jular J.** Artistic Experience As An Architectural Methodology
16:24 - 16:36 **Alves S., Oliveira T.** The Local Theorized As Culture: An Architecture Quadrature
16:36 - 16:48 **Sbacchi M.** Globalization And The Decline Of Character
16:48 - 17:00 **Babalís D. D.** Understanding The Local To Design Responsibly The Global
17:00 - 17:12 **Voyatzaki M.** Utopia_Aloutopia_Alatoxia: Technology Mediated Locality
17:12 - 17:45 **Discussion**

First Thematic: **Local + Global in Architectural Design** **Session 1**

Charalambous Nadia¹, Christou Natasa²

¹

²Phd Researcher, University Of Cyprus

The Challenge Of Change: Addressing Global Forces Vs Local Realities In Architectural Education

The new millennium is confronting the tension between the forces of globalization and local identity. "Some of the largest changes we are facing as a society are cultural, changes to our social world and the way we interact with one another" (Levitin 2014, 120). Fast and unpredictable changes in our built environment require urgent actions through research, knowledge transfer and capacity building. The sense of place is nowadays crossroads where global and local forces meet and sometimes collide. Considerable challenges and opportunities are posed to the architect's profession, which can no longer be what it was ten years ago. As Architects we design in context, in terms of location, moment, human capital and resources. But, the notion of context is transitioning, occurring simultaneously on the present physical moment which is very local and on the digital environment, which is very global. At the same time we may also consider the inverted scenario where the building has a global footprint, in terms of materials, design teams etc. Contemporary urban contexts lead to an enormous increase in the complexity of the challenges architects have to deal with and have an evident impact on design practice, design activities and the design process itself; the latter has gradually become a complex process involving an increasing number of agents, types of knowledge and variables (Dorst 2008). Architects' ability to handle such complexity becomes a prominent issue.

Since education is the cornerstone of any design profession including architecture and since the design studio is still the backbone of architectural education, it is imperative that design studio pedagogy needs to be informed and encountered in its broadest sense. This paper seeks to address these issues, both theoretically and in the educational context of the design studio offering a diversity of options on possible futures of architectural education. How well do we prepare students in an age of change and uncertainty? How do we teach resilience? This paper explores the tensions between global dynamics, cultural diversity and local realities, highlighting potential 'opportunities' to redefine the core of education for our future graduates by "rethinking and redesigning the teaching and learning relationship" (Garrison & Kanuka, 2004, p.99).

Demiri Konstantina

Professor, National Technical University Of Athens

Global Approach_local Context: An Educational Way In The Design Studio

The global approach introduced by UNESCO in the 36th session of the General Conference in 2011 intended to raise the awareness, within its all worldwide Members, on issues related to urban heritage. The proposed Recommendation introduced the "Historical Urban Landscape" (HUL) as a new way of considering the historic urban areas. This approach has been developed since then raising fundamental issues on how it can be implemented in local contexts. This paper will present how HUL is interpreted and applied in the design studio of the 6th semester of studies in the School of Architecture, N.T.U.A. The theme of the studio, that students have to deal with, varies every year, i.e.: "Urban 'stitch' at the threshold of the fragile" (2013-2014), "Urban continuity: New 'gate' to the archaeological place" (2014-2015) and "Urban infill/Urban palimp-

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sest” (2015-2016). The area of intervention (within the historical centre of Athens) is different every year, however the approach is the same and it aims for students to consider the issues of contemporary interventions on the traces of the archaeological remains and mainly on the boundaries between the archaeological sites and the urban tissue.

Ochoa Rita

Prof. Architect, Beira Interior University

Integrated Master in Architecture, Beira Interior University. Architecture in interaction with Community.

The presentation focuses on the teaching of the subject Project Design Studio at the course of Architecture, at Beira Interior University, Covilhã, and in particular in a model based on the solving of real problems, in collaboration with local authorities, taking advantage of the proximity to the city and to the region.

Some time after the beginning of the course at UBI, in 2003-2004, it started to be requested by external entities some proposals for solving architectural and urban problems in the city. These proposals covered various scales of intervention, since the scale of the urban furniture to the urban scale, going through small interventions in neighborhoods, like projects as simple as the drawing of public stairs. Also projects of more complex public buildings, such as museums and interpretive centers, expansions of schools, sports centres, spas, among others.

