Architectural and Urban Research, Education, and Practice in the Era of ‘Post-Professionalism’

CAUMME – 2014 International Symposium
Contemporary Architecture & Urbanism in the Mediterranean & the Middle East
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INTRODUCTION:

Hossein Sadri

CAUMME, Contemporary Architecture & Urbanism in the Mediterranean & the Middle East, holds its second symposium in October 2014 at Girne American University. CAUMME II, Architectural and Urban Research, Education, and Practice in an Era of ‘Post-Professionalism,’ is an international symposium organized in Girne American University – Cyprus by co-chairs Hossein Sadri, Murat Soygeniş and Ashraf Salama. CAUMME II comes after the success of CAUMME I – 2012 on “Global Impacts and Local Challenges” which was organized in Yıldız Technical University by Co-Chairs Murat Soygeniş, and Ashraf M. Salama.

CAUMME II received more than hundred abstracts and the selected papers by the scientific committee double reviewed and edited to be published in the proceedings and be presented at the conference.

The proceedings of CAUMME II is published as a supplement issue of GAU Journal of Social and Applied Sciences by Girne American University in October 2014.

The Scope of CAUMME II

‘Post-professional’ architecture and urbanity have emerged in recent decades as a by-product of the globalized world with neo-liberal states, multi-national corporations, and worldwide social and environmental predicaments. The structure of the state is being transformed and consequently the associated paradigm of ‘professionalism’ that prevailed throughout the period of the modern (nation) state, much of the twentieth century, is no longer persuasive.

A significant feature of these changes in relation to contemporary architectural and urban research, education and practice is that as they are transitioning into the ‘post-professional’ era they are losing their public/national/social roles. As public-oriented correlations between education, research and practice have subsided, so the education, research and practice of architecture and urbanity have been restructured via business-led / market-led motivations.

Architectural and urban research discourse has progressed from the exclusivist vision of the physical/built environment where discrete objects were produced within the ordained limits of delineated professional fields, towards more inclusive inter- and trans-disciplinary approaches with both international and local visions. The professional intention, technical base, and mostly mono-type educational programmes in architecture and urbanity have evolved towards experimental, critical and diverse educational curricula. At the same time, architectural and urban practices have changed from individual engagement in
designing spaces with high use value for public benefit to specialists’ collective production of images with high exchange value for the benefits of private / limited stakeholders. That is to say, parallel to these developments in the practice, ‘post-professional’ architecture and urban research and education established the ground for diverse critical movements.

This symposium aims to discuss these critical attitudes which can reshape architectural and urban practices and re-establish their relations with research and education, to foster understanding and appreciation of different manifestations in contemporary architectural and urban education, research and practice.

The CAUMME II symposium addresses a number of sub-themes identified as major issues challenging contemporary architecture and urbanism. It is open to any panel proposals on the related themes. The list of the panels will be updated on the CAUMME II website. Applicants can either submit their abstracts on the main themes of CAUMME II, as below, or for the approved panels to be advised.

The three main sub-themes of CAUMME II are:
1. Architectural and Urban Practices in the ‘post-Professional’ era
2. ‘Post-Professional’ Education in Architecture and Urban Studies
3. Interdisciplinary and Trans-disciplinary Research in Architecture and Urban Studies
SESSION 1: ARCHITECTURAL AND URBAN PRACTICES IN THE ‘POST-PROFESSIONAL’ ERA
Planning as a Means of Encouraging Reunification in Contested Cities

Miltos Lakkotrypis

Abstract

In the past, cities in which they reside more than one ethnic group resorted to the solution of partitioning and division, to avoid the conflict between the opposing ethnic groups. Belfast, Berlin, Jerusalem and Nicosia are the most known examples of contested or divided cities in the western world. This division has resulted many problems to the divided cities, like the duplication of facilities and the marginalization of areas of the city. Moreover, it seems that the solution of division reproduces the conflict between the ethnically heterogeneous citizens and furthermore limits the potentials of sustainable design in a partitioned urban environment that seems unstable.

Scholars argue the role of urban environment, both in the case of separation and the reunion of a city. Reuniting conflicted communities seems that cannot be done only by means of politics or institutional regulations. It also needs to be “urbanized”. Urban regenerations can create the public spaces that can accommodate the different communities while using symbolism to establish the meaning of “common space”, creating an “urban identity” and achieving “social cohesion” between heterogeneous ethnic groups.

This article concludes that urban planning can have a major contribution in the efforts of reunifying divided cities, as it can produce the space that will be the backdrop of the forthcoming reconciliation of conflicted communities.

Introduction

This paper deals with the problem of “Contested” cities. There are numerous examples of cities around the world that confront with problems of social friction, which becomes more obvious and more problematic in case of physical fragmentation of the urban fabric of the city. These cities deal with segregation, that might be social, economical or ethno-national, and when this segregation exists in the society, it is usually translated into spatial segregation of the urban environment. The article aims at stressing the consequences of segregation and evincing that urban planning can encourage reunification in contested cities, even in the most extreme scenario of ethnically contested cities. In order to be done, planners have to rethink their role in planning and non-spatial and

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1 It is preferred by the author of this article to use the term “Contested” Cities because the term “Divided” refers to a situation that seems static and accomplished. Accordingly it is preferred the term “Segregation” rather than “Division”.

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institutional regulations have to be made and cooperate with the urban planning.

1. Contested Cities

There are several examples around the globe of divided cities. According to Gaffikin, et al., in a way all cities are “Contested” or “Divided” because in all cities exists an internal quarrel about how the land is used and allocated. However, there is an important distinction between cities contested around standard issues of pluralism (class, ethnicity, power and status) and those contested around both pluralism and sovereignty. The last category includes cities that confront “issues of state legitimacy and rival claims of national belonging”. Chicago is an example of the first category, a segregated city based on race. On the other hand, Belfast, Jerusalem and Nicosia are the most known examples of the latter, in the western world. Ethnically contested cities experience contentions about equity regarding class, gender, age and ethnicity, that simultaneously “are superimposed upon the fundamental dispute about ethno-nationalist affiliation” (Gaffikin et al., 2010: 494).

Many cities in the world are fractured along ethnic lines. Cities like Algiers, Beirut, Belfast, Brussels, Hong Kong, Jerusalem, Johannesburg, New Delhi, Nicosia and Sarajevo all encounter conflicts of varying intensity between ethnically divided populations (Van Damme, 2003: 1). Inter-ethnic relations in urban environments can take different forms and change over time, or otherwise, can stay on the same over long periods. For instance Bjorkdahl refers to ethno-nationally divided cities like Nicosia, Belfast and Mostar and underlines the fact that these cities have proved remarkably resistant to peace-building efforts aimed at reintegrating the urban space and reconciling the contested ethnic groups. Moreover in these examples we notice that after the spatial segregation, physical separation emerges “as a short-sighted yet counterproductive solution to identity-based violence” (Bjorkdahl, 2013: 207).

There are different outcomes caused by the common presence of two different ethnic groups. In Brussels, Flemish and Walloons share the urban environment but also the political influence and contrariwise in Jerusalem or in Belfast, hostilities led to segregation by building walls and road blocks. Boal categorizes these “possible outcomes consequent to contact between two ethnic groups” in five different “scenarios”. These scenarios are annihilation or expulsion, assimilation, stratification, pluralism and segregation (Boal, 1999: 586). In the next chapter we are going to enlighten the characteristics of the “segregation scenario”.

2. Characteristics of Segregation
With the term “Segregation” we refer to a multidimensional concept. Analyzing the term with spatial criteria, we can refer to residential segregation, educational segregation, or workplace segregation. According to Colini et al., segregation can also relate to all social and demographic aspects like age (old people in one place, young in another), class (working class areas-upper class areas), ethnic background, religion, income and social class (rich in one place, poor in another), or a combination of all the above (Colini et al., 2003:10). Below, we are going to focus on the characteristics of ethnic segregation.

To better explain the term of segregation we refer to Van Kempen (2012), who believes that segregation in strongly connected with concentration, which is “the over-representation of one group and the under-representation of one or more other groups in a certain space”. It should be clarified at this point that from a societal view, this spatial concentration of people with the same ethnicity is not necessarily problematic in itself (Colini et al., 2003:10). This homogenous ethnic concentration provides a sense of defense against physical attack and a basis for cultural preservation of the ethnic group. "It may offer an environment conducive to ethnic entrepreneurship, while forming an electoral base for those members of the ethnic group who aspire to promote their group’s interests in the political arena" (Boal, 1996: 155). So segregation is based on an ethnic group that identifies itself by the ability of the members of the group to cooperate by cultural means, and that constitutes eventually the quintessence of their ethnic community (Caner & Bolen, 2012: 3). As Gazit also states: "boundaries simultaneously include and exclude" (Gazit, as mentioned in Silver, 2010: 353).

Thus, in an ethnically segregated city, “ethnic identity forms the main basis for power and resource allocation” (Björkdahl, 2013: 214). Appadurai uses the term “ethnoscape” to describe the relationship between ethnic perceptions and space, and defines it as “the territorialisation of ethnic memory and spatial belonging” (Appadurai as mentioned in Björkdahl, 2013: 214). This means that ethnic groups “produce space” (Lefebvre, as mentioned in Björkdahl, 2013: 214) by creating “ethnified cityscape” (Björkdahl, 2013: 214) in order to strengthen and legitimize their presence in a certain place and time. “The results lead to a city contested by ethno-nationalist actors who use processes of territorializing, regulating and symbolizing place in order to sustain polarized communities, power-relations and war gains” (Björkdahl, 2013: 214).

Into this concept, dividing the city was a common solution for conflict resolving between contested ethnic groups. Walls erected in Belfast, Berlin and Jerusalem, while in Nicosia, road blocks, barriers, and barbwires on both sides delimit the so called “Dead Zone” between the two communities. According to Graham, this tendency of the past “follows a shift in security studies, where cities are seen as the new battleground of an increasingly urban world, thus
promoting the urbanization of security and militarism” (Graham, as mentioned in Bjorkdahl, 2013: 209). Today’s experience has shown that this division of the urban fabric does not necessarily solve the contention and furthermore creates serious problems in the proper functioning of the city.

3. Impacts of physical segregation

Physical segregation or “Division” in the ethnically contested cities “can be perceived as an unwanted and unexpected intervention to the city ‘organism’” (Caner and Bolen, 2012: 2). Indeed, physical segregation of a city, with the purpose of solving the conflicts between “opposing” groups, causes new problems. Cases like the city of Belfast have shown that contesting does not stop with wall rising and on the other hand this enforced segregation reproduce the quarrels of the past. When eventually people get to live in different neighborhoods, the opposing groups get to know each other through “distant, indirect experience”, through newspaper reading, television viewing or just rumors of the social environment. “Their knowledge is then based on shallow understanding, prejudices, and superficialities” (Van Kempen, 2007: 24).

Segregating or even partitioning of urban fabric can cause serious problems to the proper spatial function of a city. The most apparent results are the creation of marginalized neighborhoods, the existence of many dead end roads, the duplicating of facilities, networks and services, the deterioration of urban environment, and the loss of building stock for safety reasons. Usually the residents of contested cities have to travel longer distances because of the restrictions that a fragmented urban environment produces. Moreover the city is always threatened by destruction because of the conflicts. This means that “the development stakes are particularly high in divided cities where major projects will affect the long-term needs of the city” (CFUCR, 2014: 1). All of the above hamper planning, the positive prospect of an investment, the ability to predict the long term needs of the city and the implementation of any necessary developing.

We cannot ignore the fact that “where inter-group conflict is a dominant theme, segregation can perform a positive role” (Boal, 2010: 155). Nevertheless, segregation can lead to the reinforcement of stereotypes by reducing or preventing inter-group contact. It also reduces the opportunities for those who don’t want to be separated residentially from the general urban population. Moreover, this physical segregation affects the citizens of the contested cities, who are facing problems like economical depression and chronic fear (Silver, 2010: 350). The worst part though, is that they “provide an operations platform for the urban guerrilla” (Boal, 2010: 155). As Bjorkdahl states, “physical separation of communities is a short-sighted and counterproductive solution to identity-based violence” (Bjorkdahl, 2013: 207).
4. Planning as a means of encouraging reunification in contested cities

4.1 Place and Segregation

Place (and the designing of a place), seems that is able to play a key role in the efforts of reunifying a city, because space has a centroidal role in segregation itself. Björkdahl supports that this dynamics are projected by examples of segregation in contested cities, stating that “such cities tend to freeze the conflict and remain partitioned regardless of a conflict settlement. Thus the divided city demonstrates the power of place to peace-building” (Björkdahl, 2013: 207). Gaffikin et al., agree with the above, stating that since space is so crucial in the inter-communal dispute, then planning, which is the instrument of shaping the space, has inevitably, a key role in resolving the “territorial” dispute (Gaffikin et al., 2010: 493).

Bollens believes that some specific situations having to do with the city like for example proximity, the distribution of resources, homogenous or heterogeneous neighborhoods relevant to the ethnic origins and the presence or absence of security have the ability to influence an ethnic quarrel. So by changing these specific conditions, inter-communal quarrels can become rarer or contrariwise they can be intensified. This means that using the urban environment, disagreement of the contested communities can be settled (Bollens, as mentioned in Van Damme, 2003: 46). Therefore, “urban planning strategies could and should complement the power/institutional arrangements” (Van Damme, 2003: 46).

According to Björkdahl, the urban peace has to do with a social-spatial relation that always changes. So the political factors are closely connected with spatial factors. Björkdahl considers clear that organizing the space has a central role in structuring the peace (Björkdahl, 2013: 216). A negative though indicative example of the significance of urban planning in “peace-building” efforts is that of Jerusalem, where “planning has been used as a major tool of conflict”. Taking this into account is obvious that urban planning can be integrated with broader strategies of conflict resolutions in cities (CIUCR, 2014: 1).

