LOCAL + GLOBAL

innovative symbioses in architectural education

International Colloquium

HOSTED BY
UPC BARCELONA TECH - VALLES SCHOOL OF ARCHITECTURE
ETSAB
THURSDAY 21 - FRIDAY 22 / JULY 2016
LOCAL+GLOBAL

PREFACE

COLLOQUIUM PROGRAM

LIST OF PARTICIPANTS

RETHINKING THE LOCAL

TEACHING THE LOCAL

PRACTICING THE LOCAL

ARCHITECTURE AND THE CULTURAL INDUSTRY IN TERRITORY POLICIES
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 both and 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 fast changing 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 experiments? 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 were the main questions of the colloquium “local+global: innovative symbioses in architectural education”. Its main objective was 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 that could assure innovative customizations of the global, open to the virtual globalization of the particular.
The ARCHI-MED-ES project was an experimental laboratory for strategies and policies for architectural education in the Mediterranean and European South that aimed 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 AECI-MED-ES Team invited 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, the themes of the Colloquium and of the project itself. The event was structured upon four sessions. Each session had a duration of 90 mins with presentations of 12 mins that were followed by 30 min debate amongst participants in each session.

The thematic areas of the colloquium were the following;

**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 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?

The colloquium started on Thursday 21 July 2016 at 14:00 and closed on Friday 22 July 2016 at 18:00. It was hosted by UPC BarcelonaTech - Vallès School of Architecture ETSAV

On behalf of the ARCHI-MED-ES team
Dr. Constantin Spiridonidis, ARCHI-MED-ES Coordinator
## THURSDAY 7/21/2016

**14:30 - 15:00 Welcome, Presentations**

**15:00 - 15:45 Spiridonidis C. V.** Presentation Of The Project

**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


**16:24 - 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

**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**

**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**

**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**

**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 Babalis D.** Understanding The Local To Design Responsibly The Global

**17:00 - 17:12 Voyatzaki M.** Utopia, Alutopia, Alatopia: Technology Mediated Locality

**17:12 - 17:45 Discussion**
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local-global innovative symbioses in architectural education
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Varoudakis A.

Tiago Mota Saraiva [ATELIEMOB]
local+global innovative symbioses in architectural education
RETHINKING THE LOCAL

JOÃO SOUSA MORAIS
MARIA VOYATZAKI
DIMITRA BABALIS
MICHELE SBACCHI
SÍLVIA MARIA DO CARMO ALVES TIAGO DE ALMADA
CARDOSO PROENÇA DE OLIVEIRA

Local Identity And Globalization: The Case Of Mediterranean Cities
Technology-Mediated Locality: The Case Of Utopia_aloutopia_alatopia
Understanding The Local To Design Responsibly The Global
Globalization And The Decline Of Character
An Architecture Quadrature: The Local Theorized As Culture
ABSTRACT
Architecture and its teaching in the southern countries is indissociable 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 "disneysation" of the historical centers, the rising of the digital age, and the abandon of the traditional housing model.

From 2010 onward, with the economic crisis and the real estate crash, an opportunity surged to relapse some values of the 1970’s, namely on the concept of typology, and its identity in North and South of the historical centers, the rising of the digital age, and the abandon of the traditional housing model.

In today’s Europe two aspects are verified: the cities seem not to grow, and the population is aging, therefore implying a decrease in active population. Most of the citizens live in cities, making them the epicenter in the architecture stage, verifying today its international character, the cities competing against each other, more than the actual countries, especially the ones with patrimonial value highlighted by the media. The mobility of people and goods has provided a means of globalization, especially in the city centers (downtown), e international brands have marked a globally referenced living-quality status.

The financial and economic real-estate crisis came to define the architects field of action, assuming a structural reflection on the status of architects and the process of their formation. This process implies a consideration of the more intensive temporal moments of production of the city and architecture, as well as its teaching, with a single purpose: to contribute for the construction of a theoretical positioning of architects in the current decade, resorting to the analysis of some architectural works where the author is transversal to several of the presented periods of time, as is Siza Vieira.

This communication has therefore as its sole purpose to allow a reflection of the profession and the formation of Architecture, in which it will be naturally necessary to validate and calibrate the three time periods presented.

This approach takes its standing in Portugal as a member of the European community.

01 Introduction
The invitation to participate in the Local + Global Innovative Symbioses in Architectural Education colloquium was a pretext to reflect on the current understanding of the Architecture of the City, the eventual new values and premises that have become part of the profession to architects and architecture teachers.

It also provided the opportunity for a critical reflection on the North-South specificity both in the production of architectural works and in its teaching.

The current job crisis among young architects lead to their search for work in other professions, and within the same intellectual area: curatorship, supervision of construction work and others, without a relation between the teaching institutions and the job-market reality, for most cases.

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02 Summing of the Temporal Framing of the Cities
Having the global city as epicenter, it is important to understand the reference framework in order to obtain a differentiation of the main causes and consequences of the current times, in a restricted base of the territory of architecture and architects. In reality, both the exercise of the profession and its teaching relate to the theoretical questions of architecture, that has the architect as its spokesperson.

The media and the global economy are intrinsic, as put by L.B. Alberti: All architect must have its prince, be it private or public. In this order of ideas it was possible to differentiate three moments: pre global city, global city, and port global city, although this phase corresponds to a starting point without discernible finish, that is to say, experimental.

Moreover the accuracy of this classification is one of high risk, as mentioned by Umberto Eco, in that way in which it applies to a universe of countries and regions, each with different problematics, answering differently to their problems. In fact, trying to isolate a common denominator centered in the existing job-offers, which at the moment seems to correspond only to central and northern Europe, or outside it.

It was possible to sum this moment in three: the first extending from the 70’s to the 90’s, corresponding generically to the affirmation of the architects field of action; the second from the 90’s to 2010, corresponding maybe to the more intense and mediatic period of architecture, with the surging of major public works as well as the great enrolment in architectural degrees and the increase of the teaching staff of an almost exclusively academic tendency; the last period began with the real estate crisis, corresponding to a clear recession in the production of architecture, and the enrolment of students in architectural education.

The methodological approach has the following premises:
- The social-economic context;
- The territory of architecture in the technical frame of reference;
- The transformation of the city into the favored territory of architecture and its instrumental framework;
- The main theoretical approaches that shaped the thought-process of architecture professionals and educators;
- The production of architecture in the housing context and the outstanding buildings;
- The building materialization;
The first period, from 1970 to 1990

In Portugal, it was a period marked by:  
- In 1972, the Free Trade Accord with the EEC, with the consequent dismantling of the customs rights;  
- The change to the democratic regime in April 1974;  
- The EEC membership in 1986.

L’Architecture d’Aujourd’hui #185 of May/June 1977 is published in Portugal, about “History and Tendencies of Portuguese Architecture” with particular focus on Alvaro Siza, as well as the whole S.A.A.L. operation, promoted by the architect Nuno Portas while State Secretary for Housing and Urbanism, which targeted the relocation of slum inhabitants.

The founding schools of Architecture are heirs to the colleges of Fine-Arts in Lisbon and Oporto, and later Coimbra with an Engineering Department.

Corresponding in the 60’s to the post-CIAM, and particularly resulting the city from a school of urbanism that had impact in Europe, such as urbanism courses delivered in France and Belgium, where a new professional class surfaced: the urbanists.

It is also at the time when architects embraced sociology having, amongst others references, Castel, while in Portugal, the architectural schools experimented new-cities like Milton Keynes and Cumbernauld.

This period is also marked by the metaphor with the collective Archigram, whose production was restricted, counting Alison and Peter Smith with a hierarchical system: house, street, district, city, which bel on the construction of elementary levels or archetypes, influenced almost exclusively theorists in the teaching of architecture, which coincided with the mobility plan used by Louis Kahn in Philadelphia also in the 60’s. Peter Cook built a nomadic architecture of evanescent of the corporeal city, stating that throughout history that corpus came to be projected in the city, as well as the city has been designed as a simulation of the body (1).

Similarly to Archigram, the work of C.A. Doxiadis, “Architecture in Transition” published in 1963 reports that our cities are urban nightmare, and that if we are to discuss architecture, we can’t consider to isolated buildings, using Venice for example, (…) it is not only acceptable and not a coincidence that in Venice no cars circulate, nor that this moment in which a determined architectural form has been taken, has expanded to all the city(…)” (2).

Post-modern architecture in the point-of-view of Charles Jencks or Michael Graves came only to attribute a figurative perspective to edification, in which supposedly myths and rituals of society would be incorporated in a three-dimensional real expression, in a logic defined by Graves in poetic forms of architecture which are “(...) sensible to the figurative, associative, and to anthropomorphic attitudes in culture.” (3)

The true theoretical dimension of this period surfaces only with the Tendenza: Aldo Rossi, G. Grassi, E. Avramo Gregotti amongst others, in an establishing movement that became one of the main creator of a new architecture, that begins with the understanding of the city, sustained by Aldo Rossi’s treaty “Architecture of the City” first published in 1971, constituting a determining referential to the teaching of architecture in southern Europe, and that would later acquire a whole new dimension with its publication by the MIT Press in 1982, with foreword by Peter Eisenmann. The work bears a notable speech, supported by the theory of urban facts and the evolution of primary elements of the city, portrayed as a typology problem.

There was then the vanguard of the Venice School and the production of edification stripped of figurative, in other words, rational, in a movement sustained by the new attitude towards the city, that of an urban reading, G. C. Argan: “Storia dell’Arte Come Storia della Città”, first published in 1984 by Editora Riuniti.

Argan has a different concept of type, as “(...) particular characteristic of each individual building are eliminated, and only those remain which are common to every unit of series, the type therefore is formed through a process of reducing a complex of formal variants to a common root form. If the ‘type’ is produced through such a process of regression, the root form which is found cannot be taken as analog to something as neutral as a principle which contains the possibility of infinite formal variations and further structural modification of ‘type’ itself is in fact necessary to demonstrate that if the final form of the building is a variant of ‘type’ deduced from a preceding formal series, the addition of another variant to series will necessarily determine a more or less considerable change of the whole type’ (…)”.

In 1977 J. Castex, J.C. Depaule and P. Panerai published in France “Formes Urbaines, de l’îlot à la Barre”. Also, this particular French approach connected the urban design with the typological problem as the Venice school.

It is impossible to forget the magazine “Archives d’Architecture Moderne” in the eighties, associated to Maurice Culot (Brussels) often times counting with the presence of Leon and Rob Krier, the authors of redesigning the cities with drawing it, and of course we must not forget the book “Urban Space” published by Academy Editions in 1979. with foreword by Colin Rowe, precisely the author of “Collage City”, with Fred Koetter, published by the MIT Press, and probably one of the first approaches to Urban Design in the U.S. that would continue with the “Cornell Journal of Architecture” (1982) distributed by the prestigious Rizzoli in New York.

In that period, Fernando Távora, the Portuguese representative of the CIAM arrived to the congress with new ideas towards the importance of typological regionalisms. He was the teacher of Siza Vieira, whose production at the time was connected to the program of social housing.  

Two published magazines were especially important to the redesign of public space: “L’Architecture d’Aujourd’hui n°198” in September 1979, dedicated to urban space, and “Architectural Design” Vol. 49, No. 3-4 1979, called Roma Interrotta, with Michael Graves as guest-editor, who invited names such as Piero Sartogo, Constantino Dardi, G. C. Argan, Antoine Grumbach, James Stirling, Paolo Portoghesi, Venturi & Raunch, C. Rowe, A. Rossi or R. Krier to design over the 1749 Nolli’s Plan, creating what is probably the best lesson in urban design project.


(2) Portuguese/Brasilian Edition – Arménio Amado, Editor, Coimbra 1965, Pag.17

local+global innovative symbioses in architectural education

The proliferation of architecture schools was worsened the lack of competitiveness in exports.

house market prices in the second half of the single currency. The demand for non-essential nomic adjustment, towards the adherence to the Communitarian income corresponds to 4% of 04 The second period, from 1990 to 2010 5- The architecture heritage is studied, with huge housing programs, illegal neighborhoods the housing production.

3- The studies on typology, and the concept of 'houses', as said by N. Portas.

Later on Malagueira, in Évora, is also a good example of use of concept and meaning of type. [4] (L’Architecture d’Aujourd’hui, n°260, April 1992 [5] Quoted work, pag.30

hand, it ironically refers that “(…) (6) its architecture is by definition beautiful, built at an incredible speed, and conceived at an even faster pace (…”) in which its identity is like a “mantra” (7). The ‘Metropolis: Dictionary of Advanced Archiecture’ by authors M. Gauza, V. Guallart, W. Müller, F. Soriano, J. Morales and F. Porra, among others, constitutes an unavoidable manifest document on the interpretation of that times vocabulary, which took integral part of the new architectural speech.

There’s a proliferation of author architecture with names like Foster, Frank O. Gehry, Zaha Hadid, Jean Nouvel and Siza Vieira, amidst others in the main european cities.

Siza adheres also to this burst of monuments construction, a prime example of that being the Ibere-Camargo Foundation, detached from the local environment of Porto Alegre, in Brasil’s south.

A work can be highlighted in this period, though, Ignasi de Solà-Morales “territories” published in 2002 by Editora Gustavo Gili, in Barcelona, introducing new concepts like liquid architecture, considering the changes of the contemporary cities.

Architecture schools invite renowned architects, to create media buzz. Architecture students surf the web to find their most notorious heroes.

The theoretical production in architecture tends to divorce the occupational practice, with the architecture magazines and periodical publications gravitating towards the big names in architeciture.

The differences between North and South architecture fade, and in many cases, aren’t clear. Alvaro Siza, similarly to many other authors, works in Barcelona, Madrid, Berlin, etc. no longer resorting to a sense of place, as exemplified by the Iberé-Camargo Foundation.

It was a time in which architecture became an event in and of itself, and in many cases its teaching deals with the new mediatic ways of understanding architecture, that also becomes digital.

Summarizing:

1- The social economic context was favorable and there were investments in the public and priate sector. At first, we notice a rise of facility buildings and infrastructures, and secondly in real estate investors as builders developing the growth of the cities, connected to the urbaniza- tion plans where the urbanists started to design the zoning.

2- Because of the cities redesigning concept, the influence of the city centres (down- town) as architectural heritage, the design of the city by architects using the Roman operative system of public places and the Urban Design are autonomous.

3- The studies on typology, and the concept of Quatremerde de Quincy are used by the Tenden- za, and become perhaps the main concept of the housing production as said by N. Portas.

5- The architecture heritage is studied, with growing importance for the academy and architec- tors.

04 The second period, from 1990 to 2010 Communitarian income corresponds to 4% of the GDP in 1994/99.

Between 1990 and 2000 there is a macroeco- nomic adjustment, towards the adherence to the single currency. The demand for non-essential goods was stimulated, which led to a rise of the house market prices in the second half of the 90s.

The growth in infrastructures increased the real salaries above the growth in productivity and worsened the lack of competitiveness in exports. The proliferation of architecture schools was consolidated in Portugal, resulting in over 15 schools, with the medialisation of the profession of architects.

We were in a period marked by the consumer- ism and overspending, and of great circulation of people and goods. On the private sector, there was a rise in investment societies connected to banking shareholdings, which fed the production of housing projects.

The historic centers began to be source of interest and drawing, associated with the renewal of architectural heritage which also has part in the media, resulting in:
- The international tourism fluxes elect cities instead of countries, which take part in an international demand ranking.
- International brands settle in elite zones of the cities, preferably close to the historic centre, related to the patrimonial value of its longs.
- City centers became event zones, creating a sense of living in a spectacle city.

The digital world and communications become integral part of a new generation, in close prox- imity to the computer or cell phone. Travels, clubs and restaurants are consumed at an overgrowth speed. Sites substitute books and magazines, and heroes of architecture surge, determined by the highest media notoriety.

A new class of teaching staff arises, distancing the teaching process from the materialization of projects, typology and the sense of Place.

From a theoretical point of view, it was perhaps Paul Chemetov the visionary of this global city. In his publication “Le Territoire de l’Architecte”, published by Editions Julliard in 1995, enumer- ating the house paradigms of of the city, such as the speed of consumerism, alerting to the new challenges that that would bring to architecture. Later Zaidi Muxi would publish “La Arquitec- tura de laudes”, Guggenheim Museum by F. Ll. Wright, and the architecture of the global city, by Editora Gustavo Gili in 2004, taking as subject the city of Buenos Aires, identi- fying zones that are similar to all cities, focusing on the condominums (gated communities), a complex phenomenon in Latin America.

It was time for Rem Koolhaas and the medi- atisation of architecture. “Delirious New York” becomes a reference, the non-place is brought forward in his project for Euralille, understood by him as the beginning of chaos (4). In Portugal, he builds the Casa da Música concert hall, in Porto city, caricatured into an UFO landing in the Boavista roundabout.

Curiously, Koolhaas would later publish a small book entitled “The Generic City”, which states that “(…) the generic city represents the definitive death of planning (…)” (5) and other (6) Quoted work, pag.44 (7) Quoted work, pag.55.

Iberé-Camargo Foundation by A. Siza, and Guggenheim Museum by F. Ll. Wright

SOCIAL+GLOBAL innovative symbioses in architectural education shrinking the local
southern countries go through an economic crisis, with the public investment being highly contained.

With the resurging of the private activity centered mainly in historical neighborhoods, still salvaged by privileged demand, the costs are contained and urban rehabilitation becomes the main activity.

The great public works become a thing of the past, with costs that largely exceed the initial budgets, with rigid programs in constant need of updates and repairs.

The housing theme goes back to the concept of typology, now associated in a three-dimensional and dynamic logic, interpreted in relation to the position of the city. Hotels and commercial spaces test new materials where everything seems ephemeral.

The small public space is designed in association to the constructed mass, functioning in the southern countries as a natural extension of the built space.

Historical centers became epicenters for city events, established with concentration of private sector capital, while the peripheries are abandoned by the municipality, although with the eventual attempt at intervention.

There’s a job market crisis for young architects. The bravest emigrate to outside of Europe. Architecture schools diminish, forcing the remaining ones to rethink and redirect their recent graduates.

In some, there is an investment in student projects relating to the search for local materials, recovering old construction techniques and even the idea of material recycling. The recent Chinese Pulitzer award-winner Wang Shu reaffirms these new tendencies:

- He only acts outside the great cities, which he considers lacking in qualities and individuality.
- His interventions are located in small rural villages, in a logic of urban acupuncture.
- He interprets the concept of typology by redesigning from it, associating to the public space.

The example of a communal kitchen in Costa da Caparica, by atelierMob + Warehouse can be read as an entry towards a new attitude in southern Architecture of the City.

Summarizing:

1- The housing concept is rethought, going back to the typology concept and is faced in the scope of urban rehabilitation in a dynamic way, where the exterior space can be also inserted.
2- Concrete is no longer the default material, with a search for more traditional or green materials, which can be recycled.
3- The idea of energy is more refined and connected to the concept of green architecture and building cost-control.
4- Events in the city centre gain a regular character, and urban scenography comes back to the cities.
5- An opportunity arrives to develop the outskirts, where most of the cities population resides.

(8) in Conference. Lisbon Faculty of Architecture – University of Lisbon. June, 2016
01 The premise

This essay discusses ways in which architecture education could be the catalyst for a symbiotic relationship between the local and the global that seemingly sit across the two ends of the spectrum, what is argued to be a false and artificial dichotomy. For this discussion it is deemed necessary to define what the local and the global could mean to architecture, inviting as a consequence their appreciation as an entanglement rather than as an antithesis.

As in discussions on architecture stylistic idioms are often conflated with their underlined values, the local could be easily equalised to the known, the traditional and the global to the unknown, the innovative. The premise put forward in this essay is that tradition or the local is embedded within the global, and it is a matter of transforming values rather than styles from one to the other for symbiosis to be possible. Moreover, a radical pedagogy has to be invented for architecture to redress this dichotomy towards architecture’s perpetual goal, to be innovative while relevant. Crises as phenomena of contemporary times can act as pivots for tradition to meet innovation and for the local and the global to be in a perpetual, sympathetic and dynamic relationship. For further elaboration of the pedagogic approaches, the following positions have been adopted:

The first position suggests that the local ontologically can only be defined on its dependence on the global as a specificity of its entirety. The global ontologically can only be defined on its dependence on the infinite localities comprising it.

The second position points out that the symbiosis of the local and the global vary in the history of the humanities and it is concurrent with paradigm shifts and the entailed values. As a consequence, there are various types of symbiosis that are highly dependent on the context in which the local and the global are defined and interact.

The third position is that architecture has always been about innovation and what can, at one moment in time, be considered as the commonplace has, at another moment, been original and novel.

The fourth position suggests that innovation in times of crises has to be relevant, as it has to speculate on contemporary issues at stake.

All four positions yield to the overall working hypothesis that the symbiosis and articulation of the global and the local can act as a pivot towards relevant innovation in architecture in times of crises.

02 The role of tradition in defining the innovative

Even though tradition, as a notion, has no rigorous conceptual structure, it has a rather precise role in the construction of knowledge. While examining the Archaeology of Knowledge, Foucault (1969) explains that, by giving to an ensemble of successive and identical -or at least similar- phenomena a special temporal status, tradition enables us to rethink the dispersion of history under the logic of the same. This way, tradition constitutes a convergent background of stability and permanence from which the innovative can be detached and isolated. Tradition becomes the reference point from which the new defines its proper values.

By assuming that the role of tradition is to enable us to define the values of the new, we are confronted with a paradox: The normal intellectual development of culture is a highly convergent activity based upon a settled consensus. However, the ultimate effect of this tradition-bound work has invariably been to change tradition towards a new normal. There is a kind of tension between tradition and innovation which constitutes a key mechanism in the development of the intellectual environment of cultural production in a certain period of time; not only as a descriptive account of how this environment developed through history but also as a way of carrying normative implications for any cultural practice shaping the future. This detected tension became the premise on which Thomas Kuhn (1962) constructed his epistemological positions on scientific revolutions and paradigms. This is still detectable in contemporary writings like those by Maurice Blanchot (1993) who, by arguing about epochal changes, he speaks about the ‘discrete forces of the turning point’ in which new developed knowledge challenges the established values between certainties, structuring tradition, and uncertainties, forming innovation.