This suggestions began to be embraced by some professors of the course, among which, the first-year teachers. With that, it was built a set of exercises based on “real” problems, both in the city of Covilhã or in nearby villages. The nature of the programmes and the collaboration with various local entities (Municipalities of Fundão and Covilhã, parish councils and local development associations) motivated, almost auto-

matically, an interdisciplinary approach in the solving of the exercises. Led to the need to establish bridges of learning and a coordination with other subjects of the course curriculum.

In addition to promote strategies of approach between the University and the community, these experiences have been developed with educational objectives. Using the model of “ideas competition” with mixed and interdisciplinary juries (professors/inhabitants/local entities) it is intended to motivate the students and to stimulate their school performance at the subject. The aim is also to instil in the future architects, from an early age, the importance of civic participation and of the interdisciplinarity in the profession.

Aspects such as the team work, the dialogue with “real customers”, the fact that these experiences match the last exercise of the year or the model of “ideas competition, have favored the interests of students, which can be proven through a widespread improvement of the classifications obtained and a visible evolution of learning outcomes.

As important as the results are the generated dynamics. The students go out of the classroom and of the “comfort” of the school context and take contact with the territories to intervene. On the other hand, they feel their work as more useful, to the extent that there is an implication in the problems relating to the city in which they inhabit.

Thus, the project can leave reinforced as a space for the synthesis of the disciplinary contents and as a field of the interdisciplinarity.

Karamanea Panita

Lecturer Of Architectural And Landscape Design/ Architect Ntua, Landscape Architect Etsab Upc, School Of Architecture, Technical University Of Crete

Mediterranean Landscapes: Between Identity And Contemporary Innovation. Design Studios In The School Of Architecture In Chania, Crete

This paper is going to present briefly the educational programme of the School of Architecture in Chania, Crete with main focus in its design studios. Since its foundation in 2004, the School has been trying to establish a design ethos in the historical Mediterranean landscape of Crete, Greece using a contemporary language of expression through digital representational tools. The local strong identity of the island of Crete, has been an inspiration in the majority of the design themes and studio's syllabus, but always via an innovative compositional scope. The design studios to be presented vary in scale, perspective and approach. They move from the bigger scale of landscape architecture, to the intermediate one of urban design, to the smaller scale of public buildings and facilities. They concern issues of landscape and public space in coastal areas, of history and memory, of the integration of transitional periurban abandoned zones, of ecological and bioclimatic design, of the enhancement and preservation of archaeological sites and of the creation of new public urban poles. Main issues discussed in all of the studios are the incorporation of a new architectural creation in the fascinating historical context of Greece, the use of landscape and digital tools as a new means of composition and expression, the strength of genius loci and its current interpretation. The dissolution of polarities from local to global may lead to new hybrid and resilient urban amalgams that form the 21st century's Mediterranean cities. Semester, Diploma and Master projects will be briefly presented as examples and samples of the School's works.

Duarte Carlos Gilberto

Vice-Director Of The Master In Architecture And Urbanism, Esgl Escola Superior Gallaecia

The Pedagogical Potential Of The Traditional Building Culture: A Critic To The Academic Teaching Model

According to Marcel Vellinga, the actual social-economic context as well as the crises of the building industry, have contribute decisively to the revision of the traditional inheritance concept. The depression of the occidental markets and the massive approach of architecture professionals to countries with emergent economies, and exotic cultures, imply an intense cultural exchange, with deep ideological transformations. This affects either the application of conventional models, either the dynamics of the respective building processes. Some authors, like Rudofsky, Fathy or Rapoport, have long advocate a redirection in the architecture thinking, criticizing the institutional teaching models and reclaiming a role for the traditional building culture in the process. Assuming the present shift in the paradigm of the professional practice, it is urgent to reflect about the necessity of upgrading the academic teaching of architecture; reformulating the teaching methods and re-establishing pedagogical objectives. As other previous references, authors like Pierre Frey praise that the true potential of the traditional architecture is not within the repetition of specific solutions, but in the utility they can have for the definition of design strategies and their coherent construction processes. These authors also appeal to the environmental, cultural and economic responsibility of respecting the local resources (either human or material). They strengthen the idea that traditional heritage must be approach within its technical, scientific and pedagogical dimensions, leaving aside any ideological prejudice. The recent increase of this problematic, mostly incorporated as academic exercises, in many architecture schools appears to constitute a