4.2 Urban planning and Reunification

In the case of reunification of a physically segregated city, the efforts for peace will be obvious in the urban space, since the city itself will be the scenery of this reunification. So the “spatial transcription” of any political solution is inevitable and that is why urban planning has to accompany any political or institutional action. Björkdahl endorses the need of “urbanizing” the peace-building processes and suggests that the urban fabric can be seen as a prism through which someone can see and understand these “peace-building” processes and
describe whether urban circumstances can favor or resist to peace (Bjorkdahl, 2013: 207).

In all these efforts, public space plays a significant role. Public spaces have the ability to bring about random encounters between people of different ethnical background and this in turn will allow these people to exchange views and opinions. So, public spaces can greatly help removing any ostensible obstacles (Gaffikin et al., 2010: 497). Today, the idea of creating a “peace zone” in the urban environment is spread among town planners and peace activists. The effort here is creating a “peace consciousness” through “visualizing and expressing peace in the urban context as monuments for peace”, like peace pavilions, peace parks and peace bridges (Duffy, as mentioned in Björkdahl, 2013: 217). Van Damme (2003: 46) also agrees that particular attention must be paid to the symbolism of the urban environment, that must be “discharged” from ethno-national meanings and enhances the notion of a “common ground” or to use Gaffikin’s, Mceldowney’s and Sterrett’s worlds, a ‘shared space for a shared future’ (Gaffikin et al., 2010: 497). Successful creation of these places is achieved through urban redevelopments in the city.

Urban redevelopments in contested cities have bigger issues to deal with, than a common redevelopment implemented in any other city. These redevelopments have to take into account the special characteristics of the city but also the special attributes of ethnic societies that consist its population. Additionally, these actions need to be supported by other procedures that favor peace. Björkdahl suggests that building a self-sustainable peace in divided cities, a number of place-based and people-related processes must be involved like mediating intergroup competition over territory and resources, constructing safe shared public spaces, limiting the spatial expression of nationalist discourses, opening up the city and dismantling material barriers in order to build positive relationships, heal wounds, reconcile antagonistic differences, respect rights, meet basic needs, enhance equality, enforce the feelings of security and empower the disempowered community or people (Björkdahl, 2013: 211).

So urban regeneration in contested cities cannot be limited to a simple physical design or ignore inter-communal conflict over territory because this way is easier to “miss opportunities of re-establishing vital city connections and spaces which can contribute to a more vibrant city”. (CfUCR, 2014: 1). Björkdahl notes that “urban peace is an emplaced peace” that has to deal with issues that have ‘real’ consequences to the urban dwellers, like employment, housing or local investments. Urban peace has to take in mind everyday practices that may transform a sense of “negative” peace into an “ideal” of “positive” peace
4.3 The role of Planners

In an era where only “collaborative planning appears to accord with certain features of contemporary society” (Graffkin & Morissey, 2011: 118), planners should realize that inequalities in the urban environment, still exist. Bollens believes that social-psychological aspects of community identity should be embodied into the planner’s profession ‘tool kit’ (Bollens, as mentioned in Rafferty, 2004:18). The use of knowledge and information that planners could get from the dwellers of the city can be crucial in achieving long lasting peace and reconciliation. Planners also need to be more aware about the symbolic nature of territorial markings and take advantage of the people’s localized spaces so that they can plan “more sustainable not for the people, but with the people”. For this to happen, planners need to listen to the local communities and understand their needs and demands, so that the prosperous development of the social, economic and environmental capital that a city contains will eventually be enabled (Rafferty, 2004: 18).

In this specific framework, planners have a significant role to play through enforcing the participation of local people into the planning process. This local participation in planning decisions can make people take part into the regeneration of their cities and a role in addressing their conflicts. Their participation in the designing of their new urban environment and consequently in the reshaping of their society, can amplify their willingness for reunification of their city and reconciliation with the “opposing” community. Though, in too many cases, because the regeneration projects are driven by political and business elites, little are done to address the underlying divisions or the needs of marginalized communities (CfUCR, 2014: 1). So is the planner’s responsibility to find and solve those problems and satisfy the needs of the society, so that the idea of shared spaces and pluralistic cities becomes more feasible.

4.4 Non-spatial and institutional parameters

Planning can create the “right” places for multicultural interactions, but cannot by itself create the feeling of common belonging. Political (but also planning) regulations of equity must be institutionalized and segregating politics in particular aspects like work or housing must be avoided. There are many examples where the success in planning for deprived areas, was contradicted by policies or practices that had to do, for instance, with transportation or economic restructure. A positive example comes from France, where there are policies that aim in social matters, but have an impact in marginalized regions. Also, some regulations have to do clearly with avoiding spatial segregation, such
as the minimum percentage of social housing in all of the country’s municipalities (Colini et al., 2003: 26).

Furthermore, political willingness for a settlement can play a major part in producing shared spaces. Not only they can provide the ideological background of reunification, but also can support regeneration efforts by benefiting from the involvement of international organizations, which can both provide capital and apply pressure for parity in the work they fund. Taking that in mind, financing the peace-building processes will not be consider as an obstacle.

Finally, scholars argue about the “Public Realm” and the social construction of a city. Scholars believe that cities can create a common public sphere even if they are facing physical separation. Habermas agrees, stating that “public sphere is a free space of critical discussion, open to all”. This can be achieved by means like newspapers and other media, lodges, clubs, cafes, and other liberal institutions. These means can support rational communication, critical thinking, and public reason and “create a “community of sentiment” allowing groups to feel or imagine together” (Appadurai; Habermas, as mentioned by Silver, 2010: 354).

Conclusions

It is obvious that space can divide but at the same time unite different ethnic groups and urban planning can have a major contribution in the efforts of reunifying divided cities, as it can produce the space that will be the backdrop of the forthcoming reconciliation of conflicted communities. The outcome depends on the meaning that “space” or “place” projects to its dwellers. Physically segregated communities have shown that segregated spaces reproduce the conflict or the dissent and produce “ethnoscapes” (Appadurai, as mentioned in Bjorkdahl, 2013: 214) that are difficult for others to be used or enjoyed. So the need is the creation of shared spaces, through creating a common urban environment who greets any political efforts of reunification and integration of a contested city.

Urban spaces that allow interaction and a cross community communication and interaction, are the kind of spaces that need to be created, if the goal is creating a city that is characterized by pluralism and social cohesion. All these planning efforts, must be combined with political regulations and “(ultimately) integrated with broader strategies of conflict resolution in cities” (CFUCR, 2014: 1) for an optimal settlement but also a sustainable urban environment.

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From internet

The correlation between major urban thoroughfares and diffusion of ‘disturbing’ land uses in urban neighborhoods of Athens

Efthimios Bakogiannis, Maria Siti, Georgia Christodouloupoulou

Abstract

Integrated research in urban and transport planning is considered to be a critical attribute in future urban studies as transport planning in cities should immediately serve planning aims and upgrade public spaces. Land uses and urban formulations are inextricably related to travels and transportation infrastructures. Travel flows create spatial conditions and shape particular urban morphologies (and vice versa), which are some of the key elements in urban development. These morphologies, let them be buildings, street networks or symbolic spatial formulations, constitute the city’s record in the history of space structures, relationships and attitudes that contribute to the current urban configurations.

The current analysis concerns the spatial and social formation of urban entities around major urban thoroughfares in the metropolitan area of Athens in Greece. Research is focused on the significance of these major roads in the development of land uses and the attraction and repulsion of activities they generate. Pireos Street and Syngrou Avenue, two of the most stressed Athenian urban arteries, are the main case studies to be theoretically explored in this paper, regarding the above parameters. Main urban thoroughfares usually attract incompatible and/or ‘disturbing’ land uses which then are diffused in the adjacent residential or mixed use areas. Impacts of this diffusion are explored in regard to social and economic attributes developed in the neighboring urban entities.

Research demonstrates the evolution of land uses and their immediate correlation with transport networks, stressing further the need for interdisciplinary study among urban and mobility planning.

Introduction

Urban and transport planning are considered as two separate scientific fields, which overlap regarding the various functions of the street network, land uses and the public spaces. Urban features such as spatial distribution of planning features and planning regulations among others, interrelate with transport planning attributes (traffic flows, hierarchy etc.) developing the need for an inter-disciplinary approach in both research and education of the urban parameters.
Land uses and urban operations as located in the urban street network, and especially in major urban thoroughfares and/or highways, can develop complementary relationships as well as serious conflicts.

Already since the linear cities of Arturo Soria Y Mata (La Ciudad Lineal), to the latter city concentric zone models and the modern metropolises, the above arteries act as dynamic development corridors in the urban environment, however generate multiple pathogeneses in their periphery. Modern trends of decentralization, the increase in the level and amount of services and the broader neoliberal shifts regarding the location of activities, alter widely the delineation of land uses, determine sprawl corridors, and shape new centralities.

This paper discusses shortly the role of linear development corridors in Athens Metropolitan Area and the complexities arising by the location of inter-regional/supra-local activities in the close vicinity of urban neighborhoods. Incompatibilities between entrepreneurial and residential uses are explored in order to identify the abrupt changes in the adjacent places of major thoroughfares. Theoretical principles in road network and planning units hierarchy are reviewed, through the presentation of the cases, in respect to socio-economic impacts from the activities’ diffusion.

Aims and objectives

The aim of this paper is to relate the future of interdisciplinary urban studies with the emerging academic discourse of integrated urban and transport planning. Refers to sprawl and land use diffusion phenomena in Athens Metropolitan Area and especially spatial units around two (2) major urban thoroughfares, namely Pireos Street and Syngrou Avenue.

The structure of the article is organized in four (4) sections. The first introduces the basics regarding the urban and transportation environment in Athens Metropolitan Area, while the second focuses on land use practices across linear developments demonstrating the examples of the two case studies. The third section explores the evolution of these formulations and how some of their special attributes generate issues of exclusion and inconsistencies in the neighboring areas. Lastly, the fourth section deals with ways of halting the existing urban disruptions through common practices, policies and strategies integrating urban and mobility research analysis, as seen in the international and European environment.

Conclusions are drawn in the basis of assessing the various impacts in the described linear centralities, defining the social expressions of such phenomena and formulating general approaches and guidelines for containment principles. Inter-disciplinary research in urban and transport planning calls for land use
control in regard to street infrastructure development and implementation of protective measures in the adjacent neighborhoods.

Setting the scene: A general overview of the Athenian urban and transportation environment

The urban development of Athens has progressed through a number of incidents and planning initiatives, however in scattered approaches, which has led to imbalances in socio-spatial characteristics, lacks in planning elements, neglected spaces, unwise management of natural resources and many more. The Athenian model of urban development, according to Aravantinos (Aravantinos, 2007), has various negativities ranging from the lack of open and green spaces to increased densities, extended utilization and commercialization of spaces, downgrade in the peri-urban environment, traffic jams and air pollution.

In terms of transport characteristics, there is a number of significant implemented strategies and infrastructure, such as the metro and suburban train systems, highways and many more, that have altered its previous incoherent image.

Since 2004 (Olympic Games in Athens), a number of significant projects have transformed the transportation network, while also some fundamental objectives of strategic planning are being reconsidered, such as the cease of urban sprawl, the improvement of accessibility in the suburbs, the gradual decline in car mobility etc.

Figure 1 below shows the main current transportation links connecting focal nodes in Athens, such as rail and light rail networks as well as the main street linkages.

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It is observed that due to the increase in living standards among others, suburbanization has driven multiple activities to move to new centralities and the previous city has been widely expanded (figure 2). Public transport has changed its service standards in an attempt to cover this exceed in demand, however the increase in car motorized transport has led to the development of large scale urban highways and motorways (figure 1).
The competitiveness between public transport and private cars, as well as the numerous taxis, have a serious negative effect on traffic congestion. The various authorities that are involved in the management and coordination of transportation planning in Athens have proven to be inefficient in a way, while the overlapping of responsibilities and decision making attributes troubles things further. Fragmentation in powers and polyarchy complicate the development of a unified strategic vision, the monitoring, and the potential for integrated urban and transport planning.

Major urban thoroughfares present a congested profile as they have attracted various incompatible activities in their adjacent urban blocks, which develop traffic jams with the expected low speeds and high pollution. The fact that land uses, in the above arteries, have been distributed according to the needs of car mobility, strains their capacity and service level, while it adds on the parking

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3 Pagonis, Th., 2011, *The phenomenon of urban spreading and the consequent reduction of the natural environmental sections – The part of designing. The case of Eastern Attiki, Lecture at Master’s Architecture and Planning at NTUA*
demand. Moreover, the presence of large scale traffic corridors- highways in the urban environment generates issues of social and spatial discontinuity among the neighboring urban centralities.

The above lingering issues in Athens have been discussed extensively, as part of the Strategic Transportation Network Plan, which aims at improving its transportation policies and upgrade the service levels by the target years 2016 and 2023. However, it is observed that the proposed transformations deal mainly with the increase of public transport share in mobility market and matters of cost-effectiveness, discarding the need for parallel alterations in land use plans and sustainable urban mobility principles. Regarding the key arteries of the Attica basin, an extended bus rapid transit system and traffic policies are planned to be implemented. The main encouraging strategy is related to the foundation of the Integrated Institution for the Planning and Operation of Urban Transportation Systems which is expected to operate in absolute accordance to the Urban and Spatial Planning Authorities of the Attica Prefecture and Municipality of Athens.

The latter, regarding the future of the main urban arteries, aims -in a theoretical perspective- at:

- the harmonization of land use planning and building regulations to the strategic urban development visions of Athens
- the strengthening of specialized uses in individual parts, by limiting the permitted uses to those compatible with the dominant development orientation, and some alterations in uses in order to achieve mix of uses in the desired places
- the promotion of strategic interventions in places where specific upgrade is needed
- the development of supra-local administrative, communal and cultural facilities in specific linear centralities
- the development of specific zones for entrepreneurial hubs and reorganization of the existing business clusters et cetera.