As tradition has no rigorous conceptual structure, in each period of history, its conceptualisation is reflected in the values controlling the tension between tradition and innovation. We could argue that there is always a traditional view of the tradition, which is always threatened by an innovative one, which wishes to be established as traditional. The history of civilisation is, at the end of the day, the history of the aforementioned dynamics between tradition and innovation. It is the history of the role of tradition in the definition of the innovative. In the 20th century, the main characteristic of this dynamics was, the dialectic conception of the relationship tradition-innovation: we would either have to look forward neglecting the past and considering tradition as an obstacle to the innovative change (modernism), or we would have to go ahead and move forward, while always looking back to be inspired...
In the last twenty years, a considerable change can be observed on the understanding of the role of tradition in the formation of the innovation. This transformation can be perceived as a shift from an either-or logic to a both-and and from the human-centred perception of the world to the non-human. At present, we are experiencing a reconciliation of these two polarised logics. In this transformative period, the local is reflected upon innovation and global emerges, what we could call "contextual". It is in this context that a new conception of sympathetic relationship, for it to be amalgamated with the global. It has to be in a context that already exists in its conceptual and physical context (Spuybroek 2011). It has to be in a contextual relationship between tradition and innovation. In their research on the etymology of the word "crisis" (Kusl, 1995), Forgues and Roux-Dufort (1998, pp. 105-106) define a crisis as an unpleasant change, a deviation from normality and regularity (Loosemore, 1998, p. 116).

In their effort to define crisis, Forgues and Roux-Dufort (1998, pp. 4-6) in their book "Crisis: Events or Processes?" distinguish crisis into events and processes. Crises as events are considered accidents which confront regularity, that is, they are disturbing, destructive and catastrophic to established equilibria. It is the nature of the crisis that is defined through the incapacity of design, planning and calculation to prevent its appearance and its detrimental consequences. It is interesting to note that Perrow and Forgues, referring to high risk industries, question the understanding of crisis, as an event that disturbs the development of a system. They argue that "...a crisis is an unpleasant change, a deviation from normality and regularity." (Loosemore, 1998, p. 116).

In his own words:

"Let's not pretend that things will change if we keep doing the same things. A crisis can be a challenge, a threat for the entire system. The greatest inconvenience of people and nations is the laziness with which they attempt to reestablish a new equilibrium afresh. (Pearson & Sommer, 2006, pp. 1235-1236). Creativity becomes a means and innovation becomes a goal towards which to strive. (Sundelius as well as Stem) The pedagogical aspect of crisis towards enhancing the generation of new knowledge. During a crisis all organisms invent new management modes as a result of realizing the limitations of their abilities. Borodzicz & Haperen suggest that flexibility, versatility and negotiation are all necessary ingredients for any crisis to be managed. (Borodzicz & Haperen, 2002, p.5).

Crisis-change-creativity

The choice of the location, the identification of the local

The local is defined through a problematic locality. Water shortage is commonplace in most Greek islands. The island of Corfu is a case in point. The interconnection between the old salt lakes of Leukimi, protected environment. The project manifest is born that "Renewal begins in the confused aftermath of crisis." (Kusl, 1995)

Albert Einstein sustained the view that a crisis is to promote it. Not to speak about it is to miss an opportunity for architecture education. The case study of a teaching experiment presented takes into account the interconnection between crises and change that foster creativity towards the production of new knowledge, of the innovative in design practice and in architecture as a whole.

In his own words:

"The measure of intelligence is the ability to change" (Albert Einstein)
The global is defined through the prime financial resource of Corfu, tourism that suffers from water shortage, particularly in summer time. The global lies in the technologies adopted to respond to the local problem of water shortage, a confrontation of the local problem with global applications. In this project a desalination system is organized to pump seawater and provide the island with potable water, whereas at the same time it exploits the surplus of brine con-struc-tural potential of salt mining to reposition the system financially.

What is remarkable about this approach is the significant parameter of time, in conjunction with contingency regarding the process of emerging forms, two terms which reinforce the beauty that the “human hand” cannot create, deliberately. In this case, the idea of detailed predictability should be abandoned, whereas the local crisis should be taken as an intrinsic element of every dynamic system and a chance for innovation.

The logic of the structural system is inspired by traditional processes of salt lakes as a contemporary way of collecting salt. Bowls for depositing brine are designed around the structures, for a robotic mechanism to spray chemical brine on the net of the basic frame of the structure.

Robotic mechanisms circuit along the basic frame as well as along rails that surround the structures.

The task of the designer is to contextualize global answers to a local problem by transcendency with regards to the process of innovation. For this trans-research in techniques to handle the problem of desalination were deemed necessary. Brine as the byproduct of this process at the same time constitutes an indispensable substance of the natural reserve of Leukimi, produced by Nature and the local land.

The emerging questions intriguing for the education of speculative designers are:
- how responding to a local crisis demands repositioning the designer to ask the question differently?
- how can a local crisis find an answer in a technology mediated, globalised world?
- how can transdisciplinarity augment this process: borrowing wisdom and know-how from other domains?

The investigation in these questions suggests that the local as a value has to be revisited. The human-centered choice of local materials to build with, is wiped off and the invention of a local but non-building materiality turns into a new building material adding an innovative aspect to the materiality of architecture. Global technologies are put in place, exploiting local and traditional technologies of salt mining to reposition and materialize the local with local but non-building, anonymous materials that yield from a sympathetic, affective relationship between Gaia’s capacity to reproduce, aided by human and nonhuman agents. The method proposed can be globalised while it is fit and ideal for the given local issue as a response to a local problem and crisis.

The local and global symbiosis is valued as a way to orient ourselves towards a renewed conception of criticality, one that localizes itself in the world of praxis, accepting the human and non-human machine mediated contemporary reality as a way to read the world differently.

This way the production of knowledge might be radically transformed from solution-oriented to problem-oriented. The role of the global-local articulation is to focus on contemporary ontologies of problems as crucial parts of the creative process through problematizing the problem itself by appreciating, perceiving, building, re-inventing, re-reading or redirecting it.

(Special thanks are owed to my students Argiri Chalkia and Dimitra Chatzipanagi for their thorough research and hard work on the project.)

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ABSTRACT

The aim of this paper is to introduce a reflection on local/global thinking within some current topics to be considered along the educational and design process. Nowadays architectural education often finds itself in contrast with two opposite cultural tendencies those of local and global and in terms of values and methods of their expression.

The main aim of this contribution is to demonstrate how successful rethinking of both local and global culture can influence positively design and culture. It also stresses that developing ways of thinking and expressions without losing its “regional” identity.

Further, to reach the above intends is important to encourage education process to respect the dominant styles in the locality while considering the changing local living patterns and innovations; to look back to the local while approaching to the global; to reinforce relationships and cooperation to find balance between them.

01 Architectural education and skills

Architectural education is the appropriate preparation for the practice of urban and architecture design within the urban environment. The reflection is on the state of architectural education within Mediterranean Context, especially under recent environmental, social and economic changes.

This consideration falls into three areas, as an extraordinary time for education process:

- Skills: It is inevitably a rethinking of education paths as a multi-disciplinary process as there are fewer opportunities for newer designers. It is important to take the opportunity to learn new skills in order to undertake research in architectural education choices in offer.
- Relationships: A new culture of education is emerging in partnership with the local/global design and contexts: placemaking/design quality with higher environmental standards/cultural and social perspectives.
- Cooperation: constructive dialogues in delivering much needed architectural education in order to sharing design skills and delivering better places and buildings within urban context.

Therefore, the main objective in education process within Mediterranean Context is to enhance educational ways, which refers strongly to the need for design at both local/global context. In answer to the above, one question raises about how to manage benefits on education from globalization process at local context.

Architectural education should face the future with new thinking and methods in order to identify new circumstances and requirements, both at the local and global level. Architectural education should possess diverse qualifications to combine new skills from several cultural influences and expressions without losing its “regional” identity.

Further, to reach the above intends is important to encourage education process to respect the dominant styles in the locality while considering the changing local living patterns and innovations; to look back to the local while approaching to the global; to reinforce relationships and cooperation to find balance between them.

02 Local+Global thinking in architectural education in a multi-disciplinary process

If design is taught at the right throughout education, the following key messages have to be emerged in order to:

- Making “learning easy” by using specific themes and good structured programmes
- Making “learning by seeing” as a learning tool
- Providing flexibility to different types of training for different types and level of courses and classes
- Teaching architecture design that urban design is embodying in making the difference
- Explaining the principles of good design; How places are structured; The point of urban block; The point of local architecture
- Teaching that should be relevant to local needs and making development more sustainable
- Considering design education that should be considered as opportunity to experiment.
- Advocating history by respecting the current changes of a place while introducing new architectural forms
- Expressing local distinctiveness reflecting local cultures and linking to global interaction.

The “distinctiveness” of locality has been a central theme in the revival of the architectural education, especially in urban design, over the last decades. In detail, By design: urban design in the planning system: towards better practice (CABÉ 2000), is focused on seven objectives for urban design, one of them the “character of a place” as “a place with its own identity” in order to promote character in townscape and landscape to reinforce locally distinctive patterns of development.

Further, “placemaking” is promoted as a strong conceptual objective in education process and as key driver for economic prosperity for local authorities. In Housing market renewal: action plan for delivering successful places (CABE 2008) have been introduced recommendations on the “creative use of historic environments” that should respect the “genius loci” of a place. Accordingly, “identity of place” is more argued in urban design and urbanism (Adam 2008:5) than in architecture. From the “New Urbanism” conception that mainly is based on the redevelopment of towns and cities by respecting historical urban patterns and old buildings typologies to the more recent theories stating the design of spaces and buildings that should respect local character and heritage. (Academy of Urbanism, 2006)

In architecture, globalization’s historic development started with the beginning of Modernism, firstly defined as “International Style” afterwards as “contemporary style” and later on recognized as a development of “parallel experiments” between nations. It is clear that Modernism is defined specifically as a North-Atlantic culture phenomenon with architectural key aspects interpreting scientific innovation progress and the end of tradition. (Adam, 2008:2)

Therefore, architectural globalization throughout time established many variants as new forms and technologies that clearly defines the education design process and creates a new vocabulary of architecture. In addition, global thinking creates an architectural force disseminating new forms.
Understanding the Local to Design Responsibly the Global

Local+Global innovative symbioses in architectural education terms of environmental and planning decisions.

Hull et all (1994) stated that exploring the concept of local distinctiveness is important to guard historic continuity, culture and preservation of identity.

Finally, both local and global design generates homogeneity and heterogeneity at the same time. But, possibly, it represents the future challenges to achieve good design by understanding implementation process in both local and global thinking.

03 Initial thinking to design the local

Existing assets of a place, combined with a strong vision of what that place could look like have to be formulated as the initial thinking to design the local. Historic environment helps to define an area’s “sense of place” that is the basis principle of good design for addressing character and identity. To better understand this concept of local distinctiveness is important to ensure a good design process. (Montgomery, 1998:96)

In detail, historic appraisals at the local scale have to include an assessment of built form and urban layout identifying the extra elements such as the typology of buildings, landmarks and key views. These wider aspects of an urban context are essential elements in defining its particular character and identity. Consequently, local architectural appraisal has to be seen as a positive contribution to design the local.

Local identity plays a central role for historic continuity and studying the local urban environment and interpreting its historical, cultural and social condition. It is a valuable tool for the re-inter- pretation, transformation and (re) design of the existing and the new as well. Hull et all (1994) stated that exploring the conceptual and empirical nature of “place identity” helps to better understand the design context in terms of environmental and planning decisions.

In detail, “place and personal history” had been identified as one of the major tools to be taken under consideration in order to provide a “sense of continuity” and to be used as a basis for “future decisions”.

Additionally, the “distinctive character” can be used to characterise place features that can be valued to define a territory; to distinguish a place from another; to create a strong perceptual image of place (Lynch, 1960); to identify context pattern and buildings typologies.

However, place identity plays a significant role in both architecture and urban design as it conveys a number of dimensions such as: physical, social, cultural and psychological. (Burd, 2008)

Existing urban environment with architecture is an important key to understand cultural and social behavior and the many spatial and environmental qualities. But, to get the right amount and type of “urbanity” with architecture is essential not only the local design requirements but also efficiency of the wider global urban and architecture design. (Carmona, 2014)

Further, place can be seen in multi-dimensional dimensions and in terms of both space perception and social cognition. In addition, functional and environmental connections should play a very important role in understanding local context. (Carmona, 2010)

04 Evolving and active thinking to design the local

Obviously, historic continuity has to been seen as a product of architectural language in terms of shape, texture and typology that in total can determine the evolving thinking to design the local, fundamental to urban and architecture design process. An extensive assessment of local identity should be used to strategic decisions on the choice of areas and the degree of intervention. A second phase should be used on select-ed zones and associated buildings to create the model.

Further, recommendations on integrating significant heritage assets and buildings types should be used properly as guidance for development or regeneration process.

Additional considerations should be claimed such as:
- How suitability of historic urban and architecture forms can bring benefits or disbenefits to local architecture and local people
- How questions are depended on manner and quality of doing
- How to consider alternatives for global design to local practice.

05 Wider local thinking to design the local

The concept of “place identity” underpins an active thinking to design the local. This concept is determined as a source of architectural forms, setting of buildings, aesthetic elements to be used by the design process.

The precise local architectural language has to:
- Design sensibly to varying local needs and according to different urban environments
- Benefit local needs that fit perfectly with local environment and micro-climate; the architecture design should be planned
- 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.

More specifically, the expression of local design could be determined by a global design language in terms of shape, massing etc where built form and culture can be seen as a product of concrete building elements and architecture tendencies.

The former FIAT development in the outskirts of Florence as an expression of the evolving and active local design thinking (image by D. Babalis)

06 Wider global thinking to design the local/global

With the last few years, architecture’s globalization is considered by architects and urban designers as an idiosyncratic trend of nowadays cities, a vehicle of progress, technology and homogenization. The key issue of a wider global thinking of architectural education appears essential for successful design.

It appears to be a shift from local thinking to a wider transforming process recognizing that can contribute to produce a local/global thinking. The scale of actions also seems to be an important element (either a strength or a weakness) for the achievement of authentic design process.

Formulating the local as process of both existing assets of a place and people’s needs the contribution of different knowledges appears to give more generally education at each stage of the design process.

This raises questions concerning the lack of consensus regarding definitions of meanings attributed to a wider global thinking at defining global as opportunity for successful thinking 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 micro-climate and best orientation in order to gain...
energy efficiency and comfort to satisfy local/global architectural needs.

- 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.

- 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.

- Consider innovative approaches to planning and design, including borrowing from other contexts some wider choices that may allow much greater flexibility in reconciling high local design with high global one.

- Pay attention to the local socio-economic and demographic characteristics and tenure of the local for better global design.

It is certainly arguable that the global culture of architectural design is driven directly to new market opportunities and business expectations by proposing new architectural concepts and technological changes. But also can emerge from a local context, we can find a common ground of local currents.

In the last few years, climate responsive architectural education is an important issue within the design process. Particularly the adoption of local architecture by using local climate considerations can lead to a more comfortable local built form for energy consumption. But also can put the conditions to provide ecological criteria to design the global in local context.

Consequently, the local thinking to design the local is a useful basis for understanding local/global innovative symbioses in architectural education and cultural contexts, in which designers and developers can easily work and in which university education and formation should appear to smooth the gap between local and global.

Nowadays, local thinking to design the local seems to be influenced by global design bringing a contrast between local icons and values and imported ones. Whilst, the wider local thinking started to assimilate the global giving an idea of a current progress.

The problem now is how to deal with the global thinking towards the local one and how the wider global thinking can be read as an important tool in achieving new forms in local context. The potentiality of the wider global can be much more readily bringing positive value rather negative one. Currently, a lot of positive local/global design has been seen that may suggest us a largely thinking in changing architectural education. That should drive towards a multi-disciplinary approach of education much more influenced by other thinkers, practitioners, contexts, etc.
ABSTRACT
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. Hussert, notoriously, has defined this process as the “Crisis of European Science”. Following him, remarkable phenomenology and existentialist thinkers have reflected on this theme. The impossibility of reducing the complexity of human life and know edge 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 regards 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. Naivity, 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 mate-
rials 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.

We can definitely affirm that, for more than one reason, architecture can hardly cope with the universalization of culture of the modern world. This universalization is increasingly present in the contemporary world and it is tightly linked to the more general process on instrumentalization of culture that has shaped Western thought in the last four centuries.

Historians like Alexander Koyré or Paolo Rossi (1) have acutely described the reasons and context of this shift. Basically it has been brought about by the technocratic attitude sprang from the Scientific Revolution and has been grounded on certain aspects of the Cartesian thought. With a lengthy process the mythological realm that characterized the millennia of pre-modern culture has been replaced by a rational attitude that separates art and culture as quanti-
tative, measurable phenomena, mainly oriented towards practical goals, with no metaphorical meaning.

Philosophers have more deeply, and more critically, focused on this realm. Edmund Husserl, notoriously, has defined this process as the “Crisis of European Science”. Following him, other remarkable phenomenology and existentialist thinkers have reflected on this theme: Sartre, Merleau-Ponty, Bachelard, just to quote a few. The impossibility of reducing the complexity of human life and knowledge to instrumental stan-
dardized procedures is a cornerstone of that reflection and it is, in my view, hardly questionable. Heidegger in the Letter on Humanism gives a clear synthetic understanding of this question.

Despite this, unfortunately, 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, totally devoted to pragmatism and efficiency.

As noted before, this process has been accelerated by the boom of communication and digital technologies. The practical technocratic attitude has become universal, indeed global.

Criticism for this trend has not missed. Since the early Sixties Paul Ricoeur has been the advo-
cate of regional cultures. So he writes: “The phenomenon of universalization, while being an advancement of mankind, at the same time constitutes a sort of subtle destruction, not only of traditional cultures, which might not be an irrepro-

The more general process on instrumentalization has been, as we know, brought about by the Work of Capital, this latter, being, totally devoted to pragmatism and efficiency.

Architecture as discipline and the profession of the architect is fully affected by this cultural turn.

This has invested the profession of the architect in an increasing way. Nowadays it increasingly tends to be a service in the technocratic way, within a world solely oriented towards organizational, budget and business-like approach. As regards to this, architectural schools should be the places were, without of the contingen-
cies of the practice a critical awareness of these conditions should flourish. Yet unfortunately this not often happens. On the contrary, naively, things like innovation, technical advancements, fastness, communication are considered per se good things without any critical assessment.

But architecture has never been as simple as that. Quite clearly it cannot be reduced to an evolutionary procedure based on the mere advancement of technical stances. It is a more complex compendium of different disciplines, arranged wisely, and with a moral responsibility. Following this path it is consistent that architec-

(1) Alexander Koyré, From the Closed World to the Infinite Universe, (Baltimore, 1957); Paolo Rossi, I filosofi e le macchine (Milan, 1962); English translation as Philosophy, Technology and the Arts in the Early Modern Era (New York, 1970)


Olivo Barbieri, Canton

Le Corbusier, Chandigarh

47
It is easy to understand how character is strictly tied to the parallel notions of convenance and appropriateness. As for this we might quote Robert Morris: “architecture is divided in different classes and these are designed to be fitted and appropriated to the several scenes which art or nature has provided in different situations.” (4) Character establishes therefore a link not only between the building and its intended expression, but also between building and context. It is quite clear how this leads easily to contextualism and ultimately to regionalism. Yet the notion of character can be assumed in a more complex way since it also links buildings with time, events, functions, inhabitants in a very intricate way that not necessarily leads automatically to Regionalism. To this regard it is rather important what Giorgio Grassi writes: “The Character of a building lies in its long history and in what its form is capable of expressing of that history in its constant and progressive process of defining itself and adapting to everyday life, to the point of becoming that form –an irreplaceable part of our very identity, of our very humanity, we might say, which over time has determined that form just as it is, unique, irreplaceable in its indispensable necessity. And last it lies in what we, last on the list, are able to derive from this long history for the benefit of our time, of today’s city, for better comprehension and adaptation to the life of the building is destined to contain.” (5)


AN ARCHITECTURE QUADRATURE: THE LOCAL THEORIZED AS CULTURE

INTRODUCTION

It has been noticed that southern modernisms are often entrenched in popular culture (folk art and vernacular architecture). The question has been asked if such relation cannot be thought of as an anticipation of some of the premises of what would later become known as critical regionalism.

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 adapts 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 and forces acting within a common field.

ABSTRACT

Can architectural education contribute to the enhancement of the role of the symbiosis of the local and the global in contemporary architectural experimentation? How can education promote the inspirational power of the local to be supported or amalgamated by the know-how of the global?

We believe that this statement from Manuel Tainha may provide guidance to answer some of the questions posed in this colloquium. Quite possibly it is by exploiting personal (and consequently local) experience of students, or, better said, by starting from there, that architectural education can promote the inspirational power of the local to be supported by the know-how of the global, thus contributing to enhance the role of the symbiosis of local and global in contemporary architectural experiments.

Therefore, responding to the challenge posed in this thematic area - local and global in architectural thinking - we sustain that the local should be theorized as culture, and we propose an architectural conceptual model, a quadrature where the local is substantialized in one of the four vertexes. This notion has been further developed in earlier studies.

01 Introduction

“In my opinion, the first tasks of an architecture student should summon his personal experience of the lived space, instead of being referred to a system of knowledge (theory) imposed from the outside as external data and where he cannot recognize himself as an active part. The assimilation of theory by the student depends on the ability of this theory to give answers to the questions that his accumulated experience may raise. Otherwise theory can become a dead weight. I dare say, an obstacle to the apprehension of factual reality. Moving from a stage of experience at the level of conscience is a cultural action of decisive importance in the approach to the facts of architecture. Conscious of his experience, the student will later be called upon to experiment this consciousness in hypothetical situations (design); collecting there new perceptions of the real”.

Tainha M.

02 Critical Regionalism

Moreover, we acknowledge that in southern European and Mediterranean countries, architecture as global thinking has encountered a specific relationship with local tradition, particularly during the consolidation of modern architecture. This side-line position during the implementation of an international style, though not the only one, has nurtured some of the responses to the annihilation of modern architecture poetic capability, as is the case of what would be known as critical regionalism.