revealing factor towards the acknowledgment of this perspective. As supposed, the focus is now much beyond the heritage documentation process. The contextualization, the register of characteristics and the description of solutions are not the exclusive purpose. The enunciated objectives aspire the direct application of principles and strategies, extracted from the reference, but always interpreted through the light of the actual contexts. The present communication intends to establish the common thread between the conventional academic frame, namely after the revision of the modern movement, and a group of recent representative experiments, that recapture a tendency to place the traditional building culture awareness at the architect's educational background.

First Thematic: **Local + Global in Architectural Design** **Session 2**

Savvides Andreas¹, Spyrou Spyros²

¹Assistant Professor, University Of Cyprus

² Adjunct Faculty, Architect, University Of Cyprus

The Organization Of The Cyprus Architectural Biennale Workshop As The Basis For Glocal Considerations In Design Education

How can architectural design education cultivate the symbiosis of the local and global in the design studio? How can this requirement constitute a specific design studio or a broader strategy of the School? How far from such an objective are our existing studio modules and to what extent do we already expose our students to this questioning? All of these question both generally and specifically were dealt with in the production of design related research and proposals that were eventually featured in the Cypriot pavilion of the architectural biennale in 2012. Since then the opportunity has presented itself to incorporate particular components of the pedagogical objectives pertinent to that proposal in architectural design workshops. This however has occurred in a piecemeal fashion and not as an integrated and holistic approach to structuring a design studio. Consequently the proposed paper will attempt to combine all of the discrete components together while also using the Boyer Report as a basis for discussion in the dialogue between the synergies that may be realized concerning the juxtaposition of glocal approaches to architectural practice and architectural education.

Nikolaou Dimitra

Assistant Professor, School Of Architecture, National Technical University Of Athens

Local And Global In Architectural Design Education: The Notion Of "Place" In Architectural Design Studio.

This presentation is attempting to investigate how architectural design education can cultivate the symbiosis of the local and global in the design studio and it will focus on the methodological approach for the analysis and evaluation of the critical aspects regarding the decision making of this design process.

As a paradigm the design of a public building will be used, which is the main issue in the Compulsory interdisciplinary course of Architectural Design Studio 7-8, in the School of Architecture NTUA, Athens Greece, in combination with the Compulsory by choice course of 3d analysis and investigation of the building with the creation of digital representations, that is running during the same semester. This presentation will emphasize the significance of the identity of "place" which acquires a central role, attempting to examine issues emerging during the analytic and synthetic process of the design, according to our strong belief that design cannot exist in 'in vacuo'. Using, as a tool of analysis, the section for the recognition of "" place "as a point of reference, in the design procedure for the elaboration of the form of the building, in combination with a 3d digital representation of the buildings exploring the material expression, the light parameter, texture and color, 3 different case studies will be examined in which the place-topos has an important role to play, following 3 different programs. The main subject of those case studies is the design of a Public building with multiple function, such as a public library, a city museum, a public school for performing arts e.t.c. The elaboration of such projects is proposed as a paradigm to

be built, from the idea to the construction reality and is characterized by an annual duration which allows students to approach and solve complex architectural-functional problems in depth, facing the requirements of a specific place and program and the significance of the construction materials, colors and structure. This course has a priority in the ERASMUS student's choices. The research for a methodological procedure which will help the students to organize better, correlate, compare and evaluate consistently, all the parameters, for a successful result, in order to fulfill all the specific requirements, is of great importance to us. Since design take into account spatial, social, environmental, political, aesthetic and economic factors, in order to design human settlements and natural places, it is very important to investigate all the parameters and their role in the design process. Our main interest is to estimate all the parameters, using various techniques, software and computer techniques in order to define a set of tools for exploring better all the factors which aid the design process.