**Major urban thoroughfares, land uses and linear development: The case of Athens**

The term linear or ribbon development of land uses is used in the current paper to describe the concentration of inter-regional or supra-local activities along the sides of a main arterial road. Linear development, as a city development model, is considered to be dysfunctional and aggravating regarding both the unimpeded vehicular movement and the operation of the accommodated activities. Strip
development of activities within the urban environment impacts and many times determines urban sprawl phenomena, creating new urban axes and growth poles - corridors of supra-local linear centralities. The common land uses found in such main arterials vary from typical entrepreneurial activities, industrial uses, company headquarters to cultural clusters, sports arenas and other large scale infrastructure. Such uses generate considerable traffic loads and downgrade the urban environment. These streets, called urban highways, major urban thoroughfares, urban freeways etc., share common characteristics with the typical segregated motorways and main urban arterial roads as they have two to three lanes in each direction, side streets and median traffic islands in some cases.

Proper transportation planning, in terms of the street network, is based on the concise hierarchy of streets (Frantzeskakis, 1997) which allows access to the accommodated functions depending on the level of the street. The above requires substantial coordination among urban and transport planning. Major urban thoroughfares with the aforementioned intense land uses in their vicinity, which have aroused spontaneously and without indicative side streets or proper accessibility alignments, develop congestion, burden the neighboring areas with through traffic and increase accident possibilities.

The operations that are affected by the location of such uses in the adjacent blocks of major urban thoroughfares, which can be compatible or conflicting among each other are three (3); connectivity (between cities, settlements etc.), accessibility (to the studied uses), and pedestrian movement in the street environment. Traffic connectivity conflicts with accessibility as the first calls for higher speeds and the second demands frequent stops. The presence of side streets usually deals successfully with the above. Vehicular accessibility to the land uses is seen as incompatible with the unobstructed pedestrian movement, especially due to illegal parking on sidewalks, air and noise pollution and lack of determined parking lots. Lastly, the free traffic connectivity conflicts with pedestrian movement as the increased speed reduces pedestrian safety and also cuts off travels between opposite neighborhoods.

The common problems raised by the location of such activities can be categorized in four (4) groups;

transportation issues (traffic loads, safety etc.)
issues of urban downgrade

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operational aspects of the adjacent blocks
transformations in the traditional commercial centers

Integrated approaches in street hierarchy planning aim to deal with the above issues and distribute proper land uses according to the level of each street, incorporating transportation and urban planning principles.

Two of the main arterial roads in Athens were examined in detail in order to identify the incompatibilities arising by the location of land uses, the nature of these uses, the presence of side streets and the diffusion of activities in the neighboring areas. Pireos street and Syngrou Avenue (figure 3) are located at focal points in the Athens Metropolitan area, connecting centers of inter-regional and supra-local appeal, while they concentrate numerous activities at their adjacent blocks. Moreover, their alignment passes through historical municipalities, many times separating them. The activities they accommodate had strong economic benefits and high land values, which now are declining mostly due to the general Greek economic hardship.

Figure 3: The two studied urban arteries; Pireos Street and Syngrou Avenue in Athens, Source: Own construction

Pireos street is one of the main Athenian urban thoroughfares laying at the centre of the A.M.A.. It links Athens to Pireaus area and port. It has a length of
8.5 km, its width expands from 20 to 35m, having two (2) to three (3) traffic lanes in each direction and crosses the municipalities of Athens, Tavros, Moshato, Renti and Pireas (figure 4).

Figure 4: Pireos Street, Source: Own construction

Pireos Street is one of the most historical routes in Athens (already since the 5th century B.C.), which played a key role in the city’s urban fabric, previously accommodating a number of focal industrial activities. Pireos str. is located in the close vicinity of the subway’s alignment, allowing for further connection to the whole Athenian conurbation. In the past, it was a purely industrial node, highly downgraded, which was attracting workers due to its low estate values and the presence of some social housing. The current land uses -in the blocks facing the street- range from trade markets, small enterprises, warehouses and logistics to supra-local large leisure centers, bars and restaurants, museums, and some limited residential blocks. Moreover, there is a number of underused buildings, former industries and crafts (figure 5).
During the last 20 years, there is a strong discussion related to its regeneration in traffic and urban planning terms which in the last five (5) to ten (10) years has led to vigorous attraction of activities. Regarding its traffic character, Pireos is highly congested, especially during the night hours, and serves through traffic for the neighboring municipalities. Issues of conflict are detected as these large scale facilities attract numerous visitors which interact with the neighboring areas, burdening them with parking needs, noise and of course air pollution. Other conflicts emerge in terms of densities and heights, where there are street sections with standard one storey former industrial buildings and their opposites with four (4) storey residential buildings. The few remaining industries have been recently expanded burdening further the surrounding neighborhoods with truck traffic. The street environment is hostile to pedestrians, cyclists and other vulnerable road users as sidewalks are either poorly conserved or occupied by cars.

Moreover, Pireos street is nowadays mostly known as a cultural hub with many of its functions being diffused in the adjacent areas, going under serious gentrification phenomena. The mix of activities- especially the recreational- has penetrated Metaxourgio, Petralona and other neighboring areas, which results to the transformation of their previous urban residential character.

Syngrou Avenue is also one of the key arteries in the Athenian conurbation with high influence in the commercial and business life of Athens. Located at the centre of Athens (figure 6) and linking it to Pireaus port, has a length of 5km and its width expands from 20 to 48 m, having two (2) to four (4) traffic lanes and

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side streets in some of its segments. Crosses the municipalities of Athens, Kallithea and Nea Smyrni. After 1980, it has undergone some serious transformations by becoming an urban highway in the heart of the city, with elevated intersections and side roads. This transformation was based on modernization scenarios and was implemented mostly to serve fast vehicular movement through the city.

Figure 6: Syngrou Avenue, Source: Own construction

It has some of the most recognizable large buildings (landmark spots) such as the FIX industry, Hotel Intercontinental, the Onassis Foundation, the Planetarium of the Eugenides Foundation, the Onassis Cardiac Surgery Center and other landmarks. Moreover it passes next to major athletic facilities (fields and Olympic Games facilities). Syngrou Avenue connects Athens city centre to a seaside esplanada, firstly attempted during the Olympic Games, an area currently undergoing some ambitious redevelopment plans.

The land uses in the blocks facing the street are mostly businesses and services (private companies, banks, insurance companies) of inter-regional and even national importance, as well as commercial and leisure facilities and residential in the upper floors. Although in this era of the economic crisis, many buildings
are left underused, rental prices continue to be at the levels of 2007 (figure 7), although declined slightly.

Figure 7: Syngrou Avenue price band values, Source: Tournikiotis et al., 2013

In terms of its traffic characteristics, Syngrou is a highly congested avenue with two (2) to three (4) traffic lanes in each direction and a bus lane accordingly as well as side streets in several parts. For many years, Syngrou was attracting national companies, international chain stores and other private investors, continuously altering the spatial characteristics of the area. Many of the most famous modern architecture buildings are located in its side blocks while some of the most historical neighborhoods are lying tangentially.

Similarly to Pireos Street, it has highly affected its neighboring spatial units by attracting incompatible to housing land uses. Intense contrasts exist in building terms and permitted heights as well as in urban block sizes. Traffic load is penetrating the local network and during the peak hours traffic delays are severe.

During the last 5-10 years, the discussion on its transformation into an urban boulevard (figure 8a&b) are very vivid and after the initiative of the National Technical University of Athens and a private foundation, there are several plans developed. Tournikiotis (Tournikiotis, 2013_2) argues that Syngrou Av. can

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6 Tournikiotis, P., Vansechofen, M., Vasilopoulou Ch., Vasiliadis, V., Karidi, E., Kafantaris, F., Kitsos, V., Moustakis St., Patatouka, E., Syggrou from Highway to Urban Avenue, Research project, NTUA and Region of Attica, Available at: http://www.patt.gov.gr/main/big_files/03.pdf (Assessed at 27 June 2014)
7 Tournikiotis, 2013, Syggrou will be again Urban Avenue, 2013, Article at “I Kathimerini”. Available at:
undergo a crucial transformation by decreasing its road width, slowing down car circulation, connecting across neighborhoods and increasing cultural activities in the blocks facing the street. The regeneration plan includes also premium landscaping and infrastructure for cyclists, pedestrians and public transport (buses and tram).

Figure 8 a&b: Syngrou Avenue before and after the regeneration plans, Source: Tournikiotis et al., 2013

Both cases, Pireos Street and Syngrou Avenue, have been studied in depth by several research groups and individual scientists in order to address the described phenomena, however many studies address mostly the landscaping and beautification of the street zone disregarding the combined urban and transport assets to be considered. Indeed, in the case of Syngrou Avenue, the regeneration plans shown above have been incorporated in the Strategic Plan for Athens and the transformation is expected in the coming 5 years.


Tournikiotis, P., Vansechofen, M., Vasilopoulou Ch., Vasiliadis, V., Karidi, E., Kafantaris, F., Kitsos, V., Mouzakitis St., Patatouka, E., Syggrou from Highway to Urban Avenue, Research project, NTUA and Region of Attica, Available at: http://www.patt.gov.gr/main/big_files/03.pdf
Impacts and issues of exclusion

The control of land uses constitutes a crucial issue in urban planning though it is considered to be highly influenced by political decisions as it can affect the social and economic viability of an area. Distributing land uses prerequisites the assessment of various parameters and the determination of the specific spatial zones includes four main variables, namely their size, their location, their shape and the kind of uses as well as their intensity. As in most cities in the world, they are defined through city plans and their implementation and monitoring relies on local and national authorities. In the Athenian environment, as in Greece, there is a significant inapplicability of urban standards, policies and measures in numerous cases which along with particular boost policies for economic profitability complicates things further.

Strip development in urban highways is a quite common practice, with landowners many times disregarding urban planning policies, leading to sprawl phenomena and the unification of previously separated municipalities. As in the cases we have explored above, the land uses accommodated in such congested urban arteries are mostly supra local impacting the city and its urban neighborhoods in three (3) major sectors; urban planning, transportation activities and environmental setting. These impacts can be summarized in the following;

- Increase of traffic congestion in the adjusting neighborhoods' local network
- Increase in parking demand, which penetrates the local centralities as not all businesses facing the highway have adequate parking facilities
- Create a hostile street environment for vulnerable road users (i.e. pedestrians, cyclists, disabled and elderly people)
- Development of a technical barrier, a "traffic wall" between the two sides of the artery, which tears the urban fabric, isolates relative neighborhoods and disrupts cohesion in social and economic terms
- The moderate growth of residential or mixed-use areas is being restrained by the neighboring with incompatible supra-local mega activities, forcing them to incorporate supplementary uses
- The discontinuity of urban form (very large vs. normal sized blocks) affects the formulation of the street network, the morphology of the cityscape and eventually public spaces
- Real estate values increase disproportionately many times leading to gentrification phenomena
The competition among the various municipalities is increasing, according to the uses they accommodate in their boundaries.

Increase in air and noise pollution

Increase the risk of accidents near home zones and/or mixed use areas

Support and drive urban sprawl phenomena

The issues of social and spatial cohesion include among others the homogenity, solidarity and equal chances to all different social groups residing or working in an area. The impacts of the discussed thoroughfares in crucial zones of the conurbation develop several issues of exclusion. The lack of integrated planning in neighborhood zones and metropolitan areas, leading to the lack of actual social infrastructures (i.e. education and health units), ends up in excluding social groups from residing or generally accessing an area. The extensive presence of private health clinics and private educational facilities downgrades the service level of public bodies. The location of supra-local or crucial activities in linear centralities downgrades further the city centre activities, as they are moved away, while also the city's environment is becoming more hostile.

Physical barriers between central areas strengthen further exclusion as through travels (by any means of transportation) are in a way prohibited or mostly discouraged, while linear mobility serves only mostly the ending points of the arteries.

In order to decongest the arteries from traffic load and the wider area from the intensification of uses, a different approach in hierarchy of multiple centralities must be followed (Giannakou & Kafkalas, 1999). This could assist on the protection of the neighboring areas by disturbing uses while improve the distribution of real estate values and amplify gentrification phenomena. Further ways (policies and strategies) of halting urban disruption are presented in the following section.

Halting further urban disruption: Mitigation policies and strategies

There are several practices which can be adopted in order to mitigate the impacts of the described phenomenon both in transportation and urban planning terms. Traffic regulations and traffic calming techniques, such as the

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decrease in traffic speed and traffic lane width, as well as the reorganization of the street hierarchy, can be part of that strategy at a first level.

In urban planning terms, the alteration in land uses regulations, building terms, landscape interventions and others can assist on the ceasing of the diffusion of disturbing land uses in the neighboring areas.