As Lejeune and Sabatino(5) pointed out, most major surveys of modern architecture were written by German, British, Swiss or American scholars who recognized the value of Northern vernaculars but paid less attention to those of the South (Figures 1 and 2). The authors suggest that this could be partially due to the fact that Mediterranean vernacular buildings were often based upon tectonics of solid walls whereas Northern vernaculars were associated with framed systems of construction that could be extrapolated to concrete and steel.


Northern architecture of European South

Southern architecture of European South
In Portugal we can recognize these characteristics in vernacular architecture from North to South, even though geography and construction materials may vary. This was quite thoroughly illustrated by sketches and photos in a survey on popular Portuguese architecture (7) undertaken by Portuguese Architects Syndicate and published in 1961. Pedro Vieira de Almeida and his team used this survey not only as an object of study but also as a pretext for theoretical reflection.

In all construction should be taken into account its solidity (firitas), its utility (utilitas) and its beauty (venustas)”. The firmitas vertex claims "the use of suitable materials so that it can withstand stability and protect from heat, cold, noise, sun, (...)”. It assumes that thermal comfort is mainly inherent to construction, and solar passive design as a way to achieve it. At the time, suitable materials are always local materials, elected to attain both stability and durability. Good architecture should be adequate to its use (utilitas) and must accomplish delight (venustas).” (8)

Vitruvius

Architectural options, within this conceptual triad, haven’t got a specific or static position in a defined pole. For instance, thermal comfort may arise in constructive or technological terms (firmitas), but it is oriented towards its use (utilitas) and, obviously implicates on the resulting aesthetic (venustas).

04 Marc-Antoine Laugier

Laugier also established several reflections about architecture: “one must build with solidity, for convenience and according to bienséance”. (9)

He considered solidity as the first quality for a building, in order to assure its longest possible life. This depended on the choice of the best local materials and its efficient use. The convenience of building comprises the situation, the planning, and the internal communications. The position of the building should guarantee the best protection against too much cold and too much heat. Finally, the notion of shelter demands that a building is neither more nor less magnificent than is appropriate to its purpose (...).” (9)

In solidiy, we can see the notions of local materials, stability and durability. Convenience refers the need to be adequate to its use, regarding a solar passive design, to enhance the energetic performance. But convenience interprets delight as being adequate to its use.

We might tend to interpret this triad as a replica of Vitruvius’ concepts. Nevertheless, these notions crossed centuries, although renamed, reinterpreted or enlarged in its essence. Moreover, sustainability procedures evolved within, crossing dynamically the distinct poles.

05 Pedro Vieira de Almeida

Almeida’s architectural troika defines three main poles that interact in the design process. (10)

Pole A, Internal Coherence, comprises the program formulation, the function. Pole B, External Coherence, gathers the determinants of the site and landscape. Pole C, Language Coherence, comprises the expressive means that compose the language of architecture, mainly its formal and spatial structures.

It might be clear to identify adequacy to its use in Pole A, and delight, the language of architecture, to Pole C. Pole B is not so plain, because some might tend to interpret “site and landscape” as a static reference to local materials and solar passive design. However, it relates more to the romantic principle of the humanized landscape, defending that architecture is mainly poetry, arising the notion of an immaterial essence. (10)

Within these tripartite schemes, we can acknowledge that different poles have become predominant at different times in architecture. However, this linear structure does not enable quantification, showing when the spirit of the age emphasizes one or more factors, highlights some kind of addiction between some poles, or reduces drastically one of them. Quaroni alerts for the errors in architecture, arising from the reduction of the Vitruvian components. (9) Nonetheless, within these models, it hard to ignore those risks and instabilities. It also does not embody the concept of architecture as a dynamic process. “The word dynamics, in another word, and interdependent forces acting within a common field or frame”.(11)

This notion leads us to the idea of elements intersecting within a closed circuit, where the growth of one pole implicates the reduction of others.

06 The four-vertex notion

Nowadays we are tending to assume sustainability as a new vertex or pole in the architecture dynamics. The “Green Vitruvius” argues that, in addition to the original Vitruvian triumvirate, a fourth ideal is missing, restitutus or renovation (12). However, this is not a missing architectural concept. It is more a procedure, an attitude to improve in architecture. It is the enhancement of the firmitas, the utilitas and the venustas of an existing building, either in a single or combined way.

Although we agree that in Vitruvius’ definition, a fourth vertex is absent, Almeida’s site and landscape in its poetic sense, reflecting the immaterial variables of a place: meaning, identity, history, defining a spatial character, its genius loci. The genius loci is a Roman concept, according to an ancient belief that each “independent being has its genius, its guardian spirit, which gives life to people and places.” Norberg-Schulz’s concept to architecture in the 60’s, curiously after the environmental failing of global architecture. As sustainability, genius loci was, in the past, transversal to all architectural poles. By using local materials and resources to create a shelter, adequate to its use, its environmental surroundings and its occupants, they were able to accomplish singular genius loci for specific human settlements. Otherwise, we wouldn’t have nowadays i.e., the character and essence (13) of our historic centres. However, along with the loss of a sustainable conscience, the genius loci was somehow forgotten. It might be the missing pole in our architectural ethics.

Therefore, this ancient concept should always be present, as the fourth conceptual vertex of our architectural conscience, along with firmitas, utilitas and venustas. We are building some kind of shelter, for some kind of use (specific or not), to

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An architecture quadrature

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. The Johari window, a tool for the group dynamics study, becomes an operative instrument for interpreting the individual. Two variables, interacting with two opposite concepts, define a common frame.

07 The Mediterranean Genius Loci

The parameters proposed for this Colloquium as Mediterranean characteristics of the local that were valued over 75% by academics were:
- The quality of light
- The value of shadow
- The impact of the sea
- The so-called Mediterranean climate
- The history
- The open-air activities
- The organisation of Public space
- The particular relationship between internal and external space
- The landscape

It is quite recognisable that all of these parameters are major contributors to the genius loci of the Mediterranean and Southern Europe. Moreover, some of them are rather correlated with a certain way of living (open-air activities, organisation of public space, relation between internal and external space). Looking for some parallel reflection, we can see that, in the Mediterranean diet triangle model, the common basis is the idea of “enjoy meals with others”. This led us to a hypothesis that in the basis of Mediterranean architecture might be the human interaction with space and time. Therefore, it is legitimate to assume the important notion of proxemics relations, as defined by Edward Hall (14). An analysis on the opposite proxemics communication between northern and southern people, unveils its contrasting social meaning of space, how man unconsciously structures his own space:

NORTH >Sociofugal spaces>Discouragement of interaction
SOUTH> Sociopetal spaces>Encouragement of interaction

Within the proposed model of an architecture quadrature, we are able to identify and synthesise some of the variables between northern and southern cultures, dealing with both material and immaterial concepts.

09 Conclusion

The definition of the profile of the architect is a very important issue, which opens up a discussion about what architecture is and from there on it can drift in philosophical, epistemological, historical, technical and theoretical trans-disciplinary speculations.

One of the main challenges is how to manage a Global way of making with a Local way of thinking. The notion of critical regionalism may imply the understanding of local values as a static reality, that’s why Vieira de Almeida (15) suggests to complement it with the notion of critical internationalism, stating that the potential validity of local values must be interpreted in the light of international values and, at the same time, local cultures must act as the “critical filter” of this dispersed influence.

This conceptual quadrature can be useful for structuring ideas and grouping problems, as a methodological way to merge several concepts in our architectural work. Because architecture, should always be the result of each culture, each time and each place.

07 An architecture quadrature

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. The Johari window, a tool for the group dynamics study, is an operative reference due to the mechanics of its construction and the flexibility to assume several configurations, by denoting dynamics variations in the group. Two variables, interacting with two opposite concepts, define a common frame.

<table>
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<tr>
<th>Johari Window and configuration examples</th>
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In architecture, the two variables are the individual and others. The individual is the architect. Others are the users, both of its function and form. The main conceptual guidelines are the notions of objective and subjective, rational and irrational, synthesized in material and immaterial.

Architecture balances between these irrational sensitivities and the rational activities as Quarioni recognized: “...by changing the scale in the design process, also varies the relation between rational and irrational moments, being these last more frequent at small and medium scales, almost disappearing in larger scales.” (8) He also considered that both utilitas and firmitas belong to the rational sphere of knowledge, whereas venustas, as the mode to manipulate utilitas and firmitas in order to obtain architecture, both belong on the one hand to the rational sphere and on the other, to the irrational.

Therefore, firmitas (I) and utilitas (II) belong to the material sphere of knowledge of the individual. The first one is clearly also material for others (the shelter), while utilitas are immaterial actions for others. Architects materialize space in order to respond to this action’s demands. In this quadrature, both venustas (III) and genius loci (IV) belong to the immaterial sphere of knowledge of the individual. Genius loci is clearly immaterial “squared”. It is the character and essence of places and sites, with their social and cultural specificities. Along with venustas (which has an obvious materiality to others), they both are the mode to manipulate utilitas and firmitas in order to obtain architecture.

We are able to recognize architecture as a dynamic process, where complex and interdependent forces act within a common field. Moreover, it is noticeable that the growth of one pole implies the reduction of others. This quadrature could be an operative instrument for interpreting and reflecting upon a potential Mediterranean Genius Loci.

08 The Mediterranean Genius Loci

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This conceptual quadrature can be useful for structuring ideas and grouping problems, as a methodological way to merge several concepts in our architectural work. Because architecture, should always be the result of each culture, each time and each place.
Re-defining the design process

1. What is it? (type of project)
2. Where is it? (location)
3. For who is it? (target users/ clients)
4. How is it made of? (making process)
5. What materials is it made of? (materiality)

It’s important to consider how our questions might change if we place the problem within the multiple layers of ‘global’ context.
TEACHING THE LOCAL

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The Organization Of Architectural Workshops As The Basis For Local And Global Considerations In Design Education Designing For Diversity: The Challenges Of Local & Global Social Sustainability: Architecture In Interaction With Community The Challenge Of Change: Addressing Global Forces Vs Local Realities In Architectural Education: Global Approach: Local Context An Educational Way In The Design Studio Synthesis: Local And Global In Architectural Design Education: The Notion Of “Place” In Architectural Design Studio 7-8 Identity Through Diversity In Search Of Global And Local Strategies For The Mediterranean Architectural Teaching
01 Introduction

...within the premise of an architectural design exercise that attempts to reconcile aspects of a local dimension and relevance to design synthesis within a broader global outlook, collaborative learning in the production of knowledge can play a key role.

Design is an artistic activity with the application of scientific and technological knowledge. In architecture it is also an investigation of finding the best form for the shelter necessities of human activities. Due to the complexity of the design process there are no precise and fixed formulas that bring together form, function, context conditions and available technologies. With an understanding of first principles, experience and intuition, most designers reach heuristically their design solutions. According to Kowaltowski et al. (Kowaltowski et al., 2010), methods to increase creativity are rarely mentioned when the experienced designer’s process is discussed and the question of collective and/or collaborative creativity to address a local spatial challenge relying on the expertise of global collaborators is often considered an implicit factor and it true to some extent in architectural design education as well.

Most formal higher architectural uses case studies and projects in a studio discussion environment and various methods are tested to prepare future design professionals for the local and global work challenges that lie ahead. Some of the issues that should come to the forefront in curriculum discussions – especially in architecture schools, with creativity as a driving force for educational changes – are exploratory studies on the application of local and global methods of analysis and synthesis that may enhance “informed” creativity. Methodically, these should be tested in the design-studio in relation to their efficiency in producing designs with recognized local and global architectural qualities and in relation to the particular pedagogical framework and organization of a design studio. Consequently the proposed paper will attempt to combine all of the discrete components that may be realized concerning the juxtaposition of global approaches to architectural practice and architectural education.

02 Knowledge production for local & global challenges

In tackling the question “what is knowledge and what gives it its authority” Bruffee (Bruffee, 1999) makes three related points in the context of tertiary education that may be transferred to in architectural design studio that synthesizes local and global parameters pertinent to spatial design must revise longstanding assumptions about the nature and authority of knowledge and where it lies within a potentially global classroom.

Collaboration especially when it comes in the form of global partners needs to encompass a common language for the exchange of information as well as definitions for commonly used terms that are anticipated in the informational exchange. It is therefore important to promote consensus building in the working groups as they approach a common collaborative model, to outline the role of collaborative sketching and writing that reconciles global approaches to local spatial challenges, while at the same time remaining mindful of the difference between collaborative learning and cooperative learning to render the creative design studio process as a relational platform endorsed by all stakeholders.

To explore the educational significance of a collaborative local-global design studio as described above it is also important to understand transformative knowledge production in ways consistent with collaborative learning. Topics such as collaborative deliberation and conversation, but also the assumption of leadership and authority depending on contributions from field expertise characterize the teaching design and construction in a post-structural world and offer the possibility of a non-foundational architectural design studio curriculum that embraces collaborative learning research within a local-global context.

03 Architectural Design studio projects

Indeed, architectural design studio projects based on a premise along the lines of the one described above have already been considered by exploring the possibility of using such advanced visualization technologies as virtual reality to address issues of coupling local to global in the architectural design processes (Frost & Warren, 2000). Participants used VR (Cave-technology) as a tool integrated into the concepts of process architecture in dealing with a “real life” project that attempted to integrate expert knowledge from a global pool of participants. The group leaders organized a workshop that initiated the design process and they followed that by a series of different collaborative design events relevant to the local and global parameters of the exercise and which were arranged with participants from the various spatial research groups and education laboratories. At these events the participants “made visits” to their collaborative project proposal that were alternated with more traditional design sessions using paper and pencil. The results showed that the collaborative design process helped the users by providing a method with which their ideas could be better formulated, analyzed, tested and finally realized, with the results from that effort feeding into vari-
The Organization Of Architectural Workshops As the Basis For Local and Global Considerations

disciplines that have both local and global implications and outlooks. Moreover, collaborative design education practices may contain all of the stages of the experiential learning cycle, so that all of the required elements occur in the design studio process and these different stages of design education should be associated with the different learning styles that should exist in the creation of a common communications framework that links the disparate collaborators. Learning in a collaborative architectural design studio will therefore depend on the awareness and communication of creative ideas and the fit between the way of instructions and the learning and teaching styles of the participants.

In another example, the Global Studio Project integrated the work of collaborating students springing from four countries into a single project and represented, for most of the students, their first major “real-world” development experience (Richardson et. al., 2006). Interviews indicated that the major achievements involved informal skills that included learning to establish and work effectively within a team, learning how to react quickly to frequent changes in requirements, structured teaching and learning and managing and optimizing communications. Since all these skills require rapid reaction to unpredictable factors, they were viewed as falling under the purview of improvisation and adopted for their role of experiential education in facilitating improvisation in collaborative learning situations.

04 Contextual analysis

A contextual analysis of the reasons for developing a theory for knowledge integration in architectural design education was presented by Salama (Salama, 2008) wherein he constituted the minimal institutions. In each case, the collaborative design: the disciplinary component; the cognitive-philosophical component; and the inquiry-epistemic component. According to Salama, these three components encompass other smaller components integral to a collaborative learning environment that address ways in which: collaborative knowledge should be developed, learning takes place, and learning by doing (AE). This concurrent learning proposal by the collaborating groups of students were considered separately, but encouraged to be adopted holistically and accommodating learners were the most successful ones in their collaborative studio projects.

Following on the approach outlined above, collaborative design may be regarded as a combination of crafts, technologies and other disciplines that have both local and global implications and outlooks. Moreover, collaborative design education practices may contain all of the stages of the experiential learning cycle, so that all of the required elements occur in the design studio process and these different stages of design education should be associated with the different learning styles that should exist in the creation of a common communications framework that links the disparate collaborators. Learning in a collaborative architectural design studio will therefore depend on the awareness and communication of creative ideas and the fit between the way of instructions and the learning and teaching styles of the participants.

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05 Learning from the archimedes project

How can architectural design education cultivate the symbiosis of the local and global in the design studio? How can this requirement constitute a self-structured and self-managed system in 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 questions 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 (1) since then the opportunity has presented itself to incorporate particular components of the pedagogical framework of that proposal into architectural design workshops. This however has occurred in a piecemeal fashion and not as an integrated and holistic approach to structuring the work of each participant. Each participant paper attempts 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 local and global approaches to architectural practice and architectural education.

Furthermore the recently completed workshop(2) of “Local and Global” that took place place at Barcelona under the Archimedes Project (3) is planned for the start date described above in the observations from the student workshop are juxtaposed with references such as the “Boyer Report” study (4) and related work such as the NCARB Practice Academy Grand (5). Local and Global as seen through the integration of Aca-

(1) REVISIT_customizing tourism, curators Spyros Th. Spyrou and Christiantoulou, 2012.
(2) Local+Global student workshop was hosted by UPC Barcelona School of Architecture ETSAB between 15/7/16 and 21/7/16 with participation 35 students of seven Schools of Architecture of Mediterranean and European south.
(3) Archi-med-es shaping the architect’s profile(s) for Mediterranean & European south. The program is funded by the Erasmus + Programme of the European Union.
(4) with reference to the pedagogical goals
(5)NCARB Practice Academy Grand (5). Local and Global as seen through the integration of Aca-


During the recently completed “local + global” workshop derived the increasing necessity – both in the design and in the training and education of architects – to balance these two prongs. In interacting with teams of fellow educators and students include some international and internal students interested in the local dynamics that may ensue from the juxtaposition of local and global architectural concerns at a given site, such as:

1. Ensuring a comprehensive understanding of the local realities.
2. Identifying the potential for strategic integration.
3. Realizing that the complexity of construction projects is increasing.
4. Anticipating that the required expertise may lie beyond the local.
5. Formulating a new model for multidisciplinary exchange and collaboration.
6. Establishing a common language for more effective collaboration.
7. Delivering a project contextually integrated in the existing built fabric.

Given the findings above, an interesting connection can be made to the conclusions and discussion arising from the Boyer report, which pertains to some of the following concerns:

b. “the need to build for human needs and happiness and to create a healthier, more environmentally friendly environment that recognizes resources.

c. “the need for curricula and design studio sequences at architecture schools to include more frequent contact with clients and communities by placing more emphasis on environmental and behavioral studies.”

d. “the need for schools, practitioners and local and global architectural organizations to collaborate to increase the availability, information and incentives for students to gain work experience during the course and the urge to monitor these interventions so as to improve their educational value.”

e. “the need to compose a connected curriculum that encourages the integration, application and discovery of knowledge within and without the architecture discipline, while effectively making the connections between architectural knowledge and the changing needs of the profession, clients, communities and society at a local and global scale.”

f. “the need for [practicing architects] to be made an even greater part of classroom and stu-
SPYROU SPYROS

SAVVIDES ANDREAS

local+global innovative symbioses in architectural education

Through this intensive process, the students, and the phase of the final projects' development.

The REVISIT workshop is dealing with the same problematicalization through the phenomenon of tourism and the social, political and economic aspects of Local and Global juxtaposition and interaction, such as:

i. *URBAN-TOURBAN SYMBIOSIS* _in traction of urbanism into tourism and vice-versa._

ii. *BURSTING THE TOURISTIC BUBBLE* _alternative modes of tourism._

iii. *TOURISTIC DEFRAGMENTATION*_ overlaying a tourist network on an urban environment.

iv. *TOURISTIC ARCHAEOLOGY* _the city reoccupies and reuses tourist infrastructure.

The aforementioned topics were organized as conceptual maps and given to a number of students and educators from the four Departments of Architecture Schools from the Cyprus' Universities: the University of Cyprus, the University of Nicosia, Frederick University and Neapolis University Paphos. Thirty-two students under the coordination of seven instructors developed their projects dealing with the issues addressed by the curators (7) in an intensive two-week workshop.

Ultimately, the fourteen selected projects that are presented in the Pavilion of Cyprus compose a colourful mosaic of fresh ideas addressing key spatial and cultural elements of the country, some of which are global. The fact that these concepts have been conceived and carried out by young people through a process of communication and exchange is promising both for architecture and for society. “(8)

REFERENCES


(...my Biennale will encourage the collaboration and dialogue that I believe is at the heart of architecture, and the title will also serve as a metaphor for architecture’s field of activity."

David Chipperfield (director of the 13th International Architecture Exhibition La Biennale di Venezia, entitled: common ground)
ABSTRACT

Principles and practices of social sustainability have rarely been included or actively pursued within conventional academic curricula. Indeed, a large number of academic institutions teaching architecture do not embed environmental agendas as an ecological component of sustainability into the design culture they promote. It must, however, 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 conversation sometimes increases the risk of eroding the impact of their intended meaning.

This 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.

01 Introduction

To sustain is to survive, and to survive as a community requires that class and racial differences, as well as spatial and perceptual distances are overcome by good will and good design. As such, social sustainability combines design of the physical realm with design of the social world, for creating successful places that promote well-being by understanding what people need from the places they live and work. Accepting the reciprocal relationship between social process and the built environment means social relations are impacted by built form and, conversely, architecture is influenced by human dynamics. Thus, social sustainability is the condition whereby social process has stronger agency in affecting the built environment than the other way round.

Cultural heritage is civilization’s most valued asset, its identity through a proud sense of continuity as evidenced through time. Civilization and culture therein are imperative elements that buttress our identity as a community. Social sustainability aims to become a vehicle for people to live harmoniously and peacefully together and all citizens are to be treated equally and fairly in spite of age, race, colour and religion. From this perspective, social sustainability is neither local nor is it global. Cypriot society, like other societies, is multicultural. Cyprus has a long history of migration and immigration; a fact that has influenced city life in the past and present.

Nicosia, the capital of Cyprus, is estimated with 320,000 residents. Of those, about 50,000 live in the central part of the city, these being both immigrants and locals. Immigrants originate from the Middle East, Asia and former eastern-block countries. They are distributed throughout the central part of the city but they are more present within the Venetian walls of Nicosia, an area known as the Old Town. Immigrants socialise mainly with their co-nationals or other migrant’s, limiting the relationship between Cypriots and foreigners. The Cypriots that come in contact with immigrants are predominantly employers. This hierarchical power does not easily allow other relationships to grow.

Acceptance of diverse groups of people is an important component for democratic societies to flourish, along with a strong surge of multicultural education where local colleges and universities promote an agenda of engaging students to dig deeply and investing in cultures other than their own. By creating a multicultural education are the exchange of information and experiences, communication, elimination of racism, growth of sensitivity, solidarity, collaboration and general respect towards multicultural education.