Moras Antonios¹, Spiridonidis Constantinos Victor²

¹Phd Student, School Of Architecture, Aristotle University Of Thessaloniki

²Associate Professor, School Of Architecture, Aristotle University Of Thessaloniki

Syn-

Responding to the subject of Local + Global | Innovative symbioses in architectural education this paper intends to provide a critical approach towards the understanding of the role, function and importance of locality as an emerging identity in the contemporary context of the globalized education of urban design and planning. Especially it aims in presenting and theorizing on a selection of speculative and experimental design

proposals that were developed during two studios tutored by Associate Professor C. Spiridonidis and Phd student A. Moras in the School of Architecture, AUTH from 2012 to 2014 as part of the Alfa III ADU_2020 transatlantic program.

During the two years of the ADU pilot project we found ourselves repeatedly trying to clarify how we could both discuss design issues within a common framework with the rest of the partners coming from different countries and continents (Europe, South America) and what was (if there was one) our own identity, interiority and role within this specific context? Were there any parameters or conditions that could help us define ourselves singularly as our own reterritorialized paradigm? Is this possible to claim in the globalized event that is architectural education with the advent of the internet and digital media? If there could be defined a reterritorialized interiority in means of an emerging identity, how could it be in-formed by concepts as time, locality and the spatialized event? What would be the strategies, concepts that could help us tackle these obscure issues?

Locality was incorporated conceptually with the use of two prepositions that were applied to core concepts of each year's studio. In both cases of Co-housing and Syn-ergy, we focused on how this prepositional plus (in Greek the presuppositions co- and syn- are the same; **συν**- meaning both and and with) could form a hypothesis for the emergence of a collective identity, an aggregation that is bigger than its constituting qualities, parts. This could become the necessary condition for the happening of spatio-temporal events that would shape and identify both the design context and the design process constructively, unexpectedly, singularly and in real time.

The field for both of the design studios was the same spot in the urban sprawl of the Metropolitan area of Thessaloniki, Greece and the students were asked to intervene in different scales according to their conception

of what could form the backbone of this syn- condition.

This approach presupposed that new thinking strategies and tools of representation had to be conceived, incorporated or appropriated in order to approach the theme of locality in the given context. The key strategies / concepts devised for this project were;

- Multiple narrations / scenarios. Taking into account that the events that result from non-hierarchical interaction are synecdochical and attributable, multiple narrations and scenarios were used as foundations for imagining how locality as territorialized identity could emerge both glocal (global and local at the same time) and translocal (a bottom-up rethinking of global).
- Synergistic concepts aim at enhancing conceptually the idea of affected locality and function as an interior repetition of the intention of opening up the design process while at the same time they ensure that the design motive remains open to change. In a way they make specific or limit what could exhaust multiple narrations to an infinite number of parallel stories. A synergistic concept is an intentional attractor that territorializes multiple narrations programmatically.
- Synecdoche diagrams. To diagram a space is to produce a carte. A carte points out undiversified zones/areas with a special dynamic from which becoming processes could emerge. Synecdoche diagrams pointed to virtual relations and change in the form of in-formation by the parameterized qualities of the context.

Gonçaves Lanzinha João Carlos

Auxiliar Professor, University Of Beira Interior

Different Skills For The Design And Renovation Of Existing Buildings

Europe faces huge challenges in next future in what concerns to the energy efficiency and the reduction of consumptions in buildings, the condition of housing stock and the needs of ageing people. However, due to the diversity of European countries, that reveals a variable geometry in their continental distribution, based on the economic and financial situation, urban and rural settlements, geographical features and very different cultural realities from country to country, the strategies to implement need to be different and adjusted to the reality of each geographic area. The architectural education must follow this logic of identity and be adjusted to regional reality instead of being equal across Europe. A young architect educated to design only new buildings, in schools supported by public investments in weaker economies, can be easily hired to work, sometimes with low salary, in stronger economies but he will not intervene to turn its community more strong, efficient and sustainable to the future, returning the investment made in his education. This communication intends at first to present information about the condition of existing buildings in south of Europa, especially in Portugal, in comparison with the average of European situation and also discuss the investments in new construction and renovation of existing buildings. The new challenges for the renovation of existing buildings require new skills and different strategies for the training of future actors in the design process. Knowledge about statistical reality based on national/regional census and economic reports can drive the training and design needs. Knowledge about the traditional construction techniques, the inspection and diagnosis methods for the existing situation, new thinking and design processes and interaction between different specialities are some of the essential features to implement in architectural studies.