More specifically, actions which can be adopted are recommended below:

Analysis and planning assessment of the downgraded zones

Identification of the disturbing land uses and determination of the potential compatibility with upper planning regulations, regional and local plans, as many of them present illegalities in planning terms

Determination of alternative intervention planning measures and policies, such as:

- the shift of permitted land uses to more compatible and sustainable uses fitting in a congested urban environment
- the control and alteration of permitted uses adjacent to the discussed urban highways, such the addition of cultural uses and services
- the implementation of different building factors according to the various land uses, in order to cease the outspread of particular incompatible uses
- the restriction of building coverage percentages to 40% for particular incompatible uses
- the obligatory opening of rear building passages to link building communal spaces with public space

Other planning and urban design measures which can add on the deterioration of the phenomenon can be:

- the rearrangement of irregularly shaped blocks and development of communal spaces (block redevelopment etc. in accordance to laws No 1337/83 and 2508/97)
- the configuration of entrances and buildings set up in order to achieve the development of garden patches and semi-public spaces
- the redevelopment of sidewalks both to the main street as well as to its intersecting sections
- the removal of one or more traffic lanes and the development of wide green zones for pedestrians, cyclists etc.
the advancement of uses with complementary facilities, where lacking (i.e. first aid station)

the installation of street furniture (lamp posts, benches, bins etc)

Specific transportation policies and measures can include small and large scale interventions always in accordance to the complementary actions in terms of planning characteristics, converting the congested streets into more viable and people-friendly environments. Case specific elements and the particular location of the various uses can drive the channeling of flows in parallel streets, avoiding the core residential areas while the construction of exclusive sidestream pathways for pedestrian, cyclists and public transport is recommended in cases when the redevelopment of the highway is not possible. The reorganization of sidestreets can also follow a unified approach with the network of the adjusting local streets and encourage developments perpendicular to the linear evolution of the areas. Converging and diverging streets methodology, if combined to the above, can ease the development of a strong pedestrian friendly environment and case specific traffic measures can prioritize particular vehicular movements.

Other more radical practices which can also be adopted, although considered rather ambitious for the Greek planning experience, include the tunneling of such urban highways and the development of enhanced public spaces on the area previously occupied by the street. Tramways, bicycle lanes, shared spaces and proper planting can be accommodated while vehicular movement is served below the ground. Moreover, the transformation of such highways into urban boulevards is a more rare practice but usual discussion in the European and international urban discourse. Though, only a few highway removals have been implemented so far with the most famous being in Portland (Oregon) (figure 9a&b) and Madrid (Spain) (figure 10a&b).
A quite similar proposal, as described earlier in this paper, is proposed in the case of Syngrou Avenue in Athens, which of course presupposes a completely different approach in combining urban and transportation elements and adding an extra city landmark.

In general, the removal of such freeways is considered to be a measure of public policy which alters considerably the image of an area and the city's environment as a whole. As a strategy it is designed to replace the described incompatible or as called 'disturbing' land uses with mixed use, residential and commercial activities, restoring and enhancing the neighborhoods it is adjacent to. Adding to this, removal projects propose through their masterplans increase in densities and shifts in building regulations, impacting greatly on the neighborhoods' character.

Although highway removals are seen to be an interesting alternative, there are several criticisms for gentrification phenomena as rental prices tend to increase and residents as well as owners of small and medium enterprises accommodated in the neighboring areas are forced to leave these urban entities

10 Walker, A., 2014, 6 Freeway removals that changed their cities forever, Article at Gizmodo, Available at: http://gizmodo.com/6-freeway-demolitions-that-changed-their-cities-forever-1548314937
11 Walker, A., 2014, 6 Freeway removals that changed their cities forever, Article at Gizmodo, Available at: http://gizmodo.com/6-freeway-demolitions-that-changed-their-cities-forever-1548314937
as they cannot afford these raises. Moreover, the supra-local activities previously located in the close vicinity of these highways are forced to move to organized area receptors, thus when this is not possible they tend to either shut down or move to similar locations close to the city and mostly around national roads.

Initial conclusions and further research issues

Urban and consequently transportation evolution is shaped well beyond the idea of just covering the needs of citizens. The arising complexities in the urban phenomena and the constant expansion of networks require integrated approaches in planning, which would coordinate land use and transportation policies. Research in sustainable urban mobility focuses on the promotion of public transport, walking and cycling while it encourages alternative ways of travelling either for commuting or for recreation purposes. One of its key principles aims at the "safeguarding" of neighborhoods from car domination, through traffic, high speeds, disorganized parking and many more.

As seen in this paper, linear development of land uses in main urban thoroughfares leads to serious traffic jams and increased traffic loads, due to the slow speed developed for accessing the facilities as well as the relative high speed in the intersecting local networks. As reported, approaching such complex urban issues with a combination of urban and transportation planning parameters can impede further downgrade of such arteries, improve vehicle circulation, road safety and make streets friendlier to all road users including pedestrians, cyclists and public transport users. Moreover, this paper has explored ways of repurposing the public space and street network in the surrounding of these major street arteries in order to reconnect scattered city grid, such as freeway removal projects or development of urban boulevards.

Lastly, it should be noted that the studied streets are currently being reassessed through a number of regeneration projects, having developed clear urban identities. Pireos Street is attracting more cultural activities while the previous industries and crafts are removed. On the other hand, Syngrou Avenue serves mostly businesses and high value enterprises. The upcoming transformations are expected to alter further the image of these streets, hence attention should be drawn at their circulation character and the shift to a sustainable mobility approach as well as the removal of the incompatible land uses.

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Mega-project in Morocco: the emergence of a new urban planning Management

Aljem Sanae

Abstract:

Mega-Projects are at the core of contemporary Arab city planning since early 2000s. In Morocco, especially since 2004, mega projects became even more popular. These urban interventions are mainly located in sites with high natural, geographic or historic potentials that have been neglected or mistreated, with the purpose of promoting their attractiveness and profitability. Highly connected with the prevailing context of neoliberalism and globalization, Mega-projects produce, in the majority of cases, modern and generic architectural and urban forms (towers, marinas, waterfronts...). These iconic forms demonstrate technical power and innovative aesthetical concepts that give the impression of strong control over the urban outcomes, and give an avant-gardist image to the projects and to the city.

Large urban projects feature a set of characteristics: complex operational sites that crystallize a multidimensional intervention and huge investments required by both their urban programs, which mainly contain major metropolitan facilities, and their innovative architectural products. These complex interventions imply the elaboration of several market researches, business plans, permanent ex ante and ex post evaluations, and other studies to define and regulate the project according to the fluctuations of the property market and according to national and international demand.

The introduction of Mega-Projects in Morocco represents the birth of a new and complex urban planning management model, where innovative procedures are explored, financial and economic logics are first-rate and where the intervention in the field of urban planning is not restricted only to public actors.

Introduction:

Today, Morocco is establishing a new vision of territorial development based on a process of strengthening the metropolitan character of its major cities. This vision aims at giving those cities elements of attractiveness able to help the country win the challenge of international insertion.

Major Moroccan cities have to be "competitive" in order to be better inserted in the world economy and attract highly-qualified human resources and highly value-added activities.

To reach the objective of better competitiveness, major cities are confronted with several challenges. Those are improving living conditions and the quality of
metropolitan services but at the same time providing essential services to meet the basic needs of an ever-growing population and ensuring human development values by fighting against poverty belts around cities...

During the last ten years, Moroccan cities tried to meet these challenges through numerous Mega projects characterised by their high social, cultural and economic impacts and their ability to generate productive activities and high-quality services.

Meanwhile, this metropolisation process requires the use of new management tools and concepts in public affairs that should break with the classical representation of power. It also demonstrates how a change in urban development instruments can influence the urban action in terms of engineering, design, implementation and management.

What is the basis of this new urban policy, which is using operational planning instruments including Mega Projects? How does it interact with traditional urban planning? And what are the technical innovations and the new instruments of governance mobilized in the context of new Mega projects in Morocco?

**Urban planning In Major cities:**

Moroccan public procurement in urban planning focuses more and more on the major cities, providing continuity with the era of colonial intervention, but using new tools which are Town Planning Master Plans.

One century ago, in 1914, Morocco was one of the first countries in the world to use modern planning instruments as a means of urban growth orientation. Since the mid80s, huge efforts have been made to cover national territory by urban planning documents that optimize land use for future needs of housing, equipment, transportation networks...

By the early 2000s, a national reflection on Territory Planning was conducted by the government. It aimed at creating a balance between urban growth and opportunities for responsible economic development, aligned within a perspective of sustainable development. (SNAT, 2001). The reflection resulted on the elaboration of territorial planning schemes (National territory Planning Scheme at the National level, Regional territory planning schemes at the regional scale).

The urban planning documents produced in the mid80s were typical of a first-generation urbanism patterns. They were based on an excessively drawn-out planning and regulatory process. They were also poorly articulated with Territory planning policy and had no means of mastering its settings.
The first Development and Town Planning Master Plan (SDAU) with legal effect was elaborated for the city of Casablanca in 1985. In 1989, Land Use Plans (PA) were produced from the « SDAU » and have scheduled a series of measures and urban interventions to strictly frame and regulate the city development. However, after ten years of application of the Land Use Plans, the evaluation revealed that this complex array of rules and regulations was neither functional nor beneficial to the cities (Inspection de l’habitat, de l’urbanisme et de l’aménagement de l’espace du Grand Casablanca, 2010), It has shown a very low achievement rate of infrastructure and public facilities (no more than 17%).

Therefore, a pounding has been breached in the field of regulatory city planning by both bottom and top: through the generalization of an urbanization of fact and non-regulatory areas despite the overflow of the regulation measures on the one hand, and by the general use of the exceptions for urban management in order to encourage investment on the other hand.

If reduced to few projects, exceptions would have been effective solutions but, established as a rule, they have had serious repercussions on the global organisation of the cities, and they only confirm the critics against the legislation and procedures governing the field of urban planning (Abouhani, 2002). This situation has highlighted a real deficit in the management and development of large cities.

From "The plan" to the "Project":

At this time of increased competition between the major cities in a globalized urban scene, "Mega projects" have multiplied, which revealed the limits of the "idealistic" rationality of the Plan, compared to the new approach called "Projects ".

This new urban production of project has started in Morocco in early 2000s, and has increased in leaps and bounds since 2004, which represents a meaningful and drastic transformation of the Moroccan urban action.

The emergence of this new kind of project is due largely to the availability of financial capitals coming from Arab business-oriented elites, who are eligible to be at the same time investors and clients of the projects. These projects are implemented by powerful management holdings such as (Sama dubai, Emaar...) which work in partnership with national developers and management holdings.

Nowadays, Mega Projects mark the urban environment and landscape of Moroccan major cities. Also, they deeply influence the speeches dealing with the cities’ image and future evolution.

Mega projects feature complex operational sites that crystallize a multi-dimensional intervention and huge investments. They can take many forms such
as: new cities -in the metropolitan areas of major cities-, new urban centralities, re-qualification of infrastructures, urban renewal operations, realization of tram lines ... They are often mixed programs-oriented that bring together urban leisure, major metropolitan facilities, prestigious amenities, business-related offers and high-end residential programs.

Mega Projects are also a combination of several types of knowledge and skills. They need new engineering, new design, new implementation and new legal arrangements. This means that we are in front of the emergence of a new urban planning management using new tools and diversified expertise.

This new urban planning management is ruled by operational agencies devoted to leading urban projects. These structures can be either public institutions dedicated to a project, Mixed Economy Companies (hybrid structures made of public and private companies), private corporations (made pf private companies) or subsidiaries of large developers holdings (such as CDG développement12, AL Omrane13...).

Nevertheless, Public procurement in urban planning and regulations is not substituted by these new projects. Traditional forms of city spatial rationality through the plan are still strong and the state remains the major producer of planning rules.

Thus, urban planning is being done in Morocco within two different models in parallel:

- A traditional one according to a provisional planning on the basis of regulatory planning tools (SDAU, PA, PZ, PDAR), using conventional governance modes where the state and its branches remain crucial.

- A logic of Mega projects using operational planning instruments managed by specialized institutions dedicated to ensure the leadership and management of projects.

**Characteristics of the new projects:**

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12 The CDG Développement holding is a 100% "Caisse de Dépôt et de Gestion" subsidiary created in 2004 to embody the CDG group strategy in their territorial development activities. It is both an operator and long term investor, reconciling financial performance and community service. For more information : www.cdgdev.ma

13 AL OMRANE Group is a public operator established in 2007, supervised by the Ministry of Housing and city policy. It participates in mobilizing public land reserves to ensure an organized urban development and to contribute to the increase of potential urban areas. For more information : www.alomrane.ma
Mega projects culture is not a Moroccan originality. This new instrument of public action (Pinson, 2009) strongly reshaped the urban scene of many large Arab cities such as: Dubai, Tunis, Amman, Beirut... In these cities, Mega projects generally produce architectural objects and modern generic urban forms (towers, marinas, waterfront...) in which technical prowess and innovative cosmetic concepts were experienced.

To be competitive, projects should also offer innovative products in terms of programming, composition or urban atmosphere (Bourd in, 2007). These iconic and innovative forms demonstrate technical power and reflect an avant-garde image of the projects and of the city itself. They also reveal a neoliberal urban planning whose mission is to put on the market new 'globalized spaces'.

**Mega Projets are “Showcases” of cities that aim at improving their image:**

Mega projects are advertised as "accelerators" of territorial metropolisation (Bourdin, 2007) able to reinforce the capacity of territories to attract private investors, businesses, tourists and other stakeholders both in the economic and the urban development fields.

However, the exorbitant costs mobilized for these urban forms based on technical and aesthetic innovations can only be justified by real estate and economic opportunities.

For businesses -becoming more and more nomads-, for high income social classes -searching for places to settle-, and for investors, cities must provide not only surfaces and square meters of housing, but also comparative advantages, places with original quality, rare externalities and specialization in high-tech fields (Pinson, 2009).

Indeed, thanks to the dynamism offered by financial capitals and foreign investments, major Moroccan cities are enhancing their metropolitan strategies to attract and host these investments through the development of economic strategies based on sectorial driving forces policies (industrial strategies, strategies for tourism development, national and European economic competitiveness poles...).

On the other hand, in order to encourage the involvement of private investors, land policies are gradually oriented towards the liberalization of land supply (Souami & Verdeil, 2006).

These urban interventions mainly promote the attractiveness and benefits of neglected or inefficiently managed sites with interesting potential in terms of natural landscape, geographic situation, or historic heritage. These exceptional sites lend themselves more readily to legal and financial arrangements using
derogatory mechanisms that are no longer exceptions but rather recurrent tools used by cities to respond to new opportunity structures.