02 Implementing social sustainability within the architectural curriculum

Although sustainability is more of a constant inquiry rather than a definition, it is projected as the ability and the potential of all species and physical environments (manmade and natural) to survive. Sustainability’s accountability to survival into the future is closely interlinked to diversity of species and functions in both animate and inanimate conditions. Non-anthropocentric environmental ethics imply a repositioning of design priorities that equate man to ecology and while some effort is spent in architectural academies to adequately understand the diversity of ecological systems in order to strategize in their favour, proportionally less effort is spent investigating notions of class, race and gender diversity and their role into the design process.

Thus, the connection between social sustainability and a universal understanding of sustainable development is often lost within architectural education (Papadopoulo, et.al, 2014). Social sustainability in spatial terms is an admittedly difficult concept to articulate. However, if one accepts that the built environment has an equal and reciprocal relationship to social process, then social sustainability can be considered as the condition when this reciprocal relationship is no longer equal, but weighs more in favour of social process in the making of the built environment. In architectural education, concepts relating to diversity are commonly explored through an ecological lens.

The Architecture Department of University of Nicosia in 2009 introduced the Unit System (Each Unit has a distinct research question) and the Catalyst Workshops (honing on one particular and unique skill, not usually encountered in the curriculum). In 2015 the introduction of the MA in Architecture was introduced with a concentration in Sustainable Architecture. Studies focusing on sustainable design officially enter the curriculum for the first time in the 4th year with different concentrated courses (ARCH-441 History and Theory of Sustainable Design, ARCH-411 Sustainable Design).

Two of these unit studios, Sustainable Design Unit and Design for Diversity Unit, and one of the workshops, Building Blocks for Social Sustainability, addressed the issue of social sustainability within a humanistic and cultural context, set on the platform of the built environment. It is the purpose of these studios/workshops to operate as a cross-disciplinary experience and to bring its participants in familiarity with other design specialisations such as sustainable urban design, landscape architecture, digital design, engineering and environmental and social science (Lapithis et.al, 2012).

The primary aim has been to introduce the
The Challenges of Local & Global Social Sustainability

Aside for individual consultations helping students to understand the local socio-economic conditions and their flux, susceptible to local socio-economic conditions and dissipating misconceptions imparting technical skills, heightening ecological awareness and dissipating misconceptions.

1. Unit Studios: The process engaged architectural minds and to impart them with such tools to create good design and at times, they served as a pretext to improve existing conditions.

2. Building Blocks for Social Sustainability - A Four Day Design Workshop: The workshop addresses the issue of social sustainability within a humanistic and cultural context, set on the platform of the built environment. Participants were called to consider formal and informal urban structure, sense of community, social identity and ethics as those pertain to the socio-cultural setting. Operating under the premise that social sustainability can be attained through means of collaboration and common awareness, the workshop’s findings aim to activate urban spaces in a multi-dimensional and temporary manner in order to induce values of social and egalitarian participation. Students attending studio in their fourth and fifth years of the studio’s existence were called to consider matters of formal and informal urban structure, sense of community, social identity and ethics as those pertain to the socio-cultural setting. Operating under the premise that social sustainability can be attained through means of collaboration and common awareness, the workshop’s findings aim to activate urban spaces in a multi-dimensional and temporary manner in order to induce values of social and egalitarian participations. To mitigate these difficulties, students were encouraged to interpret and present their research in visual terms, in the form of diagrams, graphical representations, models and any other means that will enable the student to take the research finding and begin to understand it as a design tool. This proved to be a particularly challenging task, as students often found it easier to convey their research in words rather than images.

3. Research Question and Theoretical Premise

Each student began his or her academic year with a particular research question that related their personal interests with the parameters of the studio thematic. Social and environmental sustainability were sometimes considered as tools to create good design and at times, they served as a pretext to improve existing conditions.

The research question can also be presented in the form of a thesis statement, or statement of intent. This was called to consider formal and informal urban structure, sense of community, social identity and ethics as those pertain to the socio-cultural setting. Operating under the premise that social sustainability can be attained through means of collaboration and common awareness, the workshop’s findings aim to activate urban spaces in a multi-dimensional and temporary manner in order to induce values of social and egalitarian participations.

Once the research question was established, each student conducted his or her supporting research on relevant design principles, architectural theory and discourse, construction techniques, sociological and cultural processes, architectural theory and discourse, construction techniques, sociological and cultural processes, architectural theory and discourse, construction techniques, sociological and cultural processes, architectural theory and discourse, construction techniques, sociological and cultural processes, architectural theory and discourse, construction techniques, sociological and cultural processes.

4. Assignments

Students attending studio in their fourth and fifth year share the same premises, studio times, instructors, lectures and workshops. The students from both years benefit greatly from each other’s presence and momentum. Fourth-year studio projects are to follow a schedule similar to the fifth-years, with a written thesis to support their chosen area of interest. Although this proved to be a good strategy to better prepare students for the future direction of design work. In the years to follow, the Unit’s studio will aim to offer more guidance on matters of allocation of time.

The fifth year is devoted entirely to the development of a major design project, self-initiated and based on a strong sense of professionalism and design maturity. Students of the fifth year are encouraged to take further their architectural, cultural and discipline explorations and test their architectural imagination. Students are expected to use their so far obligatory experience of different design, constructional and structural methodologies in their architectural explorations and test their architectural imagination.
ALKIS DIKAIOS

The Challenges Of Local & Global Social Sustainability

local+global innovative symbioses in architectural education

where students are prompted to develop individual, critical positions with regards to the broad concept of sustainability

05 Lectures, guests and reviews

Developing an understanding of design, maintenance and operation of the built environment while minimizing energy needs was a strong component of the studio's objectives. These issues were presented to students through a series of in-studio lectures by faculty members, expert guests and fellow students. Presentations were based on theory, case studies, technological advancements and social issues. The basic framework of sustainable architecture, such as theory, ecology and technology was also offered to the students through the two supplementary courses they take as part of their fourth-year curriculum.

The studios foster a culture of diversity of opinion and constructive criticism. Throughout the duration of the studio year, a series of guest lecturers and critics offered their time and advice to individual students, evaluating each project's merits, providing intriguing stimuli, feedback and helping each student elevate his or her work to the next level. All desk reviews with guest lecturers and critics offered their time and advice during the studio year, a series of guest lectures and critics. Also crucial to the studio's development was the transformation allowed the studio's activities to the students through the two supplementary courses they take as part of their fourth-year curriculum.

The students were not only able to produce mature projects touching on all basic issues pro-

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01 Architecture in interaction with Community at the Integrated Master in Architecture, Beira Interior University

This presentation focuses on the teaching of Project at the Integrated Master in 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 with the city. After the beginning of the course of Architecture, at 2003-2004, it started to be requested, by external entities, some proposals for solving architectural and urban problems. This suggestions began to be embraced by some teachers. With that, it was built a set of exercises, based in “real” problems, both in the city of Covilhã or in nearby villages. The exercises covered different scales of intervention, since the scale of urban furniture to the urban scale, going through small interventions, like projects as simple as the drawing of public stairs. But also more complex buildings, such as museums and interpretive centers, expansions of schools, sports centres, among others.

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 juries, it is intended to motivate the students and to stimulate their 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.

One of the most interesting experiences occurred in 2009, with the Project for Touca’s thermal spa, a collaboration with the municipality of Fundão and Alpedrinha parish council. There was a previous contact by the municipality, to use an ancient building of the thermal spa, in the same place. After that, students visited the place, with funding from the parish council, which also provided the working materials, like autocad files, and others. Together they conceived the program for the intervention and were developed the proposals. At the end, it was made the dissemination of the results through an exhibition of the models, followed by a later public session at Alpedrinha Church and it was elected the best work.

Another experience occurred in 2012, in collaboration with the municipality of Covilhã, with Teixo-so parish council and with “Beira Serra”, a Covilhã’s local development association. It happened at Nogueiras neighborhood, a context with social problems, but also with a lot of potential (beautiful views, etc.). The program was defined from a set of needs of the neighborhood, containing a barbecue area, a playground, community gardens, a small auditorium and a place for events. The process included two public sessions. One, in the neighborhood, the other at the University, previously showing the results and then electing a winning Project.
All of those works were developed in teams of two students. In classes were generated discussions about themes like public space or civic participation. The students moved their attention to other areas, like urban design, landscape architecture, public art or sociology. The fact that the proposals were evaluated by audiences with mostly non architects motivated an additional effort of representation, with the use of ways of expression different than those typically used by the students.

Based on these experiences, we can have some reflections. This kind of exercises is very interesting and it is a fact that it motivates the students, but it should be carefully planned. Students should not stay with the feeling of doing extra work or of "working for free" to another people. Also the teacher should assume a strong leader paper, giving some strict orders to prevent chaos situations.

It is more interesting that the students work in groups, to motivate the sense of team and the debate. It is also important to ensure that all parts are tuned (residents, local associations, students, external entities), to avoid contradictory information or the sense of "space invasion". If possible, it is important to promote interim discussions, to enrich the final results. Finally, it is important to disseminate the work done. The echo in the society is very important.

Aspects such as the team work, the dialogue with "real customers", the model of "ideas competition", have favored the interests of students, which can be proven through an improvement of the final classifications and a visible evolution of the learning outcomes.

But more important than the results are the 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, because there is an implication in the problems relating to the city in which they inhabit. Thus, the subject of Project can leave reinforced as space for the synthesis of disciplinary contents and as a field of the interdisciplinarity.

Communication of the proposals to Nogueiras neighbourhood, David Oliveira and Francisco Henriques, Covilha, 2012
01 Introduction

“One thing is for sure: the only universal constant is that of perpetual change. Nothing stays the same, and it has always been this way. It is therefore essential that we too continue to evolve and change…” (Chapman & Gant, 2012, p. 4)

Today, we live in the era of big data and digital social networks. Direct democratized accessibility to information, tools, and resources, offers to everyone the ability to interchange roles of being a citizen, a participant, a user and a creator of their own cosmos (Gershfenfeld, 2012). Economies of mass are intensifying across all industries, driving new models of financial distribution that occur simultaneously between physical and digital zones. Currently, we are facing the challenge to maintain balance between the local and global forces without losing any ‘identity’ and ‘opportunity’ for contemporary architectural innovation.

Information Communication Technologies enabled, everyone with internet access to become interconnected with others in real-time. (Nagashima, 1999, p. 8). But, it's not just technology that makes this possible. (Levitin, 2014, p. 114). Even in the pre-internet era people were still connected through culturally universal values of living, such as the necessity to connect and interact with one another. Often in literature there is a tendency to directly link the local-global relationship with the notion of globalization (Jarzombek & Hwangbo, 2011, p. 63). The biggest concern about the pressing tensions of globalization is the marginalization of the local values (Nagashima, 1999, p. 8) Research suggests that even though globalization has brought considerable controversy of opinions (Douglas & Wind, 1987), the philosophy and conditions of it may suggest that it could also become a ‘positive engagement’ (Rubbo, 2001). This paper takes its point of departure on attempting to investigate the interactions between global dynamics, cultural diversity and local realities, highlighting potential ‘opportunities’ for architectural education and professional practice.

02 Layers of context

The new contextual demands pose pressure to the architectural profession, which can no longer maintain the profile as we know it. Architects design in context. Therefore, if we are to discuss the changing practices of architecture, it is worth elaborating with what an architect is in relation to the various contexts. We believe that in the process of designing, ‘context’ is synthesized by multiple layers of influence for various reasons. Firstly, we consider that the design process partially is a physical activity that takes place in an actual space, usually that to be the design studio (Lawson, 2005). Thus, the process occurs in a physical context and in these terms context becomes very local. Secondly, the design process is also a mental activity influenced by the state of the individual (s). The individual’s knowledge is very important as it affects all decisions made in this process. In these terms, the design process is directly influenced by the individual’s cultural, psychological and social context (Charalambous & Phocas, 2012). Thirdly, the design process usually is a collaborative process engaging many participants and stakeholders. Having Information and Communications Technology (ICT) as the mediator, now there is an opportunity for collaborations to exceed local boundaries and become, regional or global, depending where the stakeholders are. In addition, the building as the major outcome of the design process has a local footprint. However, if we consider the building construction process, the elements and materials in isolation, may have multiple roots embedding a ‘map of global realities’ – in a positive and negative sense. (Jarzombek & Hwangbo, 2011, p. 63). Even at the completion of a building, the socio-spatial activities can again exceed the local, and become global. Considering all these, in regards to the notion of globalization, the global-local relationship creates numerous possibilities of enriching the elements of how we understand ‘context’, in relation to the process of designing, change does not occur in the context itself but rather in the increasing amount, scale and frequency of
03 Redefining the design process

Unavoidably, the growing number of interactions between the multiple layers of context affect the way architects design today. In literature there is ample evidence on how the design process can benefit from ICT (Troxler & Wolf, 2010), how construction might become more efficient (Nagashima, 1999) and how new methods and materials may re-define the process of designing (Beorkrem, 2013). Such approaches make it obvious that current contextual transitions affect the direction for future architecture (what we don’t know). However, there is insufficient evidence on how architecture as an integrative knowledge can become the driving force that transforms context (what we don’t know). We argue that the future of architecture in a Local Global scenario, usually referred as the ‘Glocal approach’ (Nagashima, 1999), may be seen in two perspectives;

1. Investigating and adapting in the context architecture will be influenced and produced by what we know.

2. Investigating architecture as an option to invent directions for the future (Nagashima, 1999, 8) (what we don’t know).

In order to provide some direction on what we do not know, we currently focus on the five fundamental questions an architect has to respond through a design project. These are:

1. What is it? (type of project)
2. Where is it? (location)
3. For who is it? (target users/clients)
4. How is it made of? (making process)
5. What materials is it made of? (materiality)

We have reason to believe that our current perceptual understanding of these elements might be the cause of spurious that we are currently facing. In order to explore future possibilities one needs to consider how the design process can be re-defined within the multiple realities of a ‘glocal’ context in relation with the above questions.

What is it?

‘What’, entails a range of building typologies varying in scale and approach. Despite the categorization of buildings in types, ‘what’ could also express the amount of influence a building can have as a monumental element. In the contemporary world, the impact of publication media enables an exchange of information without the necessity of having buildings physically, buildings may become replicated across nations (Nagashima, 1999, p. 9). Often, architects replicate buildings or elements of other buildings. Currently, the on-going growth of the open-source movement, provides an opportunity for individuals to actively engage with the design process and personalize the outcome (for example Enkel, & Chesbrough, 2010). Examples such as the ‘Wikihouse’ (WikiHouse, 2011) demonstrate a possible future scenario, where the building becomes a modular object that can be mass produced, re-designed or reproduced in different locations, and it can also be customized within the constraints of local contextual parameters by their own users. This re-definition of ‘replicability’, requires the design process to become more open and flexible in order to engage users in the process and enable active participation (Troxler & Wolf, 2010).

Where is it?

Our conventional way of thinking is framed to believe that architects are solely bound to produce buildings in specific locations for specific clients and specific users. In many respects, the conventional local norm is not only the problem and in many ways it should be celebrated. One of the positive developments of globalization is the new network of the digital world as a daily extension of the physical living. Directly or indirectly virtual connections, create an increasing amount of collective awareness among communities that synthesize a more balanced local-global symbiotic relationships, in terms of exploiting natural materials have the capacity to reflect environmental impact. Even though architects design in a local context, they are challenged through the design process to consider global impacts by increasing the efficiency of production (Gassmann, 2009). This task becomes an additional and vigorous force in the design process.

For who is it?

The recession has resulted in a generation of architects with limited experience in building construction (riba, 2015), we tend to believe that there are no clients then there are buildings. What we learn from current economic dysfunctions, is to comprehensively understand that the ‘no client’, is still a type of client that requires the approach from the conventional norm. There is insufficient material in literature on how architects are meant to access or even expand their clientele. If we are to remain in the market, one possible alternative solution is to shift our ‘seek for clients’ beyond the limitations of the local context, and look for regional and international opportunities. This scenario, raises up the notion of scalability (Peinovich & Fernando, 2012). Scalability does not necessarily mean seeking for clients abroad in order to build. It also means expanding beyond local boundaries to ‘seek for users’ instead of clients. The recent IKEA prototype housing units (Dezeen Magazine, 2015), aiming to improve the living conditions of the refugees is an example that reflects the ‘seek for users’ approach. Not only it can generate work for architects, it can also contribute to the resolution of real-life problems such as the one of migration. Considering the design process, scalability can become a great opportunity to reactivate design production in times of recession, without necessarily having a client as the starting point.

How is it made of?

During the industrial revolution, manufacturing was oriented and centralized in mass production processes in the cities around the world producing locally and distributing globally. Industrialization gradually became a race to feed with mass production, buildings may become replicated across nations (Nagashima, 1999, p. 9). Often, architects replicate buildings or elements of other buildings. Currently, the on-going growth of the open-source movement, provides an opportunity for individuals to actively engage with the design process and personalize the outcome (for example Enkel, & Chesbrough, 2010). Examples such as the ‘Wikihouse’ (WikiHouse, 2011) demonstrate a possible future scenario, where the building becomes a modular object that can be mass produced, re-designed or reproduced in different locations, and it can also be customized within the constraints of local contextual parameters by their own users. This re-definition of ‘replicability’, requires the design process to become more open and flexible in order to engage users in the process and enable active participation (Troxler & Wolf, 2010).

What materials is it made of?

Building materials can be divided in two main categories – the Natural materials which can be found in the physical world and synthesized materials that can be produced and distributed everywhere (bell & Rand, 2006). Especially natural materials have the capacity to reflect local identity. Given the recent developments of open-source exchange of information, along with the opportunities arising from digital fabrication technologies, prospects of integrating the two can have significant implications in the process of designing, production and distribution. However, machinery restrictions, eliminate the options of building materials appropriate for CAD/CAM processes (Beorkrem, 2013). Even though, advanced manufacturing reveals great potential for the future, the biggest challenge currently facing is the ability to synthesize and integrate materials. The Research community, well aware of these limitations, is seeking to create a more sophisticated approach that may replicate the way materials perform in the physical world, into digital tools (Oxman & Rosenberg, 2007, p. 28). In addition, researchers are starting to develop strategies that synthesize a more balanced local-global symbiotic relationships, in terms of exploiting technology and local material resources. The given scenario can become an additional subject for future material investigations.

04 Implications for the Design Studio

The above developments entail an enormous increase number of complex variables which architects have to deal with and also have an evident impact in the process of designing. The consideration of the aforementioned issues can inform the design studio pedagogy. The future actions of the built environment, therefore need to be trained to address effectively continuous changes and transformations, instability and the increasing number and layers of global dimensions and local contexts. Design studio pedagogy, still considered as the backbone of architectural education, needs to be informed and encountered in its broadest sense.

However, in most situations, architectural education is still based on traditional models of
teaching approach is still structured to produce designing. Unfortunately, the design studio teaching approach is still structured to produce designing. Heinze & Procter have described teaching the local and global (2015). Architecture education, students could potentially develop knowledge about built environments through the participation of all relevant stakeholders (both local and global). Fundamentally, the openness of the design structure in pedagogy may effectively accommodate the increasingly divided, complex and differentiated experiences of contemporary life through a series of different learning dialogues. A recent development in this area is what is described as blended learning approach. By re-adjusting the objectives of architectural education, students could potentially develop their design thinking ‘responsibly’ towards others - the environment, cultivate additional skills in a project. Such advances have been paving the way to achieve a type of practice that covers a mindset of collaboration and cross-disciplinary knowledge. This becomes crucially useful for emerging and adaptive architectural interventions at the University of Nicosia.

Developing new teaching methodologies: Blended Learning

The environment of the design studio has the capacity to combine face-to-face and virtual interactions. This becomes crucially useful for teaching methodologies in order to engage with the glocal approach through physical and digital activities. This is the core of the blended learning approach. Heinze & Procter have described blended learning as “the effective combination of different modes of delivery, models of teaching and styles of learning” (Heinze & Procter, 2004). With the aim to investigate further such alternative learning structures, a virtual campus has been set, i.e. OIKODOMOS, aiming to engage on-line and on-site activities (blended learning) under the umbrella of dwelling in Europe. Within this framework the learning space “Introduction to Housing” highlights an opportunity to rethink pedagogic approaches to the housing studio in response to the challenges addressed in this paper (see figure 4). The key objective of this learning space is to introduce students to the basic principles of understanding and designing what a house might represent in our contemporary culture through the collaborative design and implementation of sequences of learning activities as taking activities attempt to bring together architecture schools across Europe concerned by the study and development of contemporary housing as well as to overcome the barriers between physical and digital learning spaces by promoting a blended learning approach across institutions (Madrazo, Sentieri, & Charalambous, 2016). Furthermore, besides physical and digital delivery format there are other components which might become blended: learners (e.g. students and teachers), learning styles, academic programs, subject-matters, disciplines, and institutional frameworks (e.g. formal and informal learning). Our reflections using a blended learning approach have identified that the unity of space-time content which occurs in classroom-based education potentially can be replaced by a network of distributed spaces-times-and-contents in a blended-learning environment (Madrazo et al., 2016) opening up new paths for a global-local symbiotic relationship in architectural education.

Embracing Industry transitions in pedagogy

The Design Studio based on ‘crisis’ became a context where real life problems could be investigated, collectively and creatively. The general agenda of the studio’s research framework focused on emergent architectural interventions dealing with multidimensional crisis-scenarios in its various modes (environmental, social, financial, and political) and in its various global contexts (see figure 5-6). The objective was to re-inform the designer’s repertoire seeking new design possibilities. The four main pillars of this specific pedagogical approach were:

1. to push students to think outside of their comfort zone and inside their personal capabilities,
2. to create collaborative and beyond disciplinary experiences,
3. to blur the academic and industry boundaries by engaging students projects to the industry’s opportunities from the beginning of the process and
4. to reinforce experimentation towards a positive environmental and social impact.