Lapithis Petros

Professor, University Of Nicosia

Designing For Diversity: The Challenges Of Local & Global Social Sustainability

Principles and practice of social sustainability were rarely included or pursued within conventional academic curricula. Necessity or not, a large number of academic institutions teaching architecture do not embed environmental agendas into the design culture they promote. It must, of course, be noted that effective, environmentally responsible architectural design does not require striking labels such as “ecological design,” “green buildings,” or “sustainable architecture.” In fact, the frequency of use of these terms in a casual conscience increases the risk of their losing the impact of their intended meaning. The paper focuses on a six-year process of injecting issues of social sustainability into an established academic curriculum at the University of Nicosia. The process engaged architecture students on platforms of both a social and an environmental sustainability and aimed at imparting technical skills, heightening ecological awareness and dissipating misconceptions regarding environmental sustainability. The process was in constant flux, susceptible to local and global socio-economic conditions and as such, the paper traces the process’ development of the initial placement and its subsequent adaptations and improvements. The paper examines and exhibits challenges, successes and lessons learned and will provide a guide and a roadmap to other, similar academic endeavours.

Second Thematic: Local + Global In Architectural Representing Session 3

Paiva Francisco

Prof. Dr. / Coordinator Of Arts And Humanities Research Group Of Labcom.ifp,
Universidade Da Beira Interior

Architecture And The Cultural Industry In Territorial Policy

Given the interdependence of the various cultural fields, this article advocates a type of relationship with the Heritage able to integrate appropriate forms of mediation and representation of the contemporary cosmogony. From some examples, we analyze the quality of the aesthetic experience and criticism that the use of the past and history always raises. Look to the Heritage through the prism of art, its ability to meet the “genius loci” and the particular imaginary, add them meaning, and carries a dialectic appeal to posterity.

Virtudes Ana Lidia

University Of Beira Interior, University Of Beira Interior

Bringing Local To Global Scale Using Ict

The development of countries, the economy of cities and how cities should be organised is a subject that has been studied by several organisations, in many countries, concerning different levels of action. In today's global world, cities play a major role, competing with each other for reaching the top, being the innovation a central keyword in this arena. The importance of information and communication technologies (ICT) at local scale is based on the ‘capacity for innovation’ and it is part of the collective decision-making system in the European cities. They are per-

forming political roles quite different from what they were just a short time ago with the growth of high-tech, including in the domains of ICT. However, despite the ICT becoming permanent features of cities's performance, and increasingly also at local scale, the implications for architecture of the use of these technologies will therefore vary due to different contexts and countries. Thus, there are still challenges ahead in hight education domain, such as in the field of architecture using ICT. Nowadays, the information technology revolution requiring the need for specific hardware, software and expertise is producing multiple impacts on society in general. However, the hight education methodologies used in architecture teaching is still in the cutting edge of this knowledge in several domains such as the preservation of historical buildings, in particular belonging to vernacular architecture. Given that at the European scale is clear that the evolution is closely linked to the collection and analysis of data, this talk presents a methodology and its results from as assessment method using an ICT platform, a software, designed for historical buildings features, in small villages along Tagus river banks, of vernacular wooden stilt-houses. The importance of using ICT in architecture is part of an ongoing revolution requiring the need for specific software and expertise in order to produce multiple impacts on the small villages society at local scale. This ICT platform results are an exhaustive survey of these historical buildings and will be a guideline for future policies, strategies and instruments in order to protect and enhance them, putting them in the European cultural map, wich is part of the globalised society.”

Neto Sandra Morgado¹· Bordalo Ana²¹ Phd, Instituto Manuel Teixeira Gomes² Phd, Instituto Manuel Teixeira Gomes**Drawing Hand As An Entity Or As An Interface**

The proposed article rests on the theoretical and practical reflection of the image (as material element of visual thinking) that uses the error as inventive resource underlying drawing analysis in contemporary education and landscapes for architecture.