And even if cities’ “Land Use Plans” do not anticipate these new projects, they are subsequently integrated, endorsed and justified, through « downstream legitimacy » process, by new regulatory planning documents.

**Mastering new urban project:**

The complexity and scale of Mega projects require medium or long-term timescales which necessarily imply that the conditions can be altered according to action and context resources during the lifetime of the project (Pinson, 2009). Actors in charge of leading the projects are then confronted to several types of uncertainty situations (Barthe, Callon & Lascoumnes, 2001).

To be able to adapt to the uncertainty and the change of circumstances, the implementation of Mega projects requires the use of operational mechanisms, which allow a certain amount of flexibility in terms of program and coherence of execution.

**Examples of Mega-projects:**

To illustrate the need for the adaptation in mastering Mega projects, the example of two Mega-projects in Casablanca are presented in this paper as showcases.

Situated in the center of the metropolitan area of the “duopoly Casa - Rabat” with about 3.8 million inhabitants (High Commissioner for Planning, Census 2004), Casablanca is not only the most populated city in Morocco, it is by far the most important economic city in the country. The city offers huge opportunities for investment in transportation infrastructures (port, airport) and industry, commerce, banking and tourism,

The Casablanca several Mega projects are going to completely change the image of the city. They will become « showcases » not only for the city itself but for the whole country.
The Marina Project:

The strategic touristic project of the Marina of Casablanca consists of developing the Atlantic coast area, situated between the port and the Hassan II Mosque. This project has a symbolic value thanks to its privileged location near the port of Casablanca, one of the fastest growing ports in Africa and the Atlantic, the Casa Port train station which provides direct routes to Mohamed V Airport, the Hassan II Mosque, one of the largest mosques in the world, and the Medina, one of the most popular districts in Casablanca and a mythical area in almost every Moroccan city.
The growth of Casablanca, initially a few hectares' Medina in front of an old port at the beginning of the century, has long been associated with its coastline, through the great process of industrialization at the time of the French Protectorate, and also through its dynamic port that has adapted to the demands of modern technology over the years.

However, despite the economic importance of the port and its central position in the historic heart of the city, Casablanca, like other Moroccan cities, has long neglected its coastline.

The Marina of Casablanca is one of the major urban projects that aim to reconcile Casablanca with its coastline: “the coast ... deserves special attention because of its impact on the region’s image, the potential for tourism and recreation it presents, the pressure it witnesses and the using conflicts that need to be settled” (SDAU, 2008).

The Marina Project was initiated after an agreement signed in 1992 between the Moroccan Office of Ports and the international company Puerto leisure, which was bought later by the French group DER - Krikorian (GDK) (Barthel, 2010).

Due to several financial, technical and administrative difficulties, this project that should undertake major development and preparation land works (extension works, maritime protection, relocation...) did not end till 2004. During the same period, several technical and architectural studies of the future marina were launched, but did not reach the step of validation and the procurement of the building permit.

**The Marina project’s urban management:**

In 2004, because of the large delay, the project was taken over by the Moroccan group Caisse de Dépots et de Gestion (CDG) which bought out all the shares of the marina project owned by the French GDK group.

A specific company called “Al Manar” totally dedicated to run the project was then created. Its capital is owned by (CDG) with 70% and SamaDubai with 30%. Al Manar got the Marina construction project run according to a new schedule and a new multi-functional role integrated to the city, put an end to the services of the first architect and appointed over the counter new group composed by French and Moroccan planners who are Yves Lion, Francis Leclerc, Abdelouahed Mountassir and Abdelmoula Imadeddine. The new planners suggested a Master Plan that allows for pedestrian crossing of the project and offers views of the sea, as opposed to the first project which was criticized for its tight blocks representing a brutal break between the city and the sea.
New plans include as well diversified program on a total area of 476,600 m$^2$ floor with multiple functions: Hotels (12%), commerce (15%) leisure facilities and entertainment services (10%), residential (30 %) and offices (33%). This project required extensive upstream studies: housing and property market, landscape integration, transport networks integration, and also technical studies for the integration of new environmental techniques and high technologies.

Figure 3: Master Plan for the Marina of Casablanca, (source: www.casablancamarina.ma)

CDG group used above Al Manar Company several subsidiary structures in order to run the Marina project: In 2007, the CGI (Compagnie Générale Immobilière) was assigned to lead activities of urban management and property development, and since 2009, a new company was created “New Marina Casablanca” by MADAEF (Tourism investment fund) owned by CDG to deal with the touristic components of the project. It is worth mentioning that there were 24 people working for Al Manar and 12 people working for New Marina Casablanca.

Due to several technical and financial issues, deadlines of the construction work previously planned for 2012, were continuously postponed. By now, the construction of the first phase of the project mainly composed of residential and offices is almost completed, and their commercialization has reached an advanced stage as well.
The call for interest for the touristic components; including the 150 meters high' business hotel and with its congress building have already been launched, but construction work is delayed until 2016. This case study shows clearly that a Megaproject should be able to adapt to uncertainty that may occur during the stages of realization, property development, or management, and which may induce significant changes in operational institutions.

Impact of the project:

The relationship of the Marina project with the old Medina of Casablanca imparts on the project a strong social nature. The Medina of Casablanca has none of the traditional picturesque aspect common to Moroccan Medinas. From an architectural perspective, it was completely destroyed and partially rebuilt in the late 18th century; and from a social point of view, the Medina has an extremely deprived fabric as 20% of households have no access to drinking
water, 6% to electricity and 6.6% to sewerage networks (Inspection de l’habitat, de l’urbanisme et de l’aménagement de l’espace du Grand Casablanca, 2010).

Opposite to the beautiful display of luxury hotels and sumptuous residences of the Marina project stands a very disadvantaged social fabric with dilapidated wreck-liable houses. Being aware that the upgrade of the Medina is a prerequisite for successful coastline projects, authorities finally implemented a first rehabilitation project of the long abandoned Medina between 2010 and 2013. The program of the project involved restoration of blatantly dilapidated structures and infrastructures, relocation of slum residents, treatment of derelict buildings, upgrading, rehabilitation of roads, sewerage ...

The Marina project has been a major cause of the renewed interest in the Medina. According to the agreement made between Al Manar and the Casablanca local authorities in 27 March 2006, the project provided financial support to a portion of the work; it dedicated 10 million Dirhams exclusively to the rehabilitation of the Medina, and contributed another 10 million Dirhams to the creation and planting of gardens and public spaces in areas bordering the Marina project including in the ancient Medina.

Although no reports have been made on the impact of these projects on the Medina inhabitants, a great change has been observed, according to Azzedine Hafif, chief of land management and urban planning at the urban agency of Casablanca (urban manager of the rehabilitation project): “The population of Casablanca has renewed its interest in the Medina: it starts receiving visitors interested in its heritage, requests for permission to open traditional restaurants are increasing, and new initiatives has been launched for the valorization of craftsmanship... This dynamic is primarily the result of new coastline projects, especially the Marina, and the new project named WESSAL 14 that will lead to a second more ambitious rehabilitation project.”15

The second program of rehabilitation and recovery of the Medina of Casablanca will be made for the total amount of One Million Three Hundred (301 MMAD), which will come from proceeds from the sale of land to the project Wessal CAPITAL.

ANFA project:

14 The WESSAL port project has started in April 2014. It will be carried by Wessal Capital, a fund with equal contributions from investing States: The United Arab Emirates, the State of Kuwait, the State of Qatar, the Kingdom of Morocco via the Moroccan Tourism Development Fund (FMDT) and Saudi Arabia through its sovereign fund, Public Investment Fund.

15 interview in 10 july 2014
In 2005, His Majesty the King decided to release the strategically positioned site of the former airfield « Casa-Anfa » for urban development operation, composed of mixed housing supply, educational, cultural and health facilities, urban park, local diversified businesses and a financial city.

Situated in the south-west of Casablanca, few kilometers from inner-city and effectively connected with quality road links, this 400 acres project is designed to meet the local and international ambitions of the city.

This projects, which aims to become the new city center of Casablanca, experiences new way of defining neighborhoods organized as “villages”. These villages are places that people can identify with through rational size of residential units and attached services. The project proposes five "villages" : Anfa "City Air" Anfa "Prefecture" Anfa "University" Anfa "Clubs" and Anfa "Aéropostale" which are very different from each other because of their history their location and their relationships with neighboring areas. The new financial center of Casablanca "Casablanca Financial City" gives the project a strong global dimension, in addition to its symbolic local and metropolitan dimensions.

Figure 7: Master plan of the Anfa project (source: www.reichen-robert.fr )
In order to define the functional and organizational needs of the project and translate them into policies and development options, the Urban Agency of Casablanca (AUC) and the Institute of Development and Planning of the Region Ile de France (IAURIF)\textsuperscript{16} launched, in 2005, an international consultation on guidelines for planning.

Following the type of “Cergy-Pontoise”\textsuperscript{17}, a two-week international workshop about planning and urban design was held in July 2006, and gathered 18 international and seven Moroccan experts invited by the Urban Agency of Casablanca (Projet de rapport de synthèse pour une stratégie métropolitaine de Casablanca: le Grand Projet Urbain Anfa, 2006).

The creation of a specific structure dedicated to lead and implement the Anfa project is one of the most important recommendations of this workshop. Therefore, in the 24th of April 2006, a specific structure called the Agency of Urbanization and Development of Anfa (AUDA) was created as a subsidiary of the Caisse de Depot et de Gestion (CDG). This agency is well supported by the decision-making authorities of Casablanca (the Wilaya and the City).

The primary mission of AUDA was to ensure the release of land that belonged mainly to domains, but that was occupied in part by administrations, by a district of former employees of the Royal Air Maroc named “Cité de l’air”, in addition to a 690 households’ slum from the French protectorat time.

\textsuperscript{16} IAURIF was in charge of the elaboration of the new Development and Town Planning Master Plan (SDAI) of Casablanca (from 2005 to 2008)

\textsuperscript{17} For more information about international workshops of planning and urban design Cergy- pontoise visit the web site: www. Ateliers.org
To deal with substandard housing previously occupying part of the ANFA site, AUDA used a local company specialized in households transfer called “Idmaj Sakan”. Created in December 2005, “Idmaj Saken” is a 20-million-Dirham$^{18}$ corporation. Its major shareholders are the State (Solidarity Fund to Habitat), public operators (Al Omran and CDG), banks and local and regional authorities.

With a large Board of Directors chaired by the Wali of the Region of the Grand Casablanca, the main missions of “Idmaj Sakan” are: carrying out feasibility studies (social, technical and land surveys), developing financial engineering, obtaining different authorizations, and organizing the transfer of households with the help of local authorities and communities. To realize those missions, partnership agreements are signed between this company and “vehicule company” AUDA on the one hand, and local and private actors involved in the project on the other hand. Also, authorities have greatly assisted Idmaj Sakan in its duties: the Waly of Casablanca agreed to meet and to discuss with representatives of the population in “Cité de l’air”, and authorities even forced out families that refused to leave the site after the agreement had been made.

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$^{18}$ 1 euro = 11.2504 MAD
To free the land, AUDA has been open to dialogue and negotiation to find adequate solutions with the different tenants, which led to signing conventions with every single tenant. For example, AUDA has agreed to build new premises for administrations that owned their land, and approved of proposed solutions to the former inhabitants of the “Cité de l’air”. However, no participatory actions were carried out either with tenants or with civil society organizations in the definition of the concept of the project.

Operational agencies devoted to leading urban projects:

Through these examples we can distinguish several types of operational institutions responsible for managing and leading Mega Projects.

1- During the first phases of the project, the role of Ad-hoc institutions such as Al Manar company (vehicule company), was mainly dealing with primary studies and coordination activities between stakeholders, therefore, a limited staff of five people was sufficient.

2- Once site vocations are precisely defined, the use of other specialized institutions to manage specific sectorial activities such as the “New Marina Casablanca company” and “IdmajSakan”, is recurrent.

3- During the urban management and the realization phases, specialized companies follow multiple urban management scenarios, depending on the nature and the complexity of projects. we notice the use of two different ways to deal with activities; AUDA (vehicule company) of the Anfa project mobilized its own resources to realize them, whereas, Al Manar (vehicule company) of the Marina project required a specialized structure CGI.

However, the involvement of these two companies is different in nature: AUDA has chosen to service the land in sequences, to define the specifications for each « village » or neighborhood, and to initiate calls for interest to allow different entrepreneurs and investors to realize their own projects, while respecting the specifications defined by AUDA in conjunction with the project planner.

Whereas CGI’s principal missions may be summarized as follows:

Management of budgetary programming and agreements: providing assistance for the implementation and realization of the projects, as well as monitoring budgets and accounts through the mobilization of the necessary funds and corresponding appropriations.

Management of contracts and agreements with various public and private partners: ensuring compliance with established contractual framework and its relevance to the evolution of the projects.
Monitoring of projects: Managing all stages of the project;

Preliminary studies and programming: defining the functional and organizational needs of the project and translating them into an architectural program (this service is often outsourced to external engineering and council offices)

Optimization of architectural and urban studies: providing functional and aesthetical architectural and urban planning design complying with both the optimized physical program with respect to development options and the rules of the art.

Engineering design optimization: check and optimize the technical and administrative components of a project and their adequacy with design requirements and their compliance with standards, rules and regulations of the art;

Mastery of production: mastering the realization of construction projects in respect of administrative, financial and technical aspects that meet the requirements defined by the specifications and conventions.

AUDA could overcome the international financial crisis without major damages, but CGI that realizes the projects on its own has been greatly affected by it. Because of lacks in funding, CGI had to resize and reconsider the architectural design of several components of the project, in addition to non-compliance with delivery and completion deadlines.