As a result, students were brought into the heart of controversies, which engage indirectly in the contradictions of local and global tensions, and therefore, familiarize themselves with complex problems of contemporary life. We encouraged students through their design projects to develop such methodologies and strategies that interrelate with real-time social or environmental problems. Examples such as analogue versus digital experiments, handmade versus digitally fabricated processes, low-tech versus high-tech solutions, and re-used/salvaged versus new materials, are some of the juxtaposed or contradictory pairs that may be used as main tools fueling the operation of research and investigation of students work. These “lenses” together with the binary conflicting aspect of the techniques themselves may initiate a probing into the existing glocal context and result in creating unprecedented architecture that invents its own context.
06 Conclusions
We have attempted to bring out the most evident challenges that can help deepen our understanding of the interlinking interactions between architectural education in regards to the design studio and the context of change. Understanding the local and the global in reform trajectories in-between the multiple layers of context, it can potentially inform the possible future of design practices; this paper is a contribution in this regard. Also, the tensions between global dynamics and local particularities are inevitable. However, the global-local interactions have opened up the vocabulary of design for future explorations: i.e. the notion of open innovation, scalability, local customization, generative design, sustainable change and global collectiveness.

In order to keep up with the pace, a more resilient pedagogical approach is required, in order to embrace glocal opportunities, investigate current and forthcoming challenges. In order for this to happen, we strongly believe that the process of design should incorporate:

1. Exploitation of the broad access physical as well as virtual environments
2. Revaluation of standardization and customization relationship in the design process
3. Redefinition of architectural production by investigating opportunities risen by ICT or otherwise
4. Re-creation of the global vision synthesized with local objectives

Our reflections justify that the more global—or seemingly global—we have become in the last decade the more we realize how un-global the dominant narratives are about what global means. (Jarzombek & Hwangbo, 2011, p. 65) It’s a realization that we have enough, we do not need more. What we need is to enable interactions between what already exists, creating in that way synergies for possible futures. Therefore, in order to reinforce architectural education we suggest that curriculums should engage with current industry demands by: 1) Re-discovering purpose, values, and culture of locality, 2) exploiting opportunities given by the global universality, 3) Developing design strategies that can strengthen the ability of graduates to network and connect in the industry.

07 Steps Forward
In order to elaborate further the subject of re-defining the core of architectural education, we have to accept the fact that change is a prominent part of our lives. It is a critical statement that requires education to transform and become more ‘resilient’ in the prospect of continuous change. Contextual transitions are dynamically alive with continuity and prospect of progress. Conceptualizations of the Local-Global scenario could and should become more carefully articulated providing a diversity of possible directions. We should focus more on generating collective strategies, which not only elaborate the tensions between local and global dynamics but also create a constant informative loop between the two paradigms. We should find ways to enable productive interactions that engage multiple resources such as human capital, culture, identity, human diversity, tradition, natural resources and technology etc. We should do so by focusing on creating a feeding loop between the local elements and the scope of a better global vision. Thus the greatest challenge is to invest in local authenticit and talent. By doing so interactions between people, along with identifying not every global opportunity but only relevant ones, may generate local collective initiatives beneficial for the local as well as the global challenges. ICT can make the process more productive and interconnected and enhance local collective initiatives. This approach can therefore add value to the local core of architectural education, giving influence for regional or global initiatives that fall under the umbrella of a collective global vision.

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ABSTRACT

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 palimpsest” (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.

The layered development of the city and the consequent vividness of the urban environment is stressed by Christina Agriantoni when she comments that “In every moment of history, a neighborhood bears the traces of uses that have been attracted there from an initial pole, even when this pole is not there or its use has changed. Its morphology at the particular moment is imprinted on the superimposed layers of previous phases. And it is this particular element—in other words the historic depth—that gives to the urban space vigorous life, and beauty, something that newly designed cities will not be able to reproduce” (Agriantoni, 1995).

Thus, historic urban areas are important part of our cities—a common ground we share as Mediterranean historic nations- and also are places of memory, social values and economic activities. Our cities developed through a process of stratification through time and today many archaeological sites and remains constitute part of the modern urban landscape considered in this way as a palimpsest. The urban palimpsest, similar to the ‘mystic pad’ described by Freud, in 1925 in his “A Note upon the ‘Mystic Writing Pad’” (Freud, 1925) fulfills the role of conserving the traces, albeit allowing and being receptive to the new writing.

The archaeological topoi incorporated into the urban tissue are separated from the modern street level creating a fragmented, complex spatiality, as in the case of Athens. Many of these inward-oriented fenced areas are distant from the city life and unknown to the flaneurs of the city either inhabitants or visitors.

It is considered of vital importance to introduce our students in the design studio to issues posed by the HUL approach and trigger them to put forward their ideas. The basic issue addressed to them is: how these places can be transformed, through design interventions, from places isolated from city life and areas of pure archaeological promenade to vibrant places of memory. They have to consider the area of their design intervention as a transitional or “liminal space” e.g., as a place which boundaries dissolve a little and thus rethink the rims of the archaeological places in relation to the city fabric. Thus, they have to promote connectivity, develop relations and amalgamate the archaeological terrain with the urban tissue.

“[…] the idea of the Historic Urban Landscape is part of a broader reflection on the evolution of urbanism, as a response to the increasingly complex challenges brought by global processes. The historic city is not an island, and all global social, economic and physical transformations affect both it and its spaces”  
Francesco Bandarin

This presentation focuses on how a global consensus on a common approach, initiated by UNESCO as a recommendation to its member nations, can be filtered and applied in local contexts through an educational process. UNESCO’s mission is to promote intercultural dialogue and collaboration among the nations on issues of education, science and culture. Within this framework on November 10th 2011, its General Conference introduced a new Recommendation on the Historic Urban Landscape (HUL) considered as an implement on issues of the historic cities emerged in the last four decades. The discussion was originated by the UNESCO World Heritage Committee in 2003 and the Vienna Memorandum issued in 2005.

The Recommendation aims as a tool “to integrate policies and practices of conservation of the built environment into the wider goals of urban development in respect of the inherited values and traditions of different cultural contexts. This tool, is a “soft-law” to be implemented by Member States on a voluntary basis” [1]. With this action a number of issues are introduced in an attempt to face historic cities’ issues within a global context. The historic city is regarded as comprehensive system and as the result of a process of layering of natural and man-made features and also social relationships.

All the above issues constitute the basis of an approach introduced in a design studio of the 6th semester in the School of Architecture of the National Technical University of Athens.

The area of intervention is the Kerameikos archaeological site and Metaxourgeion area in the city of Athens (fig. 1). Both areas are rich in remains dating from the Early Bronze Age to the Classical period such as cemeteries, funerary monuments, potery workshops and temples.

The theme of the studio, that students have to deal with, varies every year. In the academic year 2013-2014 the theme was “Urban stitch” at the threshold of the fragile” in Kerameikos archaeological area, in 2014-2015 the theme was “Urban continuity: New gate to the archaeological place” also in Kerameikos and in 2015-2016 the theme was “Urban infill/Urban palimpsest” in Metaxourgeio area.

The topics prompt students to think differently, act critically and reclaim through their proposal the unification of the urban fabric with the archaeological site and remains. Additionally, they should combine modern architecture in terms of global concepts with the use of local materials aiming at context integration. Thus, they have to read, interpret and translate the reality involved, blending modern views with local culture, materials and methods.

Students immerse themselves for two weeks into the city and archaeological fabric exploring various aspects of the context and its identities. More analytically they explore the physical identity of the area (landform, climate, environmental characteristics, flora), the built environment identity i.e the urban setting as an imprint on the ground and also the architecture of the buildings of the place (morphology, scale, relations etc). Additionally, they focus on the economic identity of the area i.e its economic activities, the social and cultural identity that refers to the social and cultural events, and finally on the historical identity of the place that encompasses the monuments, the landmarks, even the events taken place. To this end, students are encouraged to explore, within the time available, various aspects of the context such as the land uses and activities, the city scale and cityscape, the topography, the connections, the views, the morphology of the buildings in the vicinity, the greenery, the materials and textures, the effects of the sun light even the soundscape.

Students proceed with the development of their conceptual idea considered as a totality that underlines their final proposal. This idea is equivalent to the musical idea developed by Arnold Schoenberg for musical synthesis (Schoenberg, 2006) and is the guiding force as intent and as a totality that describes and underlines the design proposal encapsulating contextual, aesthetic and technical aspects. The idea should be
"capable of: serving (function), responding to a place (context), resolving itself geometrically (composition), materialising itself physically (construction)" (Baeza, 1994). Through the idea, the building is captured in essence and students can choose the way to express it either with a model or a sketch or a collage.

To mention a few of the ideas developed:
- A combination of general notions (i.e entering the path (a), descent to memory (b), the uplifting sky (c), reading the past (d), interchangeable boundaries (e), Connectivity
- Excavating architecture
- Fragmented topography
- Architectural promenade

Concluding I would like to proceed with my answers to the questions posed by the colloquium.

How architectural design education can cultivate the symbiosis of the local and global in the design studio?

By introducing the students to issues developed at a global level and interpret them through local circumstances.

What themes and scales are more appropriate for such an experiment?

Our approach considers architectural design as an integral part of the urban scale. Student always approach their topic within a broader urban scale starting from 1:500 scale models and plans to 1:100

On what learning outcomes must we concentrate in order to evaluate the qualities and the gains of the studio work?

Thus, since architecture is deeply rooted in culture, issues of local and global need to be approached with maturity and critical involvement of the students. But in every case we have to consider that in the fusion of local with global, global sets the framework but the local prevails.

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P. Karageorgos, M. Karatsiobani Connecting two archaeological sites through linear space

G. Kapsalidis, G. Kossifas Underground archaeological museum

K. Gougoula, E. Spanelli Opening the archaeological site to public view and access

K. Gougoula, E. Spanelli Infilling the urban fabric. Walking through and looking from above the archaeological remains

A. Kabani, N-F. Tsoulogiannis Fragmented sequence of spaces. Displaying the river
ABSTRACT

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.

01 Introduction

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 it 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 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.

02 The studios / technicalities

The area of study of the studios is architectural design, urban design and the design of cultures in the city (urban environment). It took place for two semesters; from October 2013 to February 2014 and from October 2012 to February 2013. Students received 9 ECTS credits after finishing the course and usually they were in the last years of their studies (4th or 5th year). The first year 45 students attended the class while the second year this number went to 66 and the students were working in teams of 2 to 3 persons.

The theme of the first studio was “(Re)searching contemporary communities” and it targeted vulnerable social groups in the suburban/peripheral area by implementing hybrid housing plus workspace typologies and sustainable lifestyle. The students had to work on issues and concepts as bottom-up procedures, emergence in architecture, notions of scaleless design, cohabitation and new living conceptions in the framework of the Mediterranean environment, sustainable living and social interaction and the financial crisis. The second studio was titled “(Re)searching design. From public to synergy.”

[1] both websites can be found online at urbandesigndiploma1213.blogspot.gr and urbandesigndiploma1314.blogspot.gr and till this day they had 7500 and 10100 visits respectively.
03 Syn-
During the two years of the ADU pilot project we tried to focus on the way that time could be creatively incorporated as a quality in the design process. Connectivity was incorporated conceptually in the teaching model of the 2005-2006 course (Kalfas 2007) and applied to core concepts of each year’s studio. In both cases of Co-housing and Synergy, we focused on how this prepositional plus could form the hypothesis of the emergence of an aggregation that is bigger than its constituting parts (Wagensberg, 2003). This could become the necessary condition for the happening of spatial-temporal efficiency in both the design context and the design process constructively, unexpectedly and both synchronically (at the same time) and syntopically (at the same topos).

Connectivity as a presupposition of relating to the local
In both the telecommunicational model of transmitter-receiver and the networking model of hub-connection-nodes, connectivity is understood as a stable-fixed relation of the passing of a specific kind of information from one part of a model to another. The process through which urbanism is transformed by connectivity realizes the connection by verifying the integral hierarchies and closed orders of the models that operationally manage time as a medium that controls the efficiency of connectivity. In other words, this kind of top-down connectivity is generally understood as a medium through which a controlling exteriority, located in an exterior vantage point, acts on the controlling of the parameters of the connection. Connection is important as long as it serves efficiently the enabling of specific information from one part of the model to another. The whole model is used to control the parameters of the connection.

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could exhaust multiple narrations to an infinite number of parallel stories. A synergistic concept as 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 (Kwin 1993) with a special dynamic from which becoming processes could emerge, if they are not already unfolding without being noticed. Synecdoche diagrams refer neither to function nor to form. On the contrary, they point to virtual relations and change in the form of information. Virtual relations are those that destabilize what is defined and manageable to something that emerges as other to its own self. The notion of arrangement. This pretext demands a non-mediating context that could ontologically be understood as a series of interaction rules. Synecdoche diagrams create connections while at the same time they are reconnected in their context and as a result they can be understood only as an instantaneous manifestation of their contextual agencement.

Despite our initial doubts the students proved to be very enthousiastic with the course despite the fact that it was very demanding and introduce them to many concepts that they had never dealt with in the past. The fact that the themes of the course were enhanced by the reality of the programme helped of course but what struck us the most was how easy was it for the students to communicate in the different platforms and how there was an already established notion of global architecture within the students that we seemed to miss altogether. This global notion of architecture is mostly the result of the internet and opinion makers as the big architectural websites but luckily students seemed to be critical about what they were projected and gradually started to implement their ethical standpoints that refused this abstract mentality in favour of a more situated, specific understanding of architecture that tried to incorporate their specific

**REFERENCES**


ABSTRACT

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 '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 etc. 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 teaching procedure of Architectural Design, Architectural language and Architectural Design Studio 7-8, in the School of Architecture, NTUA, Athens Greece, in combination with the Compulsory by choice course of 3D digital analysis and investigation of the building and site of the design project, using relevant programs, is proposed. This correlated with the global way of thinking, applying contemporaries theories of built form and architecture, emphasizes the local and global duality.

02 The methodology

As a paradigm, the design process we follow in the Compulsory course of Architectural Design Studio 7-8, in fourth year of studies in the School of Architecture, NTUA, Athens Greece, will be used, in which main theme is the design of buildings with multiple functions and public character.

The course is characterized by an annual duration(two sequential semesters) which allows students to approach and solve complex architectural-functional problems in depth intervening in different scales and is organized and running with the collaboration of 3 departments: Architectural Design, Architectural language and communication, Architectural technology.

According to the curriculum, the students face matters of urban integration, design and integrity of built and open space, solving main constructional issues and designing all critical architectural details of their project.

03 The teaching procedure

The description of the design course will focus on the analytical part of the design process. The elaboration of the students project is facing the following steps:

1. 7th - Winter semester /Analysis of the wider region /Analysis of the site, and its physical and spatial characteristics /Analysis of the program / Elaboration of the building form and structure.

2. 8th - Spring semester /Construction analysis /3D digital analysis and representation of the urban context, our main interest is to set the adequate tools, for exploring, investigating and in-depth comprehends of the "place" identity and its characteristics, estimating and applying, with the better way, all the above factors in the design process.

Using tools describing local spatial properties and relations such as: topological representations of urban system, representation of the visual field of the human eye within a set of boundaries, boundary lines which represent the 3rd dimension of the cityscape, the skyline and the relief, we focus on the most important qualities of the urban context such as shape, proportions, scale and the sense of enclosure.

In parallel we propose to employ certain software tools for light calculation, and other environmental parameters. It is obvious that the section drawing is an important tool for the understanding of urban system, representation of the visual field of the human eye within a set of boundaries, boundary lines which represent the 3rd dimension of the cityscape, the skyline and the relief.

Due to our strong belief that design cannot exist 'in vacuo', our teaching procedure emphasizes the significance of the "place" identity, describing 'the identity of place' in order to develop a design idea into a coherent proposal, and fulfill the final result, is of great importance to us.

The research of relevant methods of analysis and tools of representations, which will help the students to define the local profile, organize better, correlate, compare and evaluate consistent, all the parameters, spatial, social and physical, describing 'the identity of place' in order to develop a design idea into a coherent proposal, and fulfill the final result, is of great importance to us.

On the other hand, the exploration of the digital space through the 3D analysis and investigation of buildings and site of the design project, using relevant programs, is proposed.

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 '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 etc. 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 teaching procedure of Architectural Design, Architectural language and Architectural Design Studio 7-8, in the School of Architecture, NTUA, Athens Greece, in combination with the Compulsory by choice course of 3D digital analysis and investigation of the building and site of the design project, using relevant programs, is proposed. This correlated with the global way of thinking, applying contemporaries theories of built form and architecture, emphasizes the local and global duality.

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03 Analysis of the case studies

Trying to explore all the above, 3 case studies will be examined, elaborated in our school during the last 5 years, following 3 different programs in particular urban context, in which, the place-topos has an important role to play.

The field of the case studies is the wider area of Athens. Using different spots in each case, there is always a specific regional component the students have to deal with.

Considering the prevailing component of each site the students has to choose within various tools of analysis and design, estimated the most appropriate for each case.

Each project is elaborated as a paradigm to be built, following a procedure from "the idea to the construction reality". The Student’s projects that I will present, are made by Greek and Erasmus students.

Different topics of analysis, of the given site and context, are proposed from each student's team, emphasizing those spatial and cultural characteristic of the site, which can be prevailed in the design approach and determine the final result.

The case studies: 3 different programs
1. A Municipal Library & Cultural and Learning center, in Athens
2. The new City Museum of Athens
3. The new Public Drama School of Athens.

Municipal Library & Cultural and Learning center, in Athens
Building program: library and learning activities.
The site: Ano Kipseli, Athens
A dense urban area mainly residential, with high rise buildings and middle class population, the plot is a remaining unbuilt area in continuation with the hill greenery.

1. The natural component: the stiff slope of the landscape of the site.
The physical component determine the prevailing tool of analysis: the section. The students analyze the site, and its physical and spatial characteristics and the building in relation to the ground. They also produce models and digital representation of the buildings.

The case studies: 3 different places – sites in urban environment
1. The natural component: A site with a stiff slope.
2. The archaeological component: The Themistoclean ancient wall in the underground space of the site.
3. The urban component: Peiraios street

The diagrams, models and 3D representations produced by the students.
The new Public Drama School of Athens

Building program: teaching and performance activities.
The site: Tavros district
The urban component: Peiraios street

The specific regional element of the project is the transpatial historical character of Peiraios axis connecting Athens and Piraeus and the particularities of the urban context in the surrounding area.

Marks of different periods of growth are impressed in the urban fabric.

The old manufactures, that still exist, the factory workers housing estates, the stockyards of construction materials, coexist with the new commercial and administration buildings. On the other hand, the maintenance of the historical industrial memory is evident. For the elaboration of the project an analysis of the wider region, analysis of the site, and its physical and spatial characteristics is proposed, using various tools of analysis and techniques of representation, in order to formulate the prevailing characteristics of the area to influence the design decisions.

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The models.

3D representations produced by the students.

04 Conclusions

In our school we propose students to create projects with site sensitivity and awareness of local spatial properties and culture.

Also, we propose, being informed by the availability of materials, the climate and environmental conditions, cultural aspects, and natural formations, so much influence the vernacular architecture of Greece.

This site-sensitivity was, in fact, a central tenet for Frampton’s notion of “critical regionalism” as an architectural approach that was able to bring together the best from universal civilization and local cultures.
It will conclude with the words of Alexander Tzonis in his article "The core and the local," published in 2014, writing that:

"Perhaps, the most important challenge that architectural education faces today, perhaps even more serious than responding to the technological development of computer-based design and drafting, is the recognition of the fact that next to the 'global', 'universal' knowledge of architecture, - or 'core' as it is often called - there is 'local' knowledge that corresponds to each of the many regions of the world and that this 'local', 'regional' knowledge has to be taken into account in architectural practice and in architectural education."

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Architectural and Urban Design are very old practises. One should remember this when focusing on new global phenomena that challenges our practise and our teaching methods. But the debate of global and local issues also opens at the present day new problematic regarding the way we teach architecture and urbanism. Our main focus in the present article is to question how and what can – or must we – teach to our students in order to prepare them to deal with the present globalisation phenomena in the Mediterranean architectural context.

What means global? And what means local? Those are questions that seem to surpass architectural and urban design practise. In the theoretical field, we can remember the transdisciplinary potential of this problematic, in which architecture and urbanism can be related to several domains such as economy, anthropology, sociology, psychology, history, geography, archaeology, landscape architecture, engineering, environmental sciences, etc. But what happens when we must deal with its pedagogical approach? Should we encourage our students to search in other domains other than architecture and urbanism? Should we define “global” and “local” in order to redefine our architectural and urban teaching methodologies? And, more specifically, how important is that question regarding the Mediterranean context? Do we learn from the mare nostrum history? Wasn’t the Roman Empire a global revolution in its own time?

We must face it: global phenomena is here to stay. It is impossible to ignore that the XXIth Century social and economical changes have created a new society where it is very difficult to live isolated from the rest of the world. And yes, the internet and the new media of massive information dominate global society and by there, global behaviour, as in the motto of Marshall McLuhan: “the medium is the message” (McLuhan, 1964) – let us not forget it’s the same author of the actual common term of “global village”. Contemporary anthropology teaches us that even the term “mediterraneité” tends to define global criterias of social and cultural aspects (that can be seen in the lifestyle, the architecture, the quality of light, the climate, etc.) related to the original “méditerranéisme” (Chassel, 1984) and can be found in other places of the world (such as in some Mexican or Californian territories, etc. – let us not forget: how much “Mediterranean” is Luis Barragan’s architecture?). So, knowing that “méditerranéité” can be seen almost an environmental and cultural pattern – almost as a global “trademark” – maybe the questions are more important on the side of the “local” aspects than in the “global structure”... More specifically: must architectural teaching in the Mediterranean context be restructured in order to preserve its identity? Or is its identity defined by its own diversity? We’ll be back to this later.

One other aspect we think it should be remembered to our students is this: before teaching heritage values of local sites (villages, small settlements or rural regions) we mustn’t forget that the global urban trend in the present century tends inevitably to the ever growing of megacities and a progressive concentration of massive population near costal lines. So yes, we all know that Mediterranean regions are mainly organised by small old cities and coastal/rural little villages with a particular climate, light and lifestyle. In fact, what kept cohesive this lifestyle, this architecture, this, should we say... “pace”, was... small scale on typical urban morphologies. But is it still that way?