Initially we intend to expose some considerations about the forces that hold sensorial, conceptual and bodily dimensions of the image, without which the analysis and practice of drawing cannot progress. Is synthesized, afterwards, the idea that image is set up, nowadays, on a 'ghostly' field, dealing with problematic levels of visibility and representation, to attempt the understanding of the phenomena in which the visual transform into (in)visible. To this end, we discuss the need to articulate mental and material levels of the image and, above all, the space that houses the interaction of these in a kind of darkness, offering access to the repertoire of creative 'bewilderment' in contexts of changes that we experience nowadays in architectural education and practice. As so, we run up the calibre of image that precedes the hand movement intrinsically linked to error, favouring new ways that, rather than 'right' or 'wrong', motorize positively the invention process for the school of today. The aim is to develop the idea that error can be understood as an inventive feature that

involves cancelling the common pathways, in the corollary of formal and primary figural organizations that praise chance to excel and convey the effective conclusion. Placing depiction and expression of thought in a space and time for the performance of an eye that can see outside, inside, and 'beyond', we formulate an hypothesis that situate the existence of a 'third eye' that the hand (gesture) uses to design the novelty.

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Perspective - From Practice To Didactic And Research

"Perspective drawing codes were established during the Renaissance, primarily on the purpose of Painting, looking for a "correct" picture according to human view and with the support of Architecture, that through the existing buildings and urban spaces provided the geometric framing structure for the scenes. That goal was quickly surpassed, progressing through "trompe l'oeil", anamorphosis, perspective scientific and technique developments, curvilinear perspective, in parallel with a broad enlargement of the application range of Perspective. In this context, synergies between Perspective and Architecture strengthened, on one hand developing a representational capacity, exacerbated in the contemporary digital/computer era and, on the other hand, Perspective become a conceptual tool, a paradigm for Architecture, where the power of sketching must be stressed. Considering architectural education, the study of Perspective mainly focused on that representational capacity, what implicit means that the geometric model of the "object", analogical or digital, was already determined in advance to the use of perspective drawings. This, in accordance with the ancestral "costruzione legittima", limited a conceptual methodology approach and its traditional didactics, not taking advantage of the Perspective full potential. Contrasting with this, architectural practice, allowing a flexible interpretation of "correct" picture, looking for dynamic sets of points of view, wide range of conceptual drawings, stronger and innovative images, subverts that traditional approach of perspective, allowing for innovative methodologies, didactics and research on Perspective towards Architecture. Corresponding and emerging from those practice aims and needs, often solved through empirical/expedite methodologies, since ~20 years ago, new didactic and research strategies were implement-

ed at the FAUL / Faculdade de Arquitectura da Universidade de Lisboa, incorporating those intuitive knowledge into scientific contexts. On didactics we stress the development of a teaching methodology, with 3 control levels, namely direction (vanishing points theory), dimension (proportion vs scale concepts) and special location (rational and subjective approaches), including perspective restitution (strengthening the links with site photography). About research, we progressed considering distinct topics such as perspective as an architectural way of thinking, historical painting on curved vaulted ceilings, an integrated study on flat and curved screen surfaces perspectives getting a new set of eyesight cartographies (flat, cylindrical, spherical and in between screen surfaces and distinct transfer protocols) or a study on fractal interpretation and composition of the Brownian movements of the eyes (fractal perspective). We aim to incorporate this new knowledge in didactics and in practice, what we already started - new disciplines, a new software with industrial patent, new approaches through perspective drawings... Synthesizing, this paper aims to present a renewed potential of Perspective, in its interaction with architectural practice, teaching and research.

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Architecture and its teaching in the southern countries is indissoluble with the Architecture of the City and its recent tendencies, along with the time of construction.

The 70's through 90's was a time marked by the resurgence of the traditional city, with the project conception always associated with the housing typology tradition.

In the 90's and 00's we witnessed the globalization of the cities, the 'disneyisation' of the historical centers, the rising of the digital age, and the abandonment of the traditional housing model.