Figures 9 and 10: first renders of the marina Project Vs the buildings constructed on the site, (source: http://cityscapes.ma)

**Mega projects / iconic projects:**

Mega projects are signs that demonstrate the importance given to attractiveness, competitiveness, communication and marketing in urban
policies. These "iconic" projects strengthen the international visibility of the cities in which they are implemented (Bourdin, 2007).

In order to attract investors and clients, managers and authorities develop aesthetical and innovative communication approaches that reflect an attractive and prestigious image of the projects able to enhance their international profile.

Thus, the design of Megaprojects is made by "starchitects" or internationally renowned architects who are selected through international competitive bidding, or invited over-the-counter according to the preferences of investors and shareholders.

Foreign and local architectural firms are forced to work in partnership; foreign firms are not allowed to practice in Morocco, and some local firms are not able to fulfill the pre-selection conditions for open competitions stating that eligible applicants must have previously designed projects with comparable scale or complexity.

International expertise is not limited to architectural design, foreign council offices are also commissioned to elaborate; market researches, business plans, \textit{ex ante} and \textit{ex post} evaluations, and studies that regulate the project according to the fluctuations of the property market, and to national and international demand.

\textbf{Mega projects: A risk of excluding politics?}

The new urban management demonstrated great professionalism and a lot of expertise and know-how in the implementation of mega projects; they are now a cognitive community whose technical and cognitive legitimacy holds great value with project sponsors, investors, architects and designers as well as citizens. Their legitimacy goes beyond the political legitimacy of the elected and of municipalities, which remain largely excluded, at least at the outset of the project.

Local authority’s technical services and administration accept, without much resistance, their incapacity to monitor Mega projects activities, since they can hardly understand the precise process of business plans, marketing studies ... etc.

These projects are often declared under the patronage of His Majesty the King, supported by the waly and the mayor and recognized by local authorities as "real opportunity for the community and for the city" which simplifies lots of convoluted administrative channels.

Various circumstances may bring back into the scene decision-makers and local authorities, through their support and assistance in the rehabilitation project of
the Medina of Casablanca, their contribution in the evacuation of relocated households or their contribution to the negotiations concerning the implementation of the congress building in the Marina...

Indeed, elected officials were by no means consulted before the signing of the Marina’s Convention in 2006 and therefore did not have the power to negotiate their share of the intervention that is specified in the agreement as follows: assign a land of 40,920 m² belonging to the city which is located on the project site, validate the master plan and manage the flow in a way as to facilitate access to the project.

In return, Al Manar had to realize a number of studies and interventions with a total sum of 120 million dirhams, including, among others, studies relating to the construction of a congress palace in the project and more interventions in the Medina mentioned above.

However, during the procedure of land recording title donated by the city for the benefit of Almanar the sum of 120 million dirhams was denied considered trivial compared to the real value of the land. The evaluation conducted by the recording services priced the land at 360 million. This new situation has allowed elected officials to prevail in negotiations with AlManar, and require other interventions; the most important is the realization of the congress and a tunnel to ease traffic on the road along the project.

The testimony Mohamed Sajid (Mayor of Casablanca) is therefore very instructive “In the first convention 40 million dirhams were reserved for studies of the convention centre, AlManar were not obliged to realize it, they tried to shirk as managing a congress palace is expensive and offer little profits in return. Through this change in the agreement we have managed to construct the congress palace. They also pledged to make a tunnel with a total of 240 million dirhams, this will be with the help and contribution of technical services of urban commune.” (Minutes of the regular session of the municipal council of Casablanca, 2012)

The new dedicated institutions can be favorable frameworks for coordinating multi-stakeholder, but still, they do not pursue participatory practices. Even if in theory, the population’s participation seems to be important during the process of defining and elaborating urban projects. This kind of participation is extremely limited and formal in Moroccan Mega projects. We have seen through the two projects presented in this paper that this was limited to the areas with high social issues, and this contribution deals only with treatment of these areas, excluding the definition of the project’s concept and program.

To anticipate eventual social mobilization or local actor’s resistance to some mega projects, these new institutions have to be proactive, self-regulate their
structures and undergo major changes in their performance, by producing participatory systems able to create consensus around these strategic projects.

Conclusion:

Mega Projects demonstrate that urban forms and urban production strategies become more integrated into a larger set of rationalized economic action since they are increasingly exposed to trends of standardization, modularization and diversification.

Mega projects crystallize a multidimensional set of interventions and involve a large number of technical and political actors. To cope with these projects, urban public decision is facing a huge multiplicity in terms of stakeholders, sectors, scales, policy frameworks, and temporalities that traditional governance systems are not able to deal with.

Effective management systems are crucial to the success of the implementation of Mega projects urban development plan. They have to be adequate for implementing, monitoring and evaluating the execution of the plan. For this reason, to lead and implement mega projects, Morocco created specific structures that gained the trust of project sponsors, investors, architects and designers... These dedicated institutions are different in their structure, functions and prerogatives according to the nature of the activities that are currently in the project.

The new urban planning values feasible projects rather than desirable projects. The debate in this context focuses on the means rather than the ends. The introduction of mega projects in Morocco gave birth to a new and complex urban planning management model, where innovative procedures are explored, financial and economic logics are emphasised and the intervention in the field of urban planning is not restricted to public actors.

Mega projects reflect through their genesis, logic and practices, the composition of a collective urban action, and therefore reveal the power-based relations between different stakeholders and authorities operating on a territory. These relations are mainly organized by the means of new generation of contracts (Gaudin, 1999): “memoranda of understanding”, “investment agreements”, “partnership agreement” ...

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Can the City as Place for Human Being Life Still Exist?
Renato Capozzi, Adelina Picone and Federica Visconti

ABSTRACT_In the sprawl city the necessary relationship between residence/work places/public spaces are confused and the individual houses or the collective consume our territories producing places not longer for humans but for consumers. The contemporary city lost its identity places and is built as a set of “impermeable enclosures”, seeking more and more to homologation: the public and collective spaces – representative of a society – are diluted and often lost in a dispersion of private places that reproduce themselves always the same at all latitudes. The explosion of contemporary megalopolis – e.g. those in the Far or Middle East – determines living condition based on forgetful experiences of movement, bigness and immeasurable. It is, in an apparent paradox with our global dimension, the hypostasis of pure repetition renouncing critical differences. Is it still possible to oppose this “loss of form”, this delirium/metastasis, which is eroding and consuming the land confusing its peculiarities and identities and abnegating any possible reformulation and rationalization of an idea of city for humanity? Despite the inability to define a contemporary forma urbis – accomplished and defined – however the architectural aim is still define some “fragments” that allude to a “possible order”. The paper presents a theoretical research activity carried out jointly by philosophers and architects about new realism and architecture of the city and some urban project that try to realize this approach still believing that the project is the main tool in architectural and urban research.

Keywords: NEW REALISM, CONTEMPORARY CITY, URBAN PROJECT

1. From the big city to the metropolis/post-metropolis and urban sprawl

The transition from the big city (still definable) to the metropolis (immeasurable and for this reason unknowable) is similar to the passage in philosophy from ‘modern’ condition to postmodern. The Grand récit (Lyotard, 1979) of tradition are abandoned and the metropolis programmatically renounces to order (cósimos) and pursues disorder (cáos). The metropolis – in Cacciari’s theory (Cacciari, 2004) – from pólis becomes urbs or rather civitas augescens (sine ullo limite): the pólis was based on the ghénoas, on the community, and contained the idea of péras, limit/boundary, of nomas as ‘rule’. In opposition, urbs is defined by its administrative laws and, in this way, contains the possibility of a endless growth (a-péiron); it de-lira (it wanders), comes out of the furrow, of the lira (the fence that enclosed the city) that is the sacral ‘limit’ at the city gates.

Thephilosopher Maurizio Ferraris confirming this interpretation states: «the postmodern aesthetics is [exactly] aesthetics of metropolis» (Ferraris, 1983). In some ways the ‘modern’ philosophical constructions (Heidegger-Benjamin-
Weber) were still linked to an idea of pólis where the relationship between ‘artificial interior’ and surrounding ‘external nature’ was clear. The city-pólis (culture) – according to Ferraris – is opposite to nature (chora) that surrounds and delimit it, it is a circumscribed, definable and recognizable place, a “isolated artifice” in a natural territory as in the Allegoria ed Effetti del Buono e del Cattivo Governo by Ambrogio Lorenzetti (Fig. 1). Conversely, in late modern age, metropolis is not simply an extension of the city. The metropolis does not oppose itself to a natural exterior but radically abolishes any references to Nature [as the Enlightenment stated], to origin [founded/foundation, Grund]; it states the triumph of Culture, of entities, of technologies and technique as ‘desire of power’; it refers [ – in the Being oblivion – ] simply to itself, is comprehensive and boundless without space gaps» (Ferraris, 1983). The metropolis/megalopolis – even if descending from mèter-pólis – has no longer the sense of a ‘generated’ city by a mother-city but is free from the specific characteristics of the territories that invades and, as in Heidegger, is ‘building’ without ‘dwelling’ and thus without ‘thinking’. The metropolis, well-described by Derrida (Ferraris, 2010) and Deleuze, connects with and interlinks to – but never is in relationship with – others metropolises that, sooner or later, is going to reach in its ‘agglutinative growth’. As Ferraris adds: it is difficult to understand the complexity of Culture [if it has not already become Halbbildung (Adorno, 1959)] when the Nature as reference disappeared (Ferraris, 1983); in this way the city is reduced to an event, to performance. In the metropolis of sprawl the necessary relationship between houses/work places/public spaces is replaced by a relationship between individual (villas) or collective (condominiums) houses and places not longer for humans but for consumers (hypermarkets, shopping malls etc.). Today the globalized metropolis lost its places of identity and is a sum of ‘impermeable enclosures’; its centres of public and collective representation are mislaid in the sprawl of public spaces (Monestiroli, 1994) that are always the same at all latitudes. The contemporary metropolis is everywhere becomes a ‘non-places’(Augè, 1992). The contemporary non-city is a confused deposit of individualism, congestion, indiscriminate soil consumption and ‘envy of the centre’ (Stellario d’Angiolini, 2004). The ‘urban sprawl’ is the hypostasis of repetition and becomes, renouncing to a critical difference between beings and entities, a mere representation, aesthetics of simulacrum (Baudrillard, 1980). The rampant explosion of the contemporary megalopolises – e.g. in the Far East or South America – causes urban experiences based on ‘distracted’ movement, bigness and immensurable: a nomadic post-city where «nothing is worth remembering» but only fast consuming up to Koolhaas’ Junkspace. In the unlimited sprawl space there is not possibility of recognition. It is not the ‘urban-rural diffused city’ evoked by Agostino Renna in the book L’illusione e i cristalli (Renna, 1980) where there was an important relationship between the land design, its rules and signs, its skilful use and tiny utilization: the contemporary...
city is only undifferentiated continuum of sensitive experiences, of extravagancy and sensorial aggression without materiality where everything overflows into virtual images (Maldonado, 1992). In this framework the individual (mònade) prevails over community. In order to solve and overcome this de-realized condition the ‘weak’ answers by Baudrillard (1980) or Vattimo (Vattimo-Rovatti, 1987) that echo the ‘cheerful wandering’ by Tafuri (Tafuri, 1986) are not enough: a wandering about big outlets in an absolute, physical and physiological disorientation.

2. A change of paradigm: from post-modern to new realism

The latest debate about New-realism into the philosophical field could today give a point of reference for a new paradigm in architecture: a critical return to a “strong thought” opposite to the previous post-modern paradigm (Bauman, 2011) and able to counteract the senselessness of contemporary architecture as reductio ad imaginem and the amorphous growth of globalized post-metropolis.

Opposite to Nietzsche’s sentence «there are no facts, only interpretations», New-realism states that real objects are different from social objects: the facts exist and the humans must deal with it (Ferraris, 2012); reality is not socially built and always tameable; the truth is not a useless notion. Starting from the critique of post-modern idea and its outcomes, New-realism proposes reality as a not-amendable fact and wants to overcome the media populisms of our age and finds a positive answer to the crisis, not only economic but also of values.

About the current condition of architecture and its effects on concrete and physical transformation of cities and territories, it is relevant the theme of the relationship with reality. In 2012 and 2013, a group of young teachers and researchers organized a series of conferences and exhibition, inviting architects and philosophers – Italian and foreigners – to think over “Architecture and Realism”. (Fig. 2) Starting from an initial assessment of these initiatives (Malcovati, Visconti, Caja, Capozzi, Fusco, 2013) (Malcovati, Suriano, Caja, 2013), the need of improved tie of our discipline – architecture – with reality emerged; a reality that we have to properly know and understand with the aim – remembering Lukács – of building «a real and adequate space, able to visually evoke adequacy» (Lukács, 1970). The research of adequacy (vs. acceptance), correspondence and suitability of forms can produce again the social utility of our work, not moving from an uncritical acknowledgment of the status quo (Gregotti, 2008), but from the conviction that a progressive transformation/modification of our afflictive condition is possible. Following this new idea, Architecture is no longer production of marketable goods and cannot virtualize itself under the pressure of an incessant production of idols, where the representation of community values is hampered by a overcrowded and unconscious homogenization, where the individual prevails over the collective
and this “city without citizenship” is reduced to an indistinct agglomeration without identity. Through a new relationship with reality, it is possible to reflect again on the practice of our work and the “reality” of architecture, to think critically about the positive instances that architecture – as constitutive part of our physical, social and economical reality – contains for the transformation of cities and territories where we live. Therefore, realism in architecture should be a recall to the civic responsibility of project, related to its concrete effects on physical and material transformations that it produces. Overcoming the immobile relativism of these years, the mistrust and rejection of any possible objective foundations, with a return to the “things themselves”, the rules and its not temporary tradition, Architecture could be able again to determine and influence, as few other human activities, our dwelling in terms of longue durée.