On the other hand, we can see the Mediterranean historical main big cities continuously growing: Cairo, Istanbul, Fez, Athens, Barcelona, Rome, Napoli, Valencia, Marseille, Montpellier, Beirut, etc., as they are sometimes preferred destinations of rural or inland mass exodus, specially coming from the North Africa and the middle-east region. War, poverty and overall social crisis and the sometimes naive idea of a quest for a better life in a big city are present growing phenomena that threaten the Mediterranean equilibrium and its local characteristics. Must we be concerned in how to teach “local values” in this disruptive scenario? By all means we must.

Okay: “glocal” is a new compound word that pretend to assemble “global” and “local” terms, as if we, inventing a new word, could actually solve its inner problem (as it only it could be true...). So, some argue that “local” doesn’t exist anymore. Could it be somewhat a consequence close to Paul Virilio’s hypermodern cultural theory of “polar inertia” (Virilio, 1990) back in the 1990’s? Anyway, in this zeitgeist, in which everything is considerations “glocal”, what does the word means, really? And how does it affect our architectural and urban Mediterranean points of view? One can say that sites and their people are no longer isolated, so the culture evolves, so does its architecture and urban resettlement evolve too. But what happens when we must teach based on those premises?

When we go back to basics, we remember that the values of places are somewhat “hidden” in their own urban morphology. History teaches the
Identity through diversity; In search of global and local strategies for the Mediterranean architectural teaching

This is a lesson addressed not only to architects but also to students and their teachers. We believe that the main way to teach architectural students this practise is by making them analyse the geometrical structure of the urban morphology and work in accordance with local typologies. Even if we can recognise – and teach – typo-morphology, and even, by that, make students compare it with some other urban issues or typologies in order to identify or extract some “global” pattern of it – even if it could, by its own way, solve a given problem! – even if students then generalise and extract a global urban or architectural solution that could work elsewhere, even then, by all means, the original site problem is always unique. And we think that it should stay unique. This is local.

That’s also searching for other thing than “genius loci” analysis, which focuses more of phenomenological aspects of space sensitiveness (large/small; light/shadow; inside/outside; simple/complex; hot/cold; wet/dry; growing/shrinking; tall/short; wide/narrow; straight/curved; horizontal/vertical, etc.). In fact, typo-morphology analysis deals with the main structure of how space and buildings are shaped. It is almost impossible don’t remember, again, the pedagogical approach by Professor Von Meiss. “Anyway, as experience shows us, trying to define “global/local” strategies is more easy to teach to students in a smaller settlement, like a little village, or part of an delimited urban tissue. Even if we know that an architect can craft through a multitude of layered domains and knowledge, we are skilled to perform throughout specified approaches that deal about space in a different way that another one can. So be it. Let us pass on that knowledge. Let us build methodologies that lead the student to find the uniqueness of a given place. Knowing that “global is here to stay”, it is in the diversity that we can find what can be called “the local”.

A strategy somehow close enough to what Prof. Luis Conceição meant by “searching identity through diversity” (1). In another way, this is also a critique of the so-called “crystallisation” of historical centers, as Franoise Choay wisely pointed out (Choay, 1996). Knowing that the urban phenomenon is a continuous metamorphic process, local identity can be preserved in the reshaping process of tissues. Otherwise, it just dies.

Another issue concerning teaching global/local is the understanding of the scale factor.

As we have seen before, small Mediterranean villages tend to be easier to understand in their specificities, since typical factors tend to be more obvious in small places than in larger urban settlements. Nevertheless, since globally is really everywhere, it always manifests itself, although in different forms and creating different patterns. If we want to achieve better global local solutions, we must overcome the classic dichotomy between rural/traditional and urban/modernity, as it is obviously too naïve to consider Mediterranean urban or rural centres as a “global” problematic. Reality is much more complex, since mobility and different realities perceptions (as multimedia, global culture, etc.) have contributed to make users find new solutions of urban and architectural problems. That’s why scale factors tend to become much more dynamic nowadays: a small village rehabilitation should incorporate larger urban and environmental scale issues and objectives (although trying to find out and preserving local identity factors), and inversely, a bigger city should be the sub-1ect of analysis of the whole of historical centres and subcity. Complexity must be understood throughout scale dynamics, and different teaching methods are possible to find out here: from small scale to bigger scale, as from bigger scale planning strategies to a “zooming” approach of smaller case studies.

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Perspective – From Practice To Didactics And Research
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Mediterranean Landscapes: Between Identity And Contemporary Innovation, Landscape Design Studios In The School Of Architecture In Chania, Crete
Drawing Hand As An Entity Or As An Interface
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Vernacular Architectural Territories

Architecture And The Cultural Industry In Territory Policies
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ABSTRACT

Our globalized era has generated an image of cities that looks almost the same everywhere. 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 without losing their local identity.

In the Mediterranean, globalization existed since the first movements of ancient civilizations. This phenomenon continues to exist growing beyond the limits of this closed sea, and 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 a certain aesthetic heritage, can deal with these changes and integrate global networks without losing their local identity.

In the Mediterranean, globalization existed since the first movements of ancient civilizations. This phenomenon continues to exist growing beyond the limits of this closed sea, and 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 a certain aesthetic heritage, can deal with these changes and integrate global networks without losing their local identity.

Today, Mediterranean cities are facing new challenges; in one hand, the international competition pushes cities to diversify their offer to assert their position internationally in an entrepreneurial logic, and in another hand, the awareness of climate change pushes cities to reconsider their development sustainability; combining these two aspects will lead us to rethink the relation between the Local and the Global.

The purpose of our research is to rethink the Local/Global symbioses in contemporary architectural and urban planning strategies, on the Mediterranean terrain. We will investigate various approaches of urban projects on the Mediterranean perimeter, to understand the transformation in the thinking of what was once a Local/Global polarity, transformed today into a Local/Global symbiosis, in a new approach.

01 Introducing Local and Global

In the last years, we witness a change in the perception of a place; it had become simultaneously local and global. Local; is an adjective pertaining to a certain position in space, and global; is pertaining to the whole world. It is important to mention that the word “Local” finds its roots in the late 14th century, while the word “Global” appeared 300 years after, and became more popular in the 20th century (1). These two words “Local” and “Global” are becoming more and more fused, and in the 1980s, we’ve created a blend between the two words; “Glocal”, relating to the interconnection between “Local” and “Global”.

Today, in the new spatial hierarchies, one should mention that we can also talk about “Locals” and “Globals” in plural. Depending on the scale we are referring to, we can refer to a local space on different scales; it could be a building, a street, a city, a territory… compared to a global that can be any higher scale of a space; in the field of urban planning we can be talking about a city regarding a country (i.e. Marseille/ France), or a territory, the Mediterranean cities compared to global cities.

Understanding the complexity of the two concepts of “Local” and “Global”, we will get into the research on many levels; our terrain of study will be the Mediterranean territory, and we will consider this territory as global to Mediterranean cities, and local compared to global cities. We need to understand, by investigating urban projects, how today we should rethink architecture and urban planning as a process which oscillates between Local and Global on many levels, trying to find the more adequate answers for today’s projects constraints.

02 Evolving from Local to Global and vice versa, in architecture and planning

Throughout the history of architecture, there has always been a local context taken into consideration in the process of building. Site integration, and construction techniques were always responses to local constraints. It all started locally, when our ancestors thought about construction techniques in the process of building, creating what we call today vernacular architecture or architecture without an architect, which is based on the site materials and constraints: they developed a know-how based on what they had on site, and how to respond to their needs. With the first movements of ancient civilizations, an exchange of techniques and materials started emerging; the aim was to develop some techniques by learning then from more developed civilizations like Greeks, Romans, and Ottomans…

(1) Definitions according to www.dictionary.com

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Examples of vernacular architecture

Examples of Greek, Roman and Ottoman architecture
Centuries after, in the industrial era, we notice an acceleration in movement of goods and materials due to the development of means of transportation, which affected the fields of architecture and planning; in the middle of the 20th century, we started talking about an international style in architecture, and in the second half of the century, we notice an emergence of what we started calling a global city (2), a standard city valued as developed and that we should apply everywhere in order to be part of the international competition of cities. Few years after, the awareness of environmental problems on a global level (3), resulted a turn back to the local, to try to find solutions to environmental problems on local levels. We then started thinking about a sustainable development which takes into consideration the local level in a global context. The “local” and “global” became more and more inter-dependent, and today, we cannot think about a place without locating it in its global context and vice versa.

03 Global cities and Mediterranean cities

Our globalized era has generated an image of city that looks almost the same everywhere, 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 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.

It all started back in the 1960s, in Baltimore, when we started talking about urban regeneration projects, using the existing abandoned industrial lands and structures to recreate and revivify the waterfront which was deserted for several years due to the decline of industrialization. This urban project of Baltimore represents somehow a pioneer in these new urban strategies having as main target to “make money out of land”, a process which started in the 1960s in a managerial logic and became entrepreneurial in the 1970s (4).

About a decade later, we started opting for this same discourse in Europe, and in the 1990s, this concept of Big Urban Projects was emerging all over the world even in non-developed countries. It also earned the unanimity of the circle of cities around the Mediterranean.

To be part of the competition, the Mediterranean cities also had to develop their cities following the same strategies of using the existing deteriorated lands and constructions, restoring them, transforming them into shopping centers, museums or theaters and adding new areas such as waterfronts and business districts, to be part of the international competition of cities.

Mediterranean cities were somehow driven to follow these global strategies, and by willing to be faster in adapting a perfect universal aesthetic, they may have fell in the trap of adapting the image not taking into account the local needs and identity.

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 have 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.

Globalization existed since then the first movements of ancient civilizations, a phenomenon that continues to exist and grows beyond the limits of this closed space, 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 urbanism. 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 building integration in the site, orientation, relation to water but also construction techniques, which revealed common features.

It is in the post-industrial era, and after the Second World War, that an international style in architecture emerges. The aim was to find standard solutions to the housing crisis, but it was also a search for techniques and designs that we can adapt everywhere, regardless the local identity; we were then assisting to a phenomenon that was tending to adopt a new global aesthetic, based on standard materials, forms and functions.

It is worth clarifying that the evolution of cities was brought to a new reconfiguration on a global level; we started adapting a discourse of regional governance, which took into consideration the local levels and identity; we were then assisting to a phenomenon that was tending to adopt a new global aesthetic, based on standard materials, forms and functions.

It is important to mention that a return of a local discourse can be traced back in the late 1970s. In our case, the competition between cities was growing and it was important that each city finds what she had in particular, the aim was to diversify the offer, to find a place in the ranking of international competition. It was then when we were also assisting to a new reconfiguration on a global level; we started talking about infra- and supra-national levels of governance. These new hierarchies were developed to reconfigure the global map that was then guided by flows and networks (5). On the other hand, and in the same period of time, a sustainable discourse was arising, a return to the local environment.

Following these two new priorities, and in the 1970s, we note that the Mediterranean policies started adapting a discourse of regional governance, taking into consideration the local identity and environment (6). It was then that the Mediterranean started taking an important place in the political discourse (7). It was the come-back of a Mediterranean that had historically a lot in common. In the perspective, the Mediterranean will gain importance in professional and research fields. The rise in the slogans: “Mediterranean Architecture” or “Mediterranean Mediterranean Architecture/Cities”, pushes us to reconsider this category of architecture and cities, and rethinks it in synergy with the global parameters (8).

04 A grid to evaluate Mediterranean cities through the local/glocal interdependency

The aim of this research is to study several cities around the Mediterranean and state their similarities based on real examples. We will highlight the importance to rethink the Mediterranean Cities as a category and on a regional level today, in the new spatial hierarchies (9).

Therefore, we are proposing to develop a grid to evaluate several prototypes of projects in Mediterranean cities that will represent our case studies, knowing that the Mediterranean circle is composed of different cities, which implies different cultures, different priorities and different actors. We chose to work on Urban Projects, because we consider them as the most representative of the Local/Global inter-dependency. The aim is to develop a grid, through which, we will evaluate these terrains, a grid that we will be able to apply subsequently to several Mediterranean case studies.

Our world today is becoming more and more characterized by a networked city, linked by means of transportation and communication. These characteristics have been reflected to our daily lives and to our cities, and the evolution of our cities will have to take into account this complexity in the process of planning and building (10).


(6) These new political reorganizations on a regional scale accompanied a climate change on a global level, and the emergence of the Club of Rome which was mediatised in the 1970s to spread this awareness. Mediterranean cities started taking an important place in the political discourse (7). It was the come-back of a Mediterranean that had historically a lot in common. In the perspective, the Mediterranean will gain importance in professional and research fields. The rise in the slogans: “Mediterranean Architecture” or “Mediterranean Mediterranean Architecture/Cities”, pushes us to reconsider this category of architecture and cities, and rethink it in synergy with the global parameters (8).


(8) We note the proliferation of Networks, Workshops and Public Reunions working in this field, i.e. CAT-MED and the Green Apple Methodology, Mediterranean Cities and Climate Change (3), AVTeM, EuroMedNet for Cities, The Euro-Mediterranean Network of Big Urban Projec-

(9) By highlighting this fact, we suggest that conceiving the Mediterranean Cities as a category is important today for the new urban comparative studies in the field of Urban Planning, and we refer the article of Kevin Ward “Towards a relational comparative approach to the study of cities. Progress in Human Geography 34, no. 4(2010): 471-487

(10) Reference to BRENNER Neil, Globalization as Refer-
We will try to create the three-dimensional model, taking into account, the social, the economic and the architectural aspects, but we will integrate the complexity, the aesthetic heritage (12), which is a very important aspect when addressing the Mediterranean cities, and is part of the environment: the built environment.

The top of our three-dimensional scheme will be controlled by a parameter that we name governance, and by governance we mean the actors that pilot the project following the new spatial hierarchies. At a regional Mediterranean level, the governance plays a crucial role in managing the priorities, negotiating and stimulating networks and exchange of expertise on many levels. The importance of networking will increase the efforts to find the balance between Local and Global, by reinforcing the Mediterranean identity while working together for the same purpose, which will help to find the balance in this complexity.

05 Conclusion

We conclude by highlighting the fact that in our globalized world, and in many cases, the economic constraints win the battle of priorities to the detriment of social and environmental parameters. The aim is to put forth the power of a place and position the city on an international level. In this context, we suggest that rethinking the Mediterranean cities today in the Local/Global interdependency is crucial, in the professional, research and teaching fields, to try to find a balance between the many priorities of planning and building, in a world where the risks of losing local marks are rising with the speed of globalization.

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The top of our three-dimensional scheme will be controlled by a parameter that we name governance, and by governance we mean the actors that pilot the project following the new spatial hierarchies. At a regional Mediterranean level, the governance plays a crucial role in managing the priorities, negotiating and stimulating networks and exchange of expertise on many levels. The importance of networking will increase the efforts to find the balance between Local and Global, by reinforcing the Mediterranean identity while working together for the same purpose, which will help to find the balance in this complexity.

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MURIEL ROUHANA
Local identity and Globalization: the case of Mediterranean Cities
ABSTRACT

"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’œil", 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 it's 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 implemented 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 photograph). 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 it`s interaction with architectural practice, teaching and research.
In both cases, it was a matter of a representa-
tional tool and considering architectural design, it was at the end of the process that perspective
virtues were exhibited – that’s how my genera-
tion learned it.

But entering professional practice, the same era,
soon I discovered other values such as the power
of sketching through perspective, including its
capacity fast of production and huge anticipation
of forms and volumes, sometimes with incredible
similarities between the core of the drawing and
to the final building, although with also huge
temporal distance, or its capacity of views coor-
dination, or the exploration of images and their
impact as communication tools.

On the other hand, I was also confronted with
other needs concerning perspective, namely
photomontage, or in other words, how to develop
perspectives from other perspectives (photos)
so entering, studying and developing new meth-
odologies concerning perspective restitution

Important features that deserved to be brought
to didactics and that’s what we, at FAUL, tried
since the eighties, stressing and starting with
the development of a teaching methodology,
with 3 control levels, namely direction (vanishing
points theory), dimension (proportion vs. scale
concepts) and spatial location (rational and
subjective approaches), including perspective
restitution (strengthening the links with site pho-
tography).

This process, from didactics to practice and
return, that already includes some research by
design, was consequently improved through
further development of those ideas, incorpo-
rating other diverse features about perspective
related to architecture and using more traditional
methodologies of academic research, through
academic thesis and/or incorporating them in
research projects, aiming that results can again
be brought to didactics and to practice devel-
opments, what we already started - new disci-
plines, new software with industrial patent, new
approaches through perspective drawings...

Those new features were such as the consider-
ation of 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, spher-
ical and in between screen surfaces and distinct
transfer protocols) or a study on fractal interpre-
tation and composition of the Brownian move-
ments of the eyes (fractal perspective).

As a starting point for that research journey, I
consider my own PhD thesis “Perspective and
Architecture – an expression of intelligence in
architectural epistemology” (1992), precisely
stressing the value of sketch through perspec-
tive and pointing out new directions of research
concerning perspective in architectural and
design contexts, which are named below without
being exclusive:

- perspective as architecture, or spatial effects
  created through perspective
- curvilinear picture surfaces (cylinder and
  sphere), allowing for an integrated although no
  realistic, view of spaces and volumes, so consid-
  ering the 4th dimension – time
- geometric structure of viewing process

These themes were later explored through other
PhDs thesis, that progressed with my coopera-
tion as tutor.

The theme of perspective as an operative scale
of architecture, was considered by António
Trindade in its PhD thesis “A look at linear per-
spective in Portugal on ceilings and vaults: 1470-
1816” (2008) and further developments, putting
in evidence the power and use of perspective
in existing historical buildings (churches), with
strong and coherent interpretation of the aims
and techniques that can influence space percep-
tion.

Considering the curvilinear picture surfaces,
considering examples of the use cylindrical and
of the spherical surfaces and the correspondent
perspective grids, considering former texts about
this subject, introducing the ellipsoid as pivot
As architectural competitions are also a matter of powerful images, with new meanings, impacts and philosophies, the array of new images that can be produced from a single object and from the same point of view, are for sure an extra value to the communication power.

Finally, considering an approach the way of looking into and to percept space and volumes, knowing that vision is a complex and selective process, where brain plays an important role, producing mental integrated images that are composed as memories of successive but strangely organized individual images, Nuno Alão tries to achieve “Vision Geometric Reconstitution” (PhD thesis – 2016), aiming to interpret / synthesize vision though a geometric structure, that at first we named as “fractal perspective” – for better understanding of this idea we present in contrast what can be called spherical perspective (small photos organizer over a spherical picture surface) against the Brownian movement of the eye when trying to understand a new space.

Synthesizing, this paper aims to present a renewed potential of Perspective, in its interaction with architectural practice, teaching and research.

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ABSTRACT

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, or 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 of space in architecture with other artistic media. From these artistic experimentations, we will be able to demonstrate this with subjects such as architectural shape analysis, aesthetics, composition, and of course, architectural projects, attending this interaction with the architectural 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, 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 of space in architecture with other artistic media.

In this sense, as examples, it is going to show several artworks experiences of the subject of Theory of Architecture that we have understood, creating a machine that produces art.

An approach to the own one will be necessary historical process that from the first passages of change of artistic thought of beginnings of century XX, to the new artistic tendencies, they have taken to understand better conceptual art.

02 Cubism. Topics: time – perspective

In this point it is necessary to emphasize the work of cubism like movement of experiences in which one talks about to the capacity of he himself as far as the representation of the reality in a surface after the passage by a clear process of artistic experimentation, that will allow the perception of this reality from multiple points of view, until the moment not known.

The analytical cubism can be considered like a manifestation of realistic art, but the reality of its objects is too long of being the one of which the painting had represented from the invention of the central perspective in the Renaissance, represented by an only point of view and, therefore, to be observed from a determined point of the space. The cubist’s bodies are unfolded in multiple “facets”, each one of which would represent the relativity of vision of the different points of view.

It manages to introduce the time factor, achieving carry into space the fourth dimension.

03 Readymade. Topics: collage - relations

The “ready-made” was simply the combination or arbitrary disposition of objects of daily use that could become art by desire of the artist. Duchamp frees objects from their utility purposes and consumption recovering its formal appearance proclaiming the principle of anything can be a source of artistic articulation.

The idea of “ready - made” Marcel Duchamp was one of the main innovations of Dadaism. The “collage” had been invented by the Cubists as a means to explore the differences between representation and reality. The “collage” restores the identity between representations and reproduced. The actual materials are not only objects of use that are subordinate to the work of art, but themselves possess aesthetic values that previously did not possess, and are raised to an art form.

Collage developed as “art of assemblage”, a means to create works of art almost entirely from existing elements, where the artist’s contribution would be more on establishing connections between objects, placing them together, that ab-initio make objects.

04 Yves Klein. Topics: modification of reality

In Europe, an equivalent of US neodadaist is offered by what is sometimes called “new realism”.

The main personality among these is the European neodadaist Yves Klein. It was a precursor to many of the practices and artistic trends that came to be generalized as the happening and performance; Land Art or medium-environmental art, body art and conceptual art elements punctuate his work, whose influence still lingers. We can consider him one of the forerunners of conceptual art. He also will be in 1960, when Yves Klein made one of his most conceptual works. He bet on the ledge of a roof on the outskirts of Paris for one of the best known and remembered the author works.

One example is the photograph entitled “Leap into the Void” (1960). The impact of the photographic image was its character and the way he played with the supposed likelihood of the photographic medium.

Can this photograph be understood as an artistic object? Or was the record of an artistic dramatization? The term refers to the work object, but does not look at the event. The artist part of a draft action that actively involves the presence of the public, which is thus taken from his passive role and located in active relationship with the artistic event.

Overall the action has no place in the enclosed space of a gallery, but often in different areas of the city, in which the artist breaks unexpectedly with his gesture. The action takes place in...
a defined space and time, in which the result is constituted by the collective experience, and signs it are, photographs, documents are truly lived time.

The Happenings that will lead to what we now know for Performances, where the viewer becomes a participant and the process actively and consciously, so that will provide the artist of new elements that have, up to this nonexistent moment in his creative process.

06 Land Art. Topics: place - track - environment

The “Land art” initially break with traditional bindings object with galleries and museums, but continues appropriating the nature of an aesthetic and artistic way, printing the rules of each artist.