From 2010 onward, with the economic crisis and the real estate crash, an opportunity surges to retake some values of the 1970's, namely on the concept of typology, and its identity in North and South

Third Thematic: Local + Global in Architectural Thinking Session 3

Rouhana Muriel

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Local Identity And Globalization: The Case Of Mediterranean Cities

“Our globalized era has generated an image of city that looks almost the same. Moving from one city to another during the last 20 years, we are struck by strong similarities: everywhere the same business signs, facilities, process of conquest of old city centers, same prestigious equipment. Everywhere the same requirements leading cities to develop a standard offer, made of gentrified downtowns, waterfronts, museums, international convention centers, supposed to favorably position the city in the ranking of international competition. In this research, we will analyze these current trends in architecture and planning strategies, and how they affected the identity of the Mediterranean cities specifically. The aim is to understand how these cities having long histories and a certain aesthetic heritage, can deal with these changes and integrate global networks. To understand Mediterranean cities based on their evolution through history, it is worth clarifying that the evolution of cities owes much to a Mediterranean that has given early to Europe and the world, a model characterized by mixed use, compactness and building continuity, but also cultural plurality. It is in this sea, the Mediterranean, that ancient civilizations moved to conquer new territories, and that is how they followed one another and built their cities on each other traces. It is also through this sea that they exchanged their know-how and construction techniques and materials.

In the Mediterranean, globalization existed since the first movements of ancient civilizations. This phenomenon continues to exist and grows beyond the limits of this closed sea, the Mediterranean cities continue to grow, undergoing transformations due to new trends and emerging challenges of what was typically seen as forms of architecture and urbanization, built from a certain historical-cultural mix of forms, urban governance, lifestyles and values. Geographical proximity, climate and movement of goods and knowledge, had always aroused particular responses of town integration in this territory, relation to the site, orientation, relation to water and construction techniques, which revealed common features. In a context marked by globalization, Mediterranean cities are now facing new challenges. Between an international generic city and an open city which is particularly Mediterranean, the production of urban space continues to be built in order to reproduce social, economic and spatial dynamics. The international competition pushes cities to diversify their offer to assert their position internationally in an entrepreneurial logic. Are the Mediterranean cities able to find what they might have in common? What did they learn from the international experience and what do they have in particular? Are there some shared features that will serve as a basis in the construction of a “Mediterranean discourse” in architecture and urbanism?

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Artistic Experience As An Architectural Methodology

Architecture, due to its specificity, has frequently sought within itself the references to approach any project design problem. However, especially over the last few years, many authors have found their project idea

or their spatial development in concepts foreign to architecture itself, detouring towards themes of other artistic areas.

Painting, sculpture, our the most recent installations related to conceptual art, because of its material and temporal immediacy of execution, have been capable of investigating more quickly the parameters that govern spatial reality and its perception than architecture has. Consequently, our research focuses on the transection that makes it possible to define new conceptions of space and to analyse their potential application within the architectonic framework.

So, It is important to relate the processes of generation of space in architecture with other artistic media. The most current University programs in Architecture, demonstrate this with subjects such as architectural shape analysis, aesthetics, composition, and of course, architectural projects, attending this interaction with the primary aim to understand better the own architectural discipline.

In this sense, as examples, it is going to show several artworks experiences of the subject of Theory of Architecture at the Architecture Course of the Beira Interior University, did it on the immediate environment of the city of Covilha (Portugal), to make us understand the spatial territory on we have to work.

Thanks to a procedural approach of study and analysis, from these artistic experimentations, we will be able to understand much better, for practical application, several concepts that share art with the architectural world.

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The Local Theorized As Culture: An Architecture Quadrature

It has been noticed that southern modernisms are often entrenched in popular culture (folk art and vernacular architecture). In fact the question has been asked if such relation cannot be thought of as an anticipation of what would later become known as critical regionalism. This relation between global and local seems to be quite recurrent in southern and Mediterranean architecture, and hence could be regarded as a cultural value. Architecture is the result of different generative dynamics. Overtime, several authors established conceptual models in order to interpret these dynamics. Reinterpreting a conceptual matrix of psychology's study of group dynamics, this paper adopts this model to architecture due to its potential for managing complex and interdependent forces acting within a common field. By using this conceptual structure based on the architectural main components, it is possible to recognize the interrelations established in global architecture, and the ones crucial to local one. More specifically, we try to focus the architectural values of southern and Mediterranean architecture.