In this relationship with philosophical realism, there is not an idea of subordination of Architecture to Philosophy but rather – opening to comparison and new possible reflections and progresses – a re-appropriation, from the point of view of an autonomous architectural reflection, of an ancient, innate and unavoidable critical relationship with reality: architecture is a discipline that has the responsibility/purpose of our environmental modification but it can not be simply “reflective”; it must be “forming”, each time new in its essential values and civic contents.

3. A possible alternative: the city built in elementary parts

Talking about “idea of city” means ultimately talking of settlement ‘form’, of general order of the urban construction. In other words, this means reflecting on the underlying structure, the notions of urban fabric, main or recurring elements and on the theme of the overall configuration of the city. Throughout the human history, every age expressed and built its idea of city through describable principles that describe its features of universality and intelligibility. Despite this generality, the possible declensions and applications were highly varied. Each city establishes a particular relationship with the places, with the ‘inertias of reality’; in each city, while an idea of city is rationally expressed, there is a feature of individuality stated in the connection with the physical reality and the influences of the places that every time it builds. In any case the cities and the underlying ideas (eidos) are, as Lévi-Strauss states, «human construction par excellence»: the most complex and full of values.

What the possible idea and form of the contemporary city? Can we accept the idea of a city without form as representative of our age? A rational, responsible and realistic approach can only oppose to the current “loss of form” (Calvino, 1975), of fundament, to this delirium/metastasis that is eroding and consuming our territory, deleting its structures, identities and renouncing to any possible reformulation and rationalization of it. Following a new, architectural realism,
fragments alluding to a ‘possible order’ are still identifiable even if it is not possible to define, in the contemporary age, an overall *forma Urbis*. It is probably possible to start again from the effort of re-funding of Modern Movement – as Monestiroli said in the essay *L’arte di costruire la città* (Monestiroli, 1994) – that remains an ‘unfinished project’ (Habermas, 1980). We can look at the American experience of Hilberseimer and Mies in Lafayette Park in Detroit, to the *Quartal* (urban sectors) by May in URSS, the Plan of Chandigarh by Le Corbusier and some projects for residential units by Adalberto Libera (e.g. *Quartiere INCIS* in Rome): theoretical models and examples – not a *panacea* – from which we can start to find, in the contemporary city, ‘parts of city’ where a ‘conscious society’ can still identify itself. These ‘parts’ could represent a compliant and repeatable unit of the city, based on a mix of different residential typologies, open spaces and collective buildings. It is then possible to combine and iterate the units through different procedures of urban composition: repetition/variation, overturning/symmetry. But this is not an undifferentiated or isotropic repetition: it is governed by intervals produced by nature-voids for public facilities, in a relationship figure/background where the void prevails on the built in the general construction of the territory. The location of ‘new centralities’ – along the most important infrastructural systems – can represent the recognizable ‘breaks’ in the controlled repetition of residence. Therefore, a ‘polycentric city’ (Monestiroli, 1995), a territorial construction where the context and the reference is again the Nature (Monestiroli, 2002), where the construction through ‘elementary parts’ (Aymonino, 1975) is relatable to a whole (*Hòlos*) or, at least, aspires to compose an ‘intelligible mosaic’ where all the unavoidable ‘constrains’ have always critically interpreted (Adorno, 1959 and 1979). A city able to interpret the geographical and morphological singularities and the new multi-scale dimensions of the “city-region”; a ‘balanced’ city where the different parts are not only in material and/or immaterial connection (*link*) but in formal and syntactic relationship (*ratio*) (Rossi, 1960-1961) where the ‘void between the objects’ returns to be a ‘topological field’ of relationships at distance – an open space that is ordering structure each time to reveal and interpret – where the buildings ‘happen’, where the controlled metrics, the dimensions, the problems and the general complexity change. A ‘desirable’ city where the confused ‘forest’ becomes ‘clearing space’, able to refer to a collective construction of the «fixed scene for the human life» (Rossi, 1966), where again knowing and explaining the world. Only in this way we can be able to find again, in the city of our time, the forgotten civic values and those «silent and spacious, wide-range places for reflection, places with long and high galleries for the bad weather or too much sun, where the noise of carriages and barker's cannot enter and where the finest sense of education would prohibit also the priest to pray aloud: buildings and
4. Experiences for the contemporary city: project, research and teaching.

Some experiences of project at the urban scale are useful to clarify our theoretical affirmations. The following projects, at different scale and in different geographical contexts, show the same point of view on the construction of the contemporary city that, according to what is abovementioned as new realism and architecture of the city, believes in a concrete chance of positive transformation and improvement of our urban realities.

Urban projects in China

The first case study is an experience in China, through more than one project, during the years 2009-11.

The work in China started with the participation in the 2010 Shanghai Expo with the cooperation (Federica Visconti and Renato Capozzi) in a project for a multimedia installation in the Italian pavilion edited by Uberto Siola (architect) and Peter Greenaway (director) called “Italy of the Cities”. “Italy of the Cities” was a multimedia machine, an architectural cinema that, through images and sounds, tells the history of the Italian city. This project was the starting of a reflection on the potential of Italian urban design skills in a country in such a fast and tumultuous development as China is. From ‘description’ to ‘design’: again during the Expo, the exhibition “Italian architecture for Chinese cities” edited by Federica Visconti, Renato Capozzi, Dina Nencini, Francesco Menegatti (Capozzi, Nencini, Menegatti, Visconti, 2011) was a concrete example of what Italy can say and do. The exhibition was promoted by Accademia Nazionale di San Luca and the Commissioner of the Italian Government and involved project ideas by some famous Italian architects for a urban settlement in the new city of New Ling Gang, in Tianjin, a city that has a very impressive development plan. The selected area – an average city in comparison with European experience – is part of the General Urban Plan of Ling Gang that in China is expected to become the third largest city and the trade north ‘Great gate’ of the country. Within the ambitious program, the project-area is about 6.3 square kilometres: here Italian architects proposed cultural alternatives to the model of megalopolis that threatens to get rid of the urban values of local cultures. The editors of Exhibition also worked on a project founded on a clear hierarchy of the public spaces, readability of parts, green and water system as constitutive elements of the urban fabric. (Fig. 3) The whole area is designed through some main urban axes where the main public buildings are placed, sometimes at the end of an axis sometimes passing over it. Between the main elements, the urban fabric of...
residential buildings is defined following the example of the project for a residential unit in San Rocco district, Monza by Aldo Rossi and Giorgio Grassi of 1966. The project does not change the relationship between public buildings and residential urban fabric but proposes its overturning so solving the problem of the claustrophobic blocks with streets that become slender buildings and blocks with more spacious courtyards. The urban part as a whole is opened to the nature toward the park that surrounded the lake.

After these important cultural activities local municipalities or private developers invited the team to design some ‘Italian-style’ projects at the urban scale and so it was possible to experiment in practice an alternative to the undifferentiated and globalized construction of the contemporary city.

The first project is a ‘part’ of city in Houzou. In the proposal, an urban fabric overlaps the river system of the area: a recognizable principle of settlements with a finite, formal design. The system is based on a cross-figure founded on a square module that orders and measures the whole composition. (Fig. 4) This general urban form is made up by a maximum decumanus and a cardo crossing in a square: a ‘forum’ full of spatial and symbolic values. According to the impressive dimension of this central space, it is designed as a park; commercial facilities are placed surrounding the park and public buildings (museum, university, hospital, library, town hall) are at the end of the two main axes. The project is completed with the residential blocks where different typologies are placed but always with large natural spaces to design a city in relationship with nature. (Fig. 5)

The second project was elaborated for a private investment in the social housing field. In China the race to new cities construction, due to a very fast economic development, resulted the indiscriminate creation of formless urban areas. In these areas, the idea of city as place for a private and collective ‘dwelling’ is contradicted and tower-buildings – dormitories more than houses – dot the land from which investors only tend to make the maximum profit. The misunderstanding that the city can expand itself without limits characterized the experiences of the last decades. On the contrary, the project proposes a hypothesis of ‘city through defined parts’ where the compound is the repeatable basic unit able to establish relationships with the singular elements of the city. In the north of Hebei Province, the project is located in the general program for Caofeidian Eco-city and concerns a compound for social housing (1,000 flats) with facilities. The general idea of the plan is of reconnecting the road system, setting up the residential low height blocks around a courtyard to the east and west side and towers in the middle, designing green areas along the river. (Fig. 6) The innovative idea, opposite to the way contemporary Chinese city are usually built, is that the compound is based on a design of the soil and urban
fabric with squares, gardens etc. The building typologies are thought according to this general idea: in this sense, the courtyard buildings define portico streets with, at ground floor, daily stores and other commercial facilities while the internal space is a common green area for inhabitants. Also the tower block is designed with two wide squares with porticos, green areas and water system. (Fig. 7)

The described projects wanted to represent an attempt to reverse the recent trend in Chinese boom-town building after the American patterns of skyscrapers, on one hand, and open area sprawl, on the other hand, and, in this direction, introduce denser buildings based on Italian models and a general structure where exterior spaces are defined as well as buildings and interior spaces are.

Revamping of districts of the twentieth century in the contemporary peripheries

The second case study concerns research activity coordinated by Federica Visconti and Renato Capozzi in the Department of Architecture on the revamp of the residential, ‘modern’ districts of the twentieth century – particularly in the Naples metropolitan area – and involves researchers belonging to different academic areas: Urban Planning and Law, Technology, Architectural Design, Structures, History.

The main idea of research is that the special peri-central location of the districts under investigation could represent a significant opportunity for urban, environmental and social redevelopment not only for themselves but for the larger surrounding areas littered with spontaneous and low quality private constructions, abandoned industrial areas, infrastructural systems often built in an haphazard way with respect to the layout and the values of the adjoined areas. The projects intend to recognize the morphological value of the districts in the first half of the twentieth century as a strategic point: they represent urban parts recognizable by finiteness. Moreover, they have an undoubted architectural quality in the buildings designed by Masters of Italian Rationalism which referred to the ‘idea of open city’ produced by the Modern Movement based on a renewed relationship with nature: a city where the design of the open spaces and green areas contributes to define the general structure of the urban fabric. On account of the above, these districts today can be an important resource and an opportunity to rebalance formally, socially, environmentally the contemporary city. Obviously this positive assessment cannot ignore the many problems that characterize these districts: the social and functional mono-use, the lack of facilities, poor maintenance of open spaces, extensive process of privatization as well as modest economic and social dynamics and difficulties of fundraising. Starting from these concerns, the projects aims to structure, by
upgrading the recognizable potentialities, a systematic set of actions to solve the current contradictions and enhance the formal and morphological values and the quality of life in these districts that are today only partially expressed. From the point of view of the Architecture of the City (morphological approach), the relevant character of these districts is, on one hand, the clearness of the urban fabric and their ‘right dimension’, together with the existing contiguous urban parts and the historical directions leading from the city centre, and, on the other hand, consequently, the offered opportunity to assume them as starting points in a process of redefinition and rationalization of the surrounding areas that today are without any clear design. These districts are very different from the public residential buildings of the Sixties-Eighties: mega-structures (e.g. the famous Vele of Scampia in the northern periphery of Naples) unable to design the city due to their dimension, the load in terms of inhabitants and building volumes and the dispersion of open spaces and thus terrain vague without measurement and character. The points of reference are rather the districts built at the beginning of the twentieth century in Europe by the Masters of the Modern Movement: in some cases projects of revamping were recently carried out (Cité Frugès in Pessac by Le Corbusier and the Kieftoek in Rotterdam by Jacobus Johannes Pieter Oud, both restored in the last decades of the past century) with significant outcomes in terms of protection and valorisation.

Returning to the Neapolitan case, in the eastern periphery of the city Rione Luzzatti – built in 1914-29 and today squeezed between Central Station area and the Business District – shows a straight urban structure based on the repetition of a squared block and a central block intended for school facilities to serve the district. The project of a new block by Luigi Cosenza (1946-47) is an important lesson that combines modern standards for social housing (well designed orientation and mix of different typologies) and rules of urban design (the confirmation of the morphological choice of the courtyard). (Fig. 8) The urban arrangement – even if it has a clear general design – introduced some relevant criticalities, from a typological and morphological point of view: the decay of the buildings, the over density, the indifference to the healthfulness and to the right exposure of them, the lack of public spaces and facilities. The Rione, originally separated from the consolidated city, was, during the years, gradually surrounded by public residential districts and moreover by the Business District that, while followed the same alignments derived from the City Plans of the 1939 and 1946, enlarged and amplified the scale of the building and the roads. The hypothesis of research moves from the observation of these systems in conflict with the neighbouring urban parts and suggests: on one hand the rationalization of the blocks (with the demolition of the buildings inside the courtyards) and of the original types based on the model by Cosenza, on the other hand the identification of a compliant measure for the project able to
build a new urban centrality, eco-oriented and good at defining the whole form of the entire urban area. This hypothesis takes the form of a ‘complex unit’ as an elementary part able, for role and figure, to summarize and measure the whole Rione. The unit – complex from the morphological and functional (houses, facilities, tertiary and commercial spaces) point of view – takes a new arrangement, adherent to the urban-rural system of the seventeenth century with the aim and the ambition of bringing again in the area the partitions of the fields and the water regimentation system that were very important in the past. (Fig. 9) In this way it is possible to re-enter again the nature in the context as a wider frame of reference for the contemporary city. The use of the vegetation and water is a way to work on the memory of this place and its origin of natural place outside the consolidated city but also a way of answering to the current requests in term of sustainability: in fact the soil, the plan where the buildings are placed is now almost completely permeable and able to reduce the “heat island” effect. The new morphological part exceeds the measure of the block and defines a new scale into the Rione: new and old elements – the courtyard block, the church as monument, the new residential and collective buildings – compose themselves and, taking a new meaning, build a new centrality able to measure itself towards the urban and territorial scale of the whole eastern area of the city.