The problem with the artist in the “Land art” is to show their work to the public. For this purpose uses photography and television and video, the latter being more useful, because they allow a complete takeover of landscape as well as the depiction of time in the process. The use of these media creates questions whether it really art is displayed or the techniques used to do.

07 Video Art. Topics: perfection - depth

The concept of “interactivity” is the most appropriate to try to describe the relationship the artist establishes with the environment, either photography, film or video. In this dialogue with a means of visual expression, the action of the artist acquires a new aesthetic identity.

The replacement of the object by the idea has sometimes been justified technological reasons. It has been argued, for example, that the video is the artistic medium of the future and that the translation of art electronic terms imposed their own brand of dematerialization.

08 Conceptual Art. Topics: ideia - process - meaning

Conceptual Art to move the interest in the “work” towards interest in the process of ideation, has addressed the problem of the concept of “work of art” as an object. This fact represents an important enrichment of artistic language and tune, in correspondence to the problem on the investigation of the nature of the work of art. You can set an intra-genre within the conceptual art that responds perfectly to this priority interest. It is the will call “process art”. The term reflects the work of those artists who, rather than the object or the creative process, intended to demonstrate the purely pragmatic art work. The work is not so much the result of a formal organization of materials and direct presentation of them, to celebrate their qualities of tension and energy.

The art becomes the place where the artist gets a knowledge of the world through an identity between thought and action. In this case the important thing is not the result, the finished work, but the proper process for enhancing it.

Process art will be the first to feel the need to capture the flow of time through the plastic. The “conceptual works” will no longer be an object in the view of the traditional sense, but an “open” an open process system; it is immersed in its constitution, the actions and the “processuality” artist.

They are stretched the boundaries of traditional art object and therefore traditional notions of artistic object. On the principle of dematerialization in the example of conceptual art, deconstructed appear to be interpreted and not just perceived.

In this sense it is apparently reversed the artistic process, only emphasized the importance of the idea, theory and thinking to the detriment of the work (object).

The value of the work itself, no longer counts, but the intellectual process that it causes both the artist and the viewer.

The object from process art is reduced to a linguistic process that results as one of its strata within another process.

09 Conclusion

Understanding the mechanisms and global working with art concepts, it can serve to the understanding of the architectural discipline and its application in our most local level, as these concepts are global worldwide.
01 Local and Global in the city of Chania, Crete

The topic of the colloquium is about hope for coexistence, for creating flexible resilient landscapes that resist time.

How to compose the singular with the innovative? How to create contemporary hybrid amalgams on geographic specificities? If by “local” concepts such as Genius loci, Landscape character, Historical heritage, Touristic demands are being implied, and by “global” concepts such as Innovation, New Technologies, Digital means, Design Experimentation, Development & Progress, Interdisciplinary approach, International architecture are also involved, then a series of interesting questions arise. What are the themes, and at what scales should an educational course evolve? Can symbiosis between local and global be cultivated and create a new hybrid amalgam? How to encourage experimentation on the symbiosis with new technologies? What form of guidance should tutors follow in order to respond to local needs through a global aspect?

Chania Crete is an impressive Mediterranean landscape at a strong natural setting. The city is located in a transitional zone between the mountain and the sea. It is an historical town, an environment of cultural heritage. According to local archaeological excavation’s evidence, the site presents continuous habitation since the first Minoan years till today (3000bc). Many different historical phases has the place witnessed, phases that have left various traces in the urban palimpsest of the contemporary city.

The Venetian era of Crete begins more or less in 1210ac, after the 4th Crusade, Cretans and Venetians overcoming some early years of struggles, finally manage to get along peacefully and to give birth to a local civilization the so called “Cretan Renaissance” of the 16th and the 17th centuries. The local culture succeeds to absorb gradually and creatively the Venetian influences in art, architecture, literature and enrich itself. Through the pass of time and the augmentation of the population, the city expands and its limits of the medieval quarter and becomes a modern city.

Can the local be a dynamic source of inspiration in contemporary thinking and practice? How to intervene in such a context avoiding mimesis, being contemporary, using new tools that could respond to local agendas and touristic pressures, without loosing the sense of the place?

02 The School of Architecture and the Programme

The School of Architecture of the Technical university of Crete was founded in the academic year 2004-05 and is being located in the historical city of Chania, Crete.

The programme of the School aims to cover all the scientific fields of architecture, theory and design. Complexity and interdisciplinarity is gradually being inserted through the academic...
transformation between nature and culture.

This paper is going to present 4 examples of student’s projects that were held in the field of Landscape Architecture. There are projects that are trying to respond to the questions such as: How can landscape design serve in order to recuperate and reuse abandoned and fragment-ed sites? In which way the design responds to change over time and reconciles historical layers in a sustainable project? How to maintain the genius loci of a site and design in a contemporary way?

Objectives of the courses of Landscape design are to create design strategies using advanced digital media, to synthesize ecology, technology and the historical palimpsest of the city, experimenting in the field of design. The methodology that is being applied demands research through personal mapping, cartography, diagrams and systematic layering. The design is a process of reinventing and activating a terrain is main focus of all the projects. Composing through sketches, models, study variations, 3d models, collages and photomontages form also part of the methodological toolbox. Design as a process of observing, understanding and reinterpreting a site is the point of departure.

03 Landscape Architecture as a field of scientific and design research. Landscape Design Courses in the School of Architecture in Chania, Crete

Landscape Architecture can be considered a lens for understanding a site and enriching spatial creations. It is a broad concept that refers to the parameters, tensions and dynamics that create space in an ever changing system of relationships. As a common ground between Urbanism, Architecture and Ecology, Landscape Architecture tries to respond to current issues of sustainability and environmental decline but is equally concerned with questions concerning culture, identity and aesthetics. It focuses on the processes of space formation in relationship to scale, time and space. It is concerned about the cultural and spatial organization of place as a dynamic continuum which, according to functional programmes and natural ecosystems, is in constant change. It is the intermediate layer of the city. A new hybrid zone between the urban fabric and the sea edge is being created, that relates in an optimum way, nature and human made actions.

An intense and profound study of the beach redesign via engineering and technical inputs of specialists has taken place, as well as a vegetation strategy that would help nature to reappear on the site. A series of transversal study sections were held in order to examine the variety of relationships between city border and sea edge. The new landscape is a transitional zone of fluxes, drawn by an elegant fluid geometry that gently relates and solves the city’s border towards the water. A gradual and discreet soft edge with local species and places to rest. An urban beach, a vegetated waterfront, a typical restored Mediterranean landscape to enjoy.

05 Diploma Project: “Landscape And Memory – Enhancement Of The Archaeological Site Of Armeni, Crete”

Students: Hrisa Panagiotopoulou, Hristianna Fotou / Academic Year 2012-2013. Tutor: Panita Karamanea, Fani M louhou-Tuffano archaeologist

The project is an intervention in a protected archaeological site situated in a protected natural landscape in the countryside of Crete. The site is the Late Minoan Necropolis in Armeni-Re thimno.

It is an extremely beautiful and vulnerable site, an ancient cemetery interwoven within a virgin landscape of oaks. It is a landscape intact since antiquity that collective memory considers it an unusual site in the midst of the Cretan countryside, far from civilization. Being an ancient cemetery that basically has earth cuts and oaks, the question to be answered is how to intervene without damaging this atmosphere, in such a way as to be almost invisible. The intent of the project was to heighten the landscape qualities by creating a subtle and reversible landscape intervention, thus allowing visitors to understand and enjoy the special atmosphere of the place through the emergence of the natural landscape.

The basic structural element is a new path that introduces the visitor to the archaeological landscape by using the natural surroundings as elements of the project. The most humble elements of the landscape–twigs, clay, tree trunks, fallen leaves and rocks–are used with the same simplicity with which prehistoric humans built their dwellings. Starting with the materials found at site, in situ delicate and reversible interventions are proposed that with the passing of time will eventually disintegrate. Simple archetypal forms from an ancient landscape, fragments of a whole, create a contemporary path that passes through all the elements that evoke the history of the site, creating a contemporary landscape narration.

This project having to deal with an archaeological landscape of the past, an archaeo-scape, based its design process on walking and the natural potentialities of the site. Walking as a commemorative practice is used in order to awaken the relationship between visitor and place. Movement as a device for understanding landscape offers a varying conception of place, one which is continually shifting. A temporal landscape is being created, one that is understood not from one point of view but when in

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local+global innovative symbioses in architectural education
practicing the local

06 Diploma Project: “Geosocial Fields – Design Strategies On Activating Former Quarries Of Theriac Earth”
Students: Elli Alexiou- Alexandros Kapsalis / academic year 2015-2016
Tutor: Panita Karamanea

“GeoSocial Fields” is a study on the ‘accumulated forces’ that shape and influence the landscape of Santorini, in order to understand and integrate them in the design process. The study focuses on a pivotal area of the island, south of Fira, where isolated from their environment, in the margins of the urban fabric and the intense touristic activity, lay five inactive thereic earth mines. The area is a hybrid landscape, result of the interaction between natural forces (explo- sions, earthquakes, climate) and human activities (agriculture, industry, construction, tourism). The footprint of mining and landfill contribute to the configuration of a particularly large-scale topography (860,000 m²) and of intense geomorphological contrasts enhancing the sense of uncanny. The project proposes design strategies of regeneration and activation of the area. It uses spatial tools, operational programs and ecological manipulations, while maintaining the special landscape features and the sense of place. The proposal creates an open-air free public space, that hosts diverse activities of culture, scientific research and recreation, directed to the local community as well as to the touristic demands of the island.

07 Master’s Landscape Studio Project: “Visual And Olfactory Landscapes”
Student: Alexandros Peteinarelis / academic year 2014-15
Tutor: Panita Karamanea

Chrissi Akti is a sandy beach with sand dunes and topographic relief in the outskirts of the city of Chania. It is a beautiful wild landscape next to the city still ecologically maintained, a landscape that is under touristic pressure for building activities. It has diverse and reach vegetation and the topographical complexity and position that offer the landscape is attractive and wild. In order to maintain the special characteristics and the existing atmosphere, the landscape intervention sets three key objectives: 1. The creation of landscape areas, that embody perceptual territorial experiences, 2. The reestablishment of the inter- relation between the sea front and background landscape, 3. The protection of Kladisos river and the sand dunes
This project uses custom computational tools that were developed for the analysis of the spatial characteristics of the area, in order to respond to the specific landscape design chal- lenges. The approach proposes a landscape strategy plan that opens up a vast space for personal appropriation and interpretation. To research on the existing paths, a simulation path finding tool was developed. The relief analysis, site’s visits and photographic documentation lead to the selection of a vantage point’s network. According to visual qualities, olfactory effects, the existing sand dunes and soil erosion restraints, groups of plants are catalogued. Thus in the design process vegetation is being used as a landscape perceptual compass that guides the senses (visual and olfaction areas). The visitor is guided through vision and smell and moves in various paces and paths.

08 Epilogue – some reflections
Using a contemporary language of expression all projects try to respond to local needs, to tour- istic demands, maintaining the genius loci of the sites and their special spatial atmosphere. Mediter- ranean urban landscapes are often registered with a plethora of time-traces. It is a challenge to preserve local identities finding strategies that reveal them. In my perception all strategies although through different point of views, create contemporary spaces that produce a more fertile experience of each site. In an urbanistic and in a landscape way all projects present new types of public spaces based on synergies, public spaco- 

es that although local are addressed to global needs.
ABSTRACT

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. It 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 ‘beyond’, we formulate an hypothesis that situate the existence of a ‘third eye’ that the hand uses ‘outside’, we try to innovate and expressed breaking with the truth through error interference inspecting the logical or percutivas or conceitualas. Work is a dynamic that could be interpreted as placing the image on the level of unpredictability, the uncertain and multiplicity (where there is a settlement of dispute with the error and vice versa). But even in that context, it is possible to ensure that today’s study design also relates to the disegno - born Vantian - an idea that, in a kind of over-technical genre that, to many pages, not content with the absurd and seeks to discover stability apt to be shared on paper.

In the drawing that serves the student, there seems to be a factor in a way ‘impostor’ which is not only what you see, know or know, but in a ‘black box’ absurdities BLISTER and ironies that ‘try to innovate’ and expressed breaking with the truth through error interference inspecting the logical or percutivas or conceitualas. Work is a dynamic that could be interpreted as placing the image on the level of unpredictability, the uncertain and multiplicity (where there is a settlement of dispute with the error and vice versa). But even in that context, it is possible to ensure that today’s study design also relates to the disegno - born Vantian - an idea that, in a kind of over-technical genre that, to many pages, not content with the absurd and seeks to discover stability apt to be shared on paper.

In an attempt structuring this via delocalized ideas, you also need access to topological territory of the image (as material element of visual thinking), through abstraction processes, mark the tops (or break it, reinventing it and revealing elsewhere in his place).

And all the instruments were invented as extensions of the human body.

Alberto Carneiro

Because there was (and remains) a widespread prejudice that lies with the ‘laws’ of the error in the production of new things - perhaps because science always rejected and because it is under-estimated in the ‘other’ side of the logic that if you want to remove - the designer who ‘misses’ and persists in error because it took something good “does not like to confess her “sin”, for fear of leaving the credibility of his work the absurdities that menorizam and design their work to the field ‘underground’ of improvised plays, labeled as superficial.

Indeed, a trial without rules and limits geographic, cultural and locations may be entraped to a method not covered by improvisation method or at random, wherein intuition functions as ‘techn-ology’ and hand as ‘host’ technique. However, the use of error may also support a particular strategy or a pseudo-method in the pursuit of a set of procedures that pursue systematic and strict sense of the invention and the local and specific uniqueness.

They are almost animate beings. Servas? Perhaps. But endowed with an energetic and free genius of a face - faces eyesless and voiceless,
point of the design not require planning because looking on the unpredictability and uncertainty, the diagram start the opportunity, the augurs of spontaneity on the basis of mental design, and the pretext for the intuitive design masterpiece that sets no limits on departure or endeavors to explain the origin of the graph. However, indeed, there can be no serious doubts that one of the key facets of mistake that serves the design is its nature ‘auto’; character long arts relates to the instrumental medium that induces a particular technique. Technique involves invention and, although it can be determined by executiveness understanding, suggests knowledge. In this regard, Heidegger reminded that if we think, the technique from the Greek word technique and its context, technical means having knowledge in production: [...] technique designates a mode of knowing.

2) ‘Automation’ is a term used to refer to various types of strategies and/or techniques of drawing and painting that use the immediacy of unconscious expression without resource to reason.

or a virtually assisted by intelligible: one think with his hands and make her head, remembering the Rougemont expression.

Thus, as the hand interface is visual in nature but not both manually, that is, a hand which operates more with the eye (inner) evaluates than what provides the gesture.

If the hand as ‘body’ works the gesture of the body per se, the hand as interface design additionally touch (finger), allowing the flowering of particularized design. To that extent, the ‘body’ draws matter, the hand as ‘interface’ deal of space that matter occupies and the interface that matter laundered through an intense process of abstraction; the vision has become interior and a hand cut If the finger (digital design - virtualized).

This design does not participate, so the probability, but the choice and appointment for processing through a ‘silent scream’ no longer evokes the desire, but the desire of a first possibility of order. Contingencies and circumstances are faced now with a compositional routine regulative nature of the ‘accidents’ and or ‘automatism’ that can even, cancel them or deny them. It is in this ‘space’ in a closer way of a Cartesian revisited by topology, which notions and compositions as alignments, regularities and symmetries, take particular emphasis on analytical processes of composition and decomposition of the forms already marked. This is a quasi diagrammatic mechanical use, different, within the scope of other standard configurator, other than the scope of inaccuracy.

Contrary to casual design typically finished off by a hand as ‘body’, this second hand governed by the thought already know the source of the error, because the casual or at least touch, you, consciousness and mechanized it to use it a kind of systematic chasing a concrete logic.

Remember the ‘technique’ of gentimenti, for example, it is to discuss a method that typifies marking passages and routes designed to support, but also on the ‘unprecedented graphic’ that redo ultimately benefits. Accepting the deviation or distortion of accuracy, the design gentimenti reminds anamorphoses where the error professes an operating mechanism that can trigger, in stages, the alleged visual essence from the successive addition of graphics and scripts space by a virtualization result of observation (internal or external).

A hand like interface promotes precisely this cleansing process from a ‘dust’ error, in which we are no longer in the field of illustration but setting by acting on the composition fact and perceptual and abstract combination in ambiguno domain and difficult stratification, contributing to opening new graphics paths synthesizers and reducing an externality that could (and looked) already be exhausted.

They are hands that come to join, in fact, the brain and invisibility to the meat of the body and perception. But they are also the hands, organs capable of, paradoxically, separate them and bring up the dissociative structures triggered by high levels of abstraction.

They are hands that come to join, in fact, the brain and invisibility to the meat of the body and perception. But they are also the hands, organs capable of, paradoxically, separate them and bring up the dissociative structures triggered by high levels of abstraction.

That matter can then be drawn by this hand, for

Manu-making object.

It is the hand that mani-party thought. Or head to mano-making object.

Indeed, on the hand of the notion as a body in

...A geometry that is no longer in the service of creation.

Notice is a kind of death, the body of the disappearance of the object. A death of sensations, to announce a division of the body that focuses control units of other smaller or integrated functions set subordinate to the main body: there therefore, a division of the body that make up the organs and it gears them, which prevents, according to the authors, the intense creation.

(…) A geometry that is no longer in the service of the essential and eternal, but the service of the ‘problems’ or ‘accidents’, ablation, adjunction, projection, intersection.

That matter can then be drawn by this hand, for this body?

We find, for example, the reflection on the automatism (2) and in his drawings, this mechanism and the technique that makes the zero deviation or distortion of accuracy, the design gentimenti reminds anamorphoses where the error...
01 Introduction

Europe faces huge challenges in the near future in what concerns to energy efficiency and consumptions reduction in buildings, housing stock condition and ageing people needs. However, due to the diversity between European countries, strategies to be implemented need to be different and adjusted to reality of each geographic area. This diversity reveals a variable geometry in continental distribution, based on:

- economic and financial situation
- urban / rural settlements
- geographical features

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 a southern Europe, 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.
Europe, especially in Portugal, in comparison with the average of European situation. The investments in new construction and renovation of existing buildings are also important issues under discussion to define new ways that can lead future activities of training. Finally, architectural education, young architects training, new tendencies and skills, are object of reflection.

02 Knowledge about construction reality in Europe

While we reflect about the modalities of architectural teaching to implement in practice and knowledge to forward to the students, is fundamental to be aware and have information about constructive reality and the expected changes. This reality can be easily based on statistical reality contained in national/regional census or economic reports.

As an example, is fundamental to get information about the population and floor space distribution, the building stock, the existing buildings age and their condition, the housing Deprivation / Overcrowding Rates, segmentation of European countries construction economies or about different volumes of investments in new construction and renovation or refurbishment of existing buildings.

The investments in new construction / renovation of existing buildings are also important indicators about the realities and tendencies that the construction interveners have to know to assure that the training of future architects is according with future needs.

The information on housing completions for

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The investments in new construction / renovation of existing buildings are also important indicators about the realities and tendencies that the construction interveners have to know to assure that the training of future architects is according with future needs.

Report of FIEC - EUROPEAN CONSTRUCTION INDUSTRY FEDERATION titled “Key Figures – Activity 2015 – Construction in Europe” public informs that in 2015 the main activities in Europe construction sector had the following distribution:
- Non-residential (offices, hospitals, hotels, schools, industrial buildings) – 31.8%
- Rehabilitation and Maintenance (in housing) – 27.7%
- New house buildings (individual dwellings, apartment blocks, social housing, schemes) – 21.3%
- Civil Engineering (roads, railways, bridges, tunnels, concrete structures, special foundations, electrical, works, water supply, wastewater treatment, works on maritime or river sites) – 19.2%

Euroconstruct reports also define different areas of regional coverage for Europe countries (Big 5 countries, Northern Europe, smaller European countries and Eastern Europe countries) and reveal that renovation investments dominates housing output in Western countries while civil engineering and non-residential investments lead in Eastern Europe.

The information on housing completions for

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The investments in new construction / renovation of existing buildings are also important indicators about the realities and tendencies that the construction interveners have to know to assure that the training of future architects is according with future needs.
Some of the European countries as % of existing dwellings stock, by number of buildings, is shown in Figure 17 and was collected from Hy-postat publications by the European Mortgage Federation.

03 Knowledge about construction reality in Portugal

Statistical data related to the age of buildings usually gives quality information about their physical characteristics, since buildings are the result of common building techniques applied at the time of their construction.

Recently Portugal was subjected to a great constructive outbreak. From 1999 until 2002 were concluded an average of 106,000 houses per year in Portugal, which means 290 houses/day, 12 houses/hour or 1 house every 5 minutes.

According to Census 2011 and 5th General Housing Census, percentage of buildings over 50 years in Portugal was 25.4%. More detailed information about index of building ageing and its distribution can be seen more detailed in the following figure.

This information is an important working tool that drives to a better evaluation of the situation and define actions to implement. It also reveals the huge needs of building renovation/refurbishment investments in Portugal and can drive the definition of real needs for training new actors in design and project processes, construction techniques and implementation of real estate developments.

04 Architectural education, young architects and new tendencies

Architectural education must follow this logic of identity, statistical information about building condition and also be adjusted to regional reality instead of being equal across Europe. A young architect educated only in new buildings design, trained in schools supported by public funds in weaker economies, can be easily hired to work in stronger economies, sometimes with low salary. Consequently, this professional will never intervene to turn his community stronger, efficient and sustainable to the future, returning the investment made on his own education.

New challenges for existing buildings renovation require new skills and different strategies for the future actors training in the design process. As referred above, the knowledge about statistical realities based on national/regional census and economic reports, can better define training and design needs.

In my opinion, the knowledge about...
- traditional construction techniques,
- building’s anatomy,
- inspection and diagnosis methods for the existing situation,
- space’s flexibility
- the needs of ageing people/silver hair users
- building materials, indoor air quality and health
- building’s pathology
- new thinking and design processes
- construction management
- financial, quality and deadlines optimization
- interaction between different specialties... are some of essential features to implement in architectural studies.