Sbacchi Michele

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Globalization And The Decline Of Character

Architecture can hardly cope with the universalization of culture increasingly present in the modern world. This universalization has been, as we know, brought about by the technocratic culture sprang from the Scientific Revolution. Husserl, notoriously, has defined this process as the "Crisis of European Science". Following him, remark-

able phenomenology and existentialist thinkers have reflected on this theme. The impossibility of reducing the complexity of human life and knowledge to instrumental standardized procedures is a cornerstone of that reflection and it is, in my view, hardly questionable. Despite this, as we know, the positivistic attitude within present culture is the leading one. Its primacy continues to expand especially in more recent times with the rise of financial capital, this latter, being, by definition, universal. As regard to this, architectural schools are no exceptions. They are places where more than often an awareness of these basic conditions of our age is very low if ever present. Naively, innovation, technical advancements, fastness, communication are considered per se good things without any critical assessment. But architecture has never been as simple as that: an evolutionary procedure based on the mere advancement of technical stances. As we said, architecture is, by its very nature, against universalization, being a contextual and compromised accomplishment, as well as a discipline. Such a critical reflection can open up a view of the peculiarity of the relationship of architecture and context which goes beyond the mere local/global opposition. This kind of critical understanding of the current situation should be brought extensively within architectural schools. It should be the basis on which students should be firstly placed in order to develop their culture. This approach is not only theoretical, it rather has a direct design outcome. This can be achieved in a more specific manner by means of the notion of character. A reappraisal of this notion is, to this regard, quite appropriate. The character of a building, or place or city broadens the performance of architecture making it in real connection to the world. The notion of character that has had a leading role in architectural thinking. It allows to better understand the circumstantial conditions of architecture. It regulates the way these conditions act in the design development. Issues proper of the Mediterranean area such as “low-budget”

architecture, or the dense and partly illegal development of cities, or the making of architecture with simple materials have not only a typological outcome but can also be better channeled within the realm of character – i.e. the actual interact of abstract discipline with the complexity of the real context.

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Understanding The Local To Design Responsibly The Global

The aim of this contribution is to introduce personal reflection on local/global design thinking within the following themes that have to be considered along the educational and design process: - To study the local urban environment and interpreting its historical, cultural and social condition as valuable for the re-interpretation, transformation and (re) design of the existing. - To get the right amount and type of urban space with architecture as an important key, determinant not only for local design requirements, but also for the efficiency of the wider global urban and architecture design. - To put questions on how suitability of historic urban and architecture forms can bring benefits or disbenefits to local architecture and local people; on how questions are depended on manner and quality of doing; on how to consider alternatives for global design to local practice. - To design sensibly to varying local needs and according to different urban environments. So to benefit local needs that fit perfectly with local environment and micro-climate, the architecture design should be planned to provide a variety of global combinations in terms of designing buildings and open spaces and managing “locality” on where people can move easily between different local/global types or changes, but according to the proper culture and attitude - To design alternatives introducing global forms that may suit better after local purposes and needs as the use of some local elements such as the building type, the

patio, the terrace, the balcony, the use of local materials, the best orientation, the consideration of the ecological status in order to gain energy efficiency and comovrt to satisfy local/global architectural needs. -To make architecture that can incorporate both common local and individual characteristics but can easily correspond To global attitude in designing ecologically and sustainably and smartly and allowing for social local/global interaction. - To identify the role of local that can be reinterpreted and treated and must behave after some global “prescriptions” and tendencies. This is the principal idea behind different and evolving concepts on design, especially those on sustainability and smartens developing within the last debates. - To raise some answers and possibilities that can be considered as diverse conception of design where local people within local environment and cultural contexts, in which designers and developers can easily work and in which university education and formation should appear to smooth the gap betwwn local and global - To consider local people’s needs and preferences that maybe can be changed as they go through life and locality and ideally through external influences of the global. For future good local design attention should be paid to the context, socio-economic and demographic characteristics and tenure of the local - To consider innovative approaches to planning and design, including borrowing from other contexts would welcome some wider choices that may allow much greater flexibility in reconciling high local design with high global one.

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