For example, if an efficient final energy consumption of a building is intended to obtain, different components must be analysed to guarantee an efficient design process. The design process must integrate trilogy of shelter, identity and comfort. It means that spatial, functional and aesthetic aspects are fundamental but special attention on building envelope (different constructive elements and solar orientation), installations (providing renewable energy devices) and indoor air quality has to be taken, in parallel with the study of user needs and behaviour.

In another way if it is intended to rehabilitate or adapt an existing building for actual exigencies, maintaining architectural characteristics and façade elements, without previous elements of design, it is fundamental to proceed to a comprehensive survey of building. However, to perform this kind of work, the responsible must have survey techniques skills, inspection and diagnosis methods knowledge and also has to dominate traditional construction techniques to evaluate the possibilities of including new constructive elements compatible with existing ones.

Efficient design has to consider new perspectives of space’s flexibility for new kind users or new family’s standards and also consider the evolution of European population and needs for...
Nowadays, in those traditional construction processes, architects usually act in design and construction segments. There exist some opportunities for young architects if they invest on acquiring new skills or they are trained in a new way based also in technical instruments and innovative approaches. They can work as energy experts on design or as aggregators at construction or even at operation and maintenance segments.

On design it is possible to bring new competences in product development to the market, based on services and ICT but also implementing marketing and organizational innovations. On construction segment, innovations can be obtained in processes, marketing and organization, guarantying financial, quality and deadlines advantages by optimizing planning of human and technical resources. Those new skills also can be used by young architects if operation and maintenance segment is taken in consideration as one of the fundamental elements for ensuring quality throughout whole life cycle of buildings.

**05 In conclusion**

The Habitat III, United Nations Conference on Housing and Sustainable Urban Development, to take place in Quito, Ecuador, next October 2016 includes, in its 109th proposal of work to be discussed and implemented in future, “We will include data disaggregation to allow a differentiated analysis of housing supply and demand considering the specific social, economic, and cultural dynamics on subnational levels. This will inform the implementation of housing and urban development programs, with housing at the center of the strategy and to the extent possible, situated at the center of the city”.

The text clearly defines the need to disaggregate and study data information and consider subnational levels of social, economic and cultural dynamics as basis to define different strategies to implement development programs. This implies the need to be aware about differences of local and global knowledge implementing different approaches, respect for the difference and local tradition, the need to take care of existing buildings, to avoid new defects and new pathologies in interventions.

In resume, the design for the future need to be conscientious of the importance of Mankind evolution and related construction history.

As an “infiltrated agent” in an Architectural environment, during the colloquium and the related presentations and discussions about “how to do”, I tried to learn a little more about but I still have more questions in my mind.

- The “grands travaux” of renowned architects are so fundamental for our evolution?
- Architecture can be global and also well contextualized in all cultural, local and climatic contexts?
- How to deal with and understand the local architecture? Shall we show some respect for the traditions of each country? Or impose our own criteria?
- Can we avoid pathologies while we choose particular materials that we think they are globally usable?
- What kind of new skills are needed?
ABSTRACT

The development of touristic routes, the economy of small country villages and how rural areas should be organised is a subject that has been studied by several scholars in the field of territorial analysis. They are performing political roles quite different from what they were just a short time ago with the growth of high-tech, including in the field of ICT. However, despite the ICT becoming permanent features of territories’ hardware, software and expertise is producing multiple impacts on society in general. Thus, there are still challenges ahead in this domain, such as reaching the sustainability, 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 its part of the collective decision-making system in the European countries. They are performing political roles quite different from what they were just a short time ago with the growth of high-tech, including in the field of ICT. However, despite the ICT becoming permanent features of territories’ performance, the implications of the use of these technologies, for architecture in general and for vernacular architectural legacies in particular, will therefore vary due to different contexts. Thus, there are still challenges ahead in high education domain, such as in the field of vernacular architectural territories assessment, using ICT.

This research presents a methodology and the results from its application to five villages in Portugal, in order to assess their condition, using an ICT platform. This platform is a qualitative analysis (Silva, 2013: 1) has been used for ICT model for the evaluation of traditional buildings. This research is the result of the international meeting gathering scholars, researcher and students of Architecture, coming from the following European countries: Portugal, Spain, France, Cyprus, Greece, Italy and Malta. It is focused on teaching methodologies at the high education level, using information and communication technologies / ICT, having as case studies the vernacular architectural territories of river banks in Portugal. These territories refer to the remaining five stilt-house villages of Tagus river, which have their roots in the middle of the 19th century, when a fishing community settled on these territories coming from the central Atlantic shore. During the winter time the activity of fishing was very hard on the sea and they decided to try the Tagus river, where the conditions were better.

In the decade of 1950 about 80 villages were set along both banks of Tagus river. They were characterized by the same way of building, of vernacular wooden stilt-houses, that they used to have near to the sea shore settlements.

In Portugal there are several examples of vernacular architecture, including buildings of stone, wooden or other traditional construction materials. Related to the wooden buildings, there is a particular example which regards to the vernacular architecture of Tagus river banks. This vernacular architecture comprises two typologies of buildings, the stilt-houses used for housing (which are the majority) and the one story houses used for kitchen.

Nowadays, there are only five of these villages remaining, which are the following: Patação de Cima (in Alpiarça), Canheiros (in Santarém), Escaroupim (in Salvaterra de Magos), Palmela (in Cartaxo) and Lezirão (in Azambuja). They have about 300 inhabitants as a whole, according to the last national census in 2011.

These buildings have been neglected as a result of the decline of the fishing activities, with the population moving in order to leave in cities or to work in other activities. Nowadays, on one hand, these wooden buildings are transformed in architectural terms, and they are losing their proximity to the features of the original vernacular architectural matrix. On the other hand, they have been aggravating their status of conservation.

03 ICT model for the evaluation of traditional buildings

03.1 Importance of ICT in buildings assessment models

At the European scale it is clear that the evolu-
The above referred intervals were defined based on an experimental application of a diagnosis record to a sample of buildings, which allows to test, to practical and to validate the defined points in each one of the five levels.

Therefore, the proposed levels of vernacular architectural matrix of buildings are the following five intervals:
- [0-30] points for a building with very bad condition, which means that the building has no aesthetical features or architectural values; it is far away from the features of vernacular architecture and was designed for the functional needs. These buildings were placed in the worst condition.
- [30-50] points for a building with bad condition which means that the building is far away from the aesthetical features of vernacular architecture, with deep rehabilitation needs in order to repair and renew this type of buildings, thus not designed for the features of vernacular architecture, where there is still a lack of research and finally those that were registering the same condition.
- [50-70] points for average condition, which means that the building has some aesthetic and architectural features, and is not far away from the features of vernacular architecture, with deep rehabilitation needs in order to repair and renew this type of buildings.
- [70-90] points for good condition, which means that the building has some aesthetic and architectural features, and is not far away from the features of vernacular architecture, with deep rehabilitation needs in order to repair and renew this type of buildings.
- [90-100] points, which is the highest interval, refers to buildings in a very good condition, which means with no needs of repairation.

Regarding the proximity of the buildings to the vernacular architectural matrix, the final result of the application of this evaluation model, is converted into a scale of the following three qualitative levels:
- [0-50] points for buildings with low proximity to the vernacular architectural matrix;
- [50-90] points for buildings with proximity to the vernacular architectural matrix;
- [90-100] points for buildings in the vernacular architectural matrix.

Such as in the case of the status of buildings conservation, regarding their proximity to the vernacular architectural matrix, the above referred intervals were defined based on an experimental application of a diagnosis record to a sample of buildings, which allows to test, to improve and to validate the defined points in each one of the three levels.

Therefore, the proposed levels of vernacular architectural matrix of buildings are the following five intervals:
- [0-50] points is the lowest interval for low proximity to the vernacular architectural matrix, which means that it is very far away from the aesthetical features of vernacular architecture;
- [50-90] points for a building with proximity to the vernacular architectural matrix, which means that it has aesthetic transformations concerning the vernacular architecture, implying rehabilitation actions in aesthetical terms;
- [90-100] points, which is the highest interval, refers to buildings in the vernacular architectural matrix, which means with no needs of repairation in aesthetical terms.
with it) according to the vernacular architectural matrix criterion.
In the village of Patacão de Cima, all traditional buildings (100%) are according to the features of the vernacular architectural matrix. Regarding this criterion, this village is followed by Esca-roupim with 85.7% of its buildings registering this condition, Lezirão with 83.3% and Caneiras with 77.4%.

04 Conclusions
The results coming from the designed and analysed ICT assessment model, focused on vernacular architectural buildings are an exhaustive survey of wooden stilt-houses I Portugal, near to the river banks. They will serve as a guideline for future strategies in terms of territorial and spatial policies, strategies and instruments in order to protect and enhance this vernacular architectural legacy.

On the other hand, this ICT platform can be used in other similar wooden buildings, in order to check their status of conservation and therefore to define the best rehabilitation actions.

Finally, the results from the application of this ICT platform in the five villages where there is remaining a legacy of wooden vernacular architecture in Portugal, is an important contribute to save these sensitive territories, where every winter some buildings disappear from this unique cultural map, whether they are in very bad conservation condition or they are very far away from the vernacular architectural matrix.

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01 Introduction

In it, we resumed the debate on the various aspects of culture, calling for the need to increase public investment in the sector and to promote new ways of appropriation and enjoyment of heritage in the context of cultural industries. Our collaboration advocates a critical perspective on the intersection of memory with the modes of representing, in seeking to understand the situation of the cultural creator to the genius of the place. The challenge is a relationship methodology to heritage which sees this responsibility in the study and conservation, but also the duty to devise ways of mediation appropriate to our cosmogony, a process that, although convokes consolidated knowledge, it seems inseparable from modern strategies and information technology, communication, creation and persuasion. Focusing on this issue, the article is a choice, necessarily reductive, but to awaken a theoretical toolbox capable of application and multiple analogies in various fields of the humanities, including economic.

The text has five chapters and an epilogue. Of course, the concepts of Heritage and Cultural Industry to revisit, in the sense that they serve the discussion of the phenomenon of representation and planning policies, in dialogue with the strategies of contemporary art, the scope of which calls for a prospective nature of teleology, resulting the will to shape the future in the ballast of the past. Thus, we recover the words of Mauro (1965: 234) to characterize what moves this search for meaning and demand a certain aura, art will of expression that things raise, which changes depending on what you see or through them reached. It is precisely this warning about the mediational process of heritage and its image, aware that often the shows and multimedia devices overlap the work that situate this incursion.

02 Culture

The Universal Declaration on Cultural Diversity (2001) of UNESCO, it is considered “culture as the set of distinctive features, spiritual and material, intellectual and emotional characteristics of a society or a social group and that includes, in addition to arts and letters, ways of life, ways of living together, value systems, traditions and beliefs.” In critical moments, especially after major disasters, the arts have been instrumental in the recovery of societies, their diversity and initiative. Thus, in England and in France post-war. Not so in countries subject to dictatorships, which like the fascist regimes tilled the only speech, propaganda, state culture and the banks, an incipient, how often embarrassed resistance culture that, though, left us part heritage, collections and works that we have.

Before constitute public policies, civilizational change processes result from humanists and ideological options. Culture opens future. It provides views of the world, sometimes complementary, sometimes alternatives. Despite the recognition of these values, the current economicism propagates the idea that culture lives under the protection of government. It follows that the fraction of the taxes channeled to the sector can not forget the inestimable economic gains of cultural products, although its financing in Portugal has never reached the goal of 1% of the state budget, if encrypting today below 0.3%.

Culture contributes directly 4.5% of gross domestic product of the European Union and it now employs more than 8.5 million people. Each euro invested in culture has eight return. About 30% of workers in developed countries are directly or indirectly linked to the creative sector, integrating art, design, multimedia, cinema, dance, theater, crafts, fashion and architecture. If we think that 40% of world tourism has cultural motivations, perhaps we can look at innovation, identity and memory, along with the environmental quality as major public attraction factors and economic activities, from programming, dissemination, exploitation, protection and conservation. Around the world, heritage policies combine progressively to contemporary creation, as likewise called the European Charter for Heritage, signed by the Portuguese State in 2005. But the agony of cultural facilities that are witnessing partly dictated by public disinvestment by reducing patronage and fiscal persecution of the creators, among other inanities, induces an obvious loss of horizon. Nothing is therefore acquired. Everyone, one, particularly those responsible for cultural institutions, it is the permanent critical vigilance and imposes the need for renewal of the programming routines.

03 The Cult of the Patrimony

With The Modern Cult of Monuments (1903). Alois Riegl called for the promotion of a safeguard policy of historical values, temporally and spatially identified with a company or group. The same added to the historical identity value that comes from ancient times, the art-historical value, able to place the assets in significant structures of representations of a given time. Considering this asset worship as analogous to other cultural processes that evolve from a cognitive and historical value to an artistic value, the property is no longer under the strict historical logic and conservation to constitute a highly critical and social problem, however, key to the question of the future of modern societies (Choy 1982: 169).

These processes influence the way people relate to the preexistence and sites. These, on the one hand convey progressively normalized inter-
In so-called historical sites, art and architecture are assumed, in the wake of the Venice Charter, as mediators of the scenario, the pre-existence that motivates interventions. The design appears usually as a kind of corrupting agent that is creating in the scenarios to which you associate the heritage sophistication and contemporary creation, is the simple presence of the lighting, the furniture, the signs or devices that increase the reality, elements that transfigure the sites and establish new ways of relating between the material and immaterial, between what we see and interpret, between the reality of the place as is the hallmark of many multimedia devices.

It is the diversity of times that makes the aesthetic experience a convenor event temporality itself random. The design as a project, for example, is an exercise outside (world and body) into (idea and space) that increases the temporal continuum (chronos) as a moment of intensification of existence (kairos), time appropriate to move the art of stable frameworks for the phenomenological field. Also the cinematic analogy architecturale promenade, shrewdly formulated by Le Corbusier, synthesizes this realization strategy of the work through the subject’s own environment, albeit in a controlled itinerary (Paiva 2013).

Nowadays, we see the trend for a certain policy of the multiplicity of the transformation of events and themed tours, often to stark contrast to the environment, linking up with the idea of “false”. Falsehood is aggravated when the narratives of authenticity are increased considering the image of other times without being able to establish a, dare we call it, intertextuality with the design of the different UNESCO letters for intervention in heritage, from the above mentioned Benjamin, to the Museum of Modern Art and Venice for the regeneration of cultural experiences. The imagery of globalization provides a new symbol of opposition. If we think that Bilbao is stated on the map of cultural tourism mercy of the Guggenheim project, which was renamed and drive around a complex urban regeneration operation where a complex modernity is more intensive derelict industrial areas, we understand better the performance of the architecture for a token of other than that, however, need the standard to wobble in this opposition. In the first place of exposition, this museum has reached one million and three hundred sixty thousand visitors, injecting over one hundred and sixty million dollars in the local economy and restructuring the city. Bilbao has accentuated the local subjectivity and even the ethnic character of the Basques, in response to the standard cultural tourism.

04 Cultural Industry

Characterized by Adorno and Horkheimer (1944), the cultural industry has standards of consumer goods that provide an aesthetic satisfaction, symbolic or emotional, as a rule, ephemeral. This form of industry, which administers the experience and creativity exploits, dominates and spreads a culture or set of values, has the power to guide the “goods” culture for its own development, talent and information fashions which the masses consume, paying their subservience. The awareness of these processes led to the emergence of alternatives to the illusion of integration, the constant consumption causes and has inspired graphs of the present of the different processes, as these dichotomies between Poetics and Politics or Seniority vs. Modernity, in order to realize the merger of the banks in the artistic circuits. The underdevelopment and conference, see the case of the museum-shop, seeks to generate returns for the two areas (Lash, Urry 1994). Such symbiosis has an effect on production structures and the disemotionalization of the public and emphasizes the role of art as a privileged mediator consumption in contemporary society.

In this context, the design and architecture tend to be reduced to the range of experience and image, erosion or proposed as Benjamin called the effect “mechanical reproduction”. But the cultural industry, on the other hand, invite us to search for profit. Establishes formalizes and sells the “aura” of the conventional art, which requires concentration and identification by the public, decays with the impact of reproductive technologies and dissemination of the media. (Lasansky; Mclaren 2006: 158). The “aura” of the conventional art, which requires concentration and identification by the public, decays with the impact of reproductive technologies and dissemination of the media. (Lasansky; Mclaren 2006: 158). The “aura” of the conventional art, which requires concentration and identification by the public, decays with the impact of reproductive technologies and dissemination of the media. (Lasansky; Mclaren 2006: 158).

UNESCO considers, moreover, that the future of culture depends on the role of cultural and creative industries, placing them descomplexamentemente in the context of globalization and creative cities capable of housing some of the most dynamic and creative institutions. (Fiani 2009)

This development opportunity from intangible factors already proved to have great impact. This is proved by the theses of Flanagan (2002) notes that are the regions in which prevail the essential factors: Esthetic, talent and the knowledge those more develop. It is exciting to think of the Guggenheim phenomenon and its momentum for urban regeneration or in clusters to create impact with content in providing services and raising living standards many regions. Of course, this process is always subject to the intervention of art as change factor that combines knowledge to cosmopolitanism and quality of life.

Although seemingly marginal in contemporary culture, centered on the “progress” of the economy and science, the aesthetic value maintains its centrality, which salvific paradigm, as a ma- terial for creation to any other, the value of aesthetic experiences son el más solid model, más fuerte de valga la paradoja, una weak contrucción de lo real y, therefore, adquiren una privilegiada posición en el referente of the contemporary culture system (Solá-Morales 1987: 72). This consideration is particularly rele- vant when one considers the very Modernity as unstable and uncertain, and the difference, to escape the erosion of the transformative action modes, on the other, invite us to search for.”

The media, particularly digital media, have greatly facilitated the dissemination of cultural content and events, whether traditional or new. In the field of contemporary art avant-garde, the media is the new dominant factor in the cultural and legal nature affecting all the arts, as well as demonstrate the studies Cultural and Creative Sector in Portugal (Matthew 2010) and The Economic and Cultural Effects of Creative Industry (European 2009). The media establishes a “cultural” and “cultural/ creative” industries, placing them descomplexamentemente in the context of globalization and creative cities capable of housing some of the most dynamic and creative institutions. (Fiani 2009)

05 Representation

The desire to represent space spurred much of the artistic invention, especially in the transition to the modern age, in which the “perspective” is assumed as legitimate figuration mode and almost unique. The new representations trig- ger different ways of relating to reality, in new sensibilities, and showed the objectivity advantages in the field of the creative industry. The desire to manipulate de mise en scene of the elements that characterize it and, ultimately, to define. This phenomenon also affects the extensive field of the design of architecture or the representation of the landscape. One enters the sphere of analogon that tends to replace the nature of this “long, patient and complex learning” (Cauquelin 2008: 161).
The relations between different cultural fields inevitably involve various kinds of tensions, of course, between the specific “arce” and “telos”. 

The passage of the cosmic physical time to time lives away place purposes of the geographic horizontality time, allowing the memory of territories policies in them bequeathed. Take this paradigm does not nullify what geospatial landscape and knowledge of people and communities possess. Hence, the idea presents itself, that a good iconographical material, which often serves to illustrate facts precisely presented without any epiphanic value.

The perception is therefore symmetrical representation, whether the image of monuments, whose meaning of the spatially and temporally variables in the open, precisely question the artistic function is contingent: the heritage cultural and artistic ethos presupposes the recognition of the artistic ownership (Carvalho, Fernandes 2012: 219).

The facts are bound to the memory, but are also symbolized by the appropriation of space so that any other time.

Art is always original, falls of origin in patent reference work in situ Alberto Carneiro or Robson’s Geography of the Memory: Art and Architecture, historical and contemporánea (1966) suggested presciently that particular artateurs comes from author, which increases, Latinos and the general called for the country winning new territory Ortega and Gasset 1925: 371.

60 Contemporary Creation versus Heritage

This cross between memory and creation will certainly revolutionize the territorial approach, whatever do Smith’s “unconscious” and the “construction of Education. Art can and should be constituted as communication and empathy factor, able to broaden the horizon of historical reality and, at the same time, create the spaces of cultural and artistic “ritual empire” in the words of Eduardo Lourenço (1999). The Portuguese culture lacks this convergence branches to know that art symbols in the artography and material paideia which produces reality, culture builds the future for the development of the spirit, closely dependent on the ability to “make visible” in the world the order of things, as it relates to the spiritual horizon. Hence, the art teaches first, to respect the uniqueness and to be aware of the identity, either a people or a region, for too cultural or tradition inhibits the imaginary update and prevents the transfiguration of everyday life. Hence, the necessary surveillance of the applicant political commitment in heritage as increase factor of the quality of tourism (Shapiro 2008: 104). In The Eliminator Smothers questions the division between past and future and its inherent diachronic accumulation in Enquêtrant’s and the phenomenon of documentaries (1966) highlights the horizontality time, allowing the memory of other times to mix with the aesthetic desires and modern political (Lasnier 2001: 2), an almost impossible solution to the current situation. Post-modernism in the very category of heritage is open to other fields, including the vulgar.
The concept of heritage “originally linked to family structures, economic and legal implications of a stable, rooted in space and time” (Choay 2005: 117) seems increasingly indeterminate, having to deal with the difficulty and the current hesitation between revitalise tradition and ancient heritage, without thereby exhausting the power to change and produce new wealth to bequeath to future generations. The assets acquired social and political sense, in the present, with a contextual meaning, not absolute. So it is considered as a resource in power, which lacks inventory of instruments, study, recovery and regulation. Their fragile nature are accentuated at the increasing weakness of the planning instruments and planning of the territories, as well as difficult inter-sectoral coordination between entities with interests and often different objectives, from the commercial to the most philanthropic.

Interests retain any policy of cultural heritage and development of the territory has to combine various cultural plans - local, literate, erudite and mass - before the global paradigm emerging based on the digital media, a ubiquity able to collapse many categories, identities , values and models of relationship with public affairs. This same technique civilization, which was organized around the conquest of space, sacrifices an essential component of life: time, which is the heart of existence. In the realm of time, the aim is not to dominate, but “being” (Heschel 1957). So we said: in 1873: 116) “Il faut être absolument moderne” in the sense of a necessary and constant renewal of the subject / author, whose degree of involvement changes the consciousness of himself.

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