Again in the eastern periphery of Naples, the project of three public buildings in Barra becomes an occasion for setting a wider plan of redevelopment of a social housing district, built after the Second World War by Luigi Cosenza, Carlo Coen and Francesco Della Sala. The original project, clearly rationalist, was set up, as a potentially repeatable urban sector, on a central spine where the public buildings were and around which the residential areas were placed. (Fig. 10) A typological mix and a significant relationship between buildings and green areas were able to contribute to the urban fabric definition and characterized the district. But the facilities were not built and an inconsiderate urbanization, starting from the seventies of the twentieth century, deleted the green areas into the district and the agricultural around. Moreover the privatization of the collective spaces made the district today without the qualities that were instead present in the original idea by the architects. Starting from the original urban design but at the same time interpreting the current condition, the project aims to redefine the district as a formally defined ‘urban part’ where a green parterre, mostly permeable, becomes unifying element of the urban fabric and three public buildings – a Islamic centre, a sport centre and the new Circumvesuviana railway station – define a system of relationships to distance assuming, in this way, the role of primary elements in the social housing district. (Fig. 11) In this way the district as a whole is a place where open spaces (nature) and buildings (culture) can dialogue and where the trees, the meadows and the pedestrian
paths define the structure of the urban design, arranging themselves according to directions of the urban fabric. In the end the project, acting on the confirmation of some elements of the original project – among them, in particular the central axis – working on the boundaries definition that become the places of the public buildings and finally assuming a general plan for green areas and paths for the entire district, reconfigures the area as recognizable ‘urban part’ where the relationships between residential buildings, public facilities, soil-landscape and public spaces are again clear: a place where a society can still recognize itself.

**A new sustainable district in a territory of Roman centuriatio**

The last case study is a project elaborated by Adelina Picone (team leader) for the Competition for an urban plan of a residential compound in Marcianise (Italy).

The district assumes the measure of the *centuriatio* (Roman land division) between Capua, Caserta and Marcianise and re-proposes in analogy the structure of the historical centre of the agricultural village. In this way the project, with a particular attention to the use of renewable energy, is intimately linked with the illustrious constructive and typological tradition of the courtyard houses as basic elements of urban construction. The idea is that a sustainable city can not be designed out of history and identity of territory where is settled: it must interpreter in a contemporary way, appropriate to needs of life and dwelling, the values and basic characteristics of historical city, establishing and perpetuating the thread of continuity with the territory and environment to which it belongs. The project has its *incipit* and reason of its main choices in the study of founding principles of the urban fabric in the city of Marcianise. From the study of *centuriatio*, in a part of the *Ager Campanus*, it underlines the relationships between the territorial and the urban scale, identifying the dimension of the project-area as a *centuria*. (Fig. 12) From the study of the area, the analysis identified the spatial and morphological characteristics that derive from the plan. Redrawing the section of the main streets of the urban centre, it was clear that the invariant is represented by the presence of the continuous curtain and the relationships, almost constant, between width of the street and height of the buildings. This highlights the need of investigating the way of relationship between urban morphology and building typology: forms and measures of the blocks and prevalent building types where the courtyard, originally rural, is an identity character. The design choices are in line with the architectural and urban principles of the primeval city centre of Marcianise, and in particular:

- the new district is enclosed by *cardini* and *decumani* of a *centuria* and the urban fabric is structured on a orthogonal grid that re-proposes the
measurements of the historical centre of Marcianise and the traces of the agricultural fields division;

- the streets keep accurately characteristics and spatial relationships with the historical city: the alignment of the facades, the continuous curtain and the conservation of metric relation between street width and building height;

- the main open spaces and the public buildings are placed along the major *decumanus* that is a pedestrian path able to order the whole urban fabric. The disposition of the squares is, as in the historical city, tangent to the axis;

- the single family house is the basic unit in the choice of the residential typologies.

The most common typologies have all open spaces and green areas, a continuous curtain along the street, more than one floor and architectural features defined in the relationship climate/form and energy strategies/formal and spatial needs; the typologies are: terraced houses on gothic block, terraced houses assembled in wide courtyards, terraced houses assembled in small courtyards, special flats (for disabled, elderly and young couples). (Fig. 13) The energy and environmental strategies in the project are so completely integrated with the morphological and typological choices and regard: the use of renewable energies (solar, geothermal, wind energy, biomass power plant), the definition of waste and water cycles, the use of bio-architecture. Thus the new city, on one hand, finds its foundational features in the historic city (tradition) and, on the other hand, faces the contemporary age in the typological mix and the energy strategy (innovation).

**Bibliography**


The Western Entrance of Thessaloniki: Crucial Planning Milestones and New Prospects

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ABSTRACT

The Western Entrance of Thessaloniki is practically a derelict space. A number of significant old buildings, along with remnants of its industrial past, characterise the current image of the place that local authorities wish to regenerate. Plans that have so far been proposed have either been maximalist (especially if viewed in the light of the current crisis-ridden situation), or partial in their conception, being geared towards one-sided architectural solutions.

This paper attempts to compare and comment on the plans that have thus far been proposed for the area, to analyse the difficulties that have arisen and to make new proposals. It argues that the new situation (crisis) creates the need for a different strategic conception for the area. It seems imperative to formulate plans and policies to revitalise the economy via regenerating space to create investment opportunities.

In order to do this, new planning tools have to be deployed. It is further argued that the new existing planning tools in Greece have a good chance of proving appropriate for the needs of the area, as they encompass both the socio-economic aspects and the physical/built planning aspects, rendering the planning exercise much more interdisciplinary in nature and realistic in prospects. The paper argues that in utilising these tools, one can visualise scenarios which on the one hand have to be appropriate for the current situation, and on the other are optimistic in the sense that the crisis is certain to be overcome. This adds an extra dimension of complexity. The paper concludes by proposing realistic goal setting for the area.

Key words: Thessaloniki, Lachanokipoi, Western Entrance, port, business park, spatial physical planning, SOAP, regulatory master plans.

1. Introduction

The (old) Western Entrance of Thessaloniki (WET), especially one of its segments, the Lachanokipoi\textsuperscript{19} area, with which we are going to deal in this paper, is practically a derelict space that could be considered as a brownfield. A

\textsuperscript{19} Lachanokipoi means vegetable gardens. This name indicates the past agricultural character of the area. According to Christodoulou, since 1978 the adjacent to the metropolitan area of Thessaloniki area has been transformed from agricultural into urbanized space, despite the provisions of the 1985 regulatory plan (Christodoulou, 2008: 8).
number of significant old buildings, along with remnants of its industrial past, characterise the current image of the place that local authorities wish to regenerate. Plans that have so far been proposed have either been maximalist (especially if viewed in the light of the current crisis-ridden situation), or partial in their conception, being geared to one-sided architectural solutions.

The engagement with the WET and the Lachanokipoi area should be understood in the context of the western area of Thessaloniki as a whole, in the sense that this area is lagging behind the rest of the city from the ecological, economic and social side of its development. Suffice it to mention that, according to the Hellenic Statistical Authority\(^{20}\), unemployment figures in 2001 (i.e. well before the 2010 crisis) in the municipalities of the western part, Menemeni, Ampelokipoi, Evosmos, Eleftherio, Stavroutpoli, were (6.8%), (6.45%), (5.77%), (6.39%) and (6.79%) respectively, as opposed to those of the central and eastern parts of the region, Thessaloniki (Central), Klamaria, Pylaia, Panorama, where the figures were (4.65%), (4.35%), (4.40%) and (3.13%) respectively, while the average for Greece as a whole was 10.75%\(^{21}\). One can imagine the corresponding proportions today, given that our latest official figures for the 3rd quarter of 2013, are showing as 27.5% for the whole country.

According to Christodoulou, most of the western part of the city is densely populated and comprises expansions of older refugee settlements\(^{22}\). Among them is Menemeni, a small municipality, to which part of Lachanokipoi belongs (the rest of the area belongs to the municipality of Thessaloniki).

2. The facts and the problem

Lachanokipoi is an area that on the north borders the motorway entering Thessaloniki\(^{23}\) (Stathmoustr.). This motorway links the city to both the south (incl. Athens) and the northern borders with ex-Yugoslavia. To the south, the area is delimited by 26 October Street, which separates it from the port. Thus the area is adjacent to the main port of the city, neighbouring the railway and a broader industrial district which is at least partly still active, as well as with the residential urban tissue (see Maps A.1 and A.2). The area comprises 280 ha, of which 15 ha is part of the port. It contains 435 buildings (of which 376 have a floor space of more than 100 sq. m.), covering a total floor space of 24.7 ha. These include 190 old industrial buildings and 99 abandoned ones with a floor

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\(^{21}\) International Monetary Fund - 2011 World Economic Outlook.

\(^{22}\) Christodoulou, 2008: 11.

\(^{23}\) Completed in 2004.
space of 6.1 ha\textsuperscript{24}. According to Stathakopoulos et al., much of the abandoned building stock, which includes historical buildings, is of significant industrial architectural value. The active land uses are mainly mixed, comprising light industry, commerce and transport, while on the northern side the area is to a certain extent residential\textsuperscript{25}. The area is adjacent to, yet along most of its extent separated by a wall from 26 October Street, leading to the port of Thessaloniki, the second major commercial port in Greece (after Piraeus). Its land zone is 150.50 ha (of 3.5 km length)\textsuperscript{26}.

\begin{table}[h]
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\begin{tabular}{|c|}
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\textbf{Map A.1 The Urban Agglomeration of Thessaloniki and the Study Area} \\
\textbf{Source: based on Kyratzakos, 2014} \\
\textbf{Map A.2 The Study Area of Lachanokipoi} \\
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\end{tabular}
\end{table}

\textsuperscript{24} See Kyratzakos, 2014.
\textsuperscript{26} See OLTH, 2014.
At the western edge of the area lies the estuary of the Dendropotamos, which is the largest river of the Thessaloniki area. Its basin is 116.34 sq. km and it has been responsible for hazardous floods in 1952, 1970, 1976, 1978 due to inappropriate human intervention,\(^\text{27}\) which is indicative of the quality of the built environment in the wider area.

The problems with the area are that: a) in this period of crisis\(^\text{28}\), development opportunities that can generate growth are urgently needed, i.e. investments and the promotion of economic activity that is, if possible, extrovert, innovative and with high added value. The WET area might offer the chance to host such activities provided there is a suitable and realistic plan in place; b) land is an asset that can be exploited to trigger development processes. Land in the study area is relatively cheap; and c) the area is dominant along the western entrance. Its current image as a derelict space is degrading the image of the city in an era when image is all-important for interurban competition.

Part of the problem is that on the western edge of the area, and also by the Dendropotamos estuary, the industries that are located there (oil reservoirs) fall under the SEVESO II\(^\text{29}\) EC directive regarding chemical accidents-hazards. The Organization of Thessaloniki [ORTH]\(^\text{30}\) has conducted a study on the dangers of industrial installations in the case of an accident, and on the land uses around

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\(\text{28}\) In Greece the manifestation of the very significant public debt and budgetary crisis started in 2010.
\(\text{30}\) ORTH is an autonomous organisation supervised by the Ministry of Environment & Planning.
them as well as on their vulnerability. This study comprised the basis for the creation of a system that could assist in making basic spatial planning decisions on the basis of three concentric protection zones. Consequently, there are restrictions on certain land uses (such as residence) in certain sectors of the radius around these industrial installations. It is in this area that, according to Christodoulou, there are areas belonging to the Workers’ Housing Organisation (OEK) which are not suitable for residential development.

This urban landscape, which to a large extent is abandoned, has gradually converted the area into a brownfield. In developed countries, brownfield redevelopment is an important part of urban planning and regeneration. Policy makers have realised that it is vital to reutilise brownfields as sites of economic activity. Such development would entail the mitigation of pressures for the development in green areas, the protection of public health and security, the protection of subterranean water resources, the protection and recycling of soil resources, the restoration of landscape and the creation of new ecologically valuable landscapes. According to Ferber et al, the sustainability goals in the process of brownfield redevelopment are both environmental and social. Economic benefits (development and increase of income) concern the mobilisation of human resources via the utilisation of the existing infrastructures and spatial assets. The economic benefits also include the securing of the long term viability of brownfields, which is in turn related to socio-cultural parameters. The latter can diminish the probability of a later decline and can improve the local quality of life.

3. The proposed solutions

In order to face this long-lasting challenge of the redevelopment or regeneration of the area, various plans have been made over a lengthy period of time.

The existing plans for the area can be divided into both state plans (originating from the central government) and local plans (originating from the municipality of Thessaloniki and/or the adjacent municipality of Menemeni). In terms of thematic object, we can differentiate between plans dealing with the general planning of the area and plans that specifically deal with the transport aspects.

34 Turvani & Tonin, 2008.
Plans that have been considered and analysed in this research are listed below and their main arguments or specific references to the area under consideration are very briefly presented (in chronological order).

*The Regulatory (Master) Plan (RMP) of Thessaloniki (1985)* by and large foresees residential land uses for the wider area.

In article [2.4] of the 1985 RMP, relating to the industrial location, it is declared that measures will be taken for the relocation of disruptive and dangerous industries, assuming that pollution control is not feasible. In addition, if so required, specific locations shall be assigned for the development of the industrial sectors (including oil and dangerous chemicals tanks). It is also stated [3.1.1] that a regeneration (upgrading) of the western parts of the city will be undertaken, especially in relation to the old commercial centre, while the connection with a system of archaeological routes will be sought. It is also mentioned [3.1.8] that the degraded western parts of the city will be regenerated. According to the above, there is no indication for any specific measures for the area under consideration apart from the general statements about the western and industrial parts of the city. From reading the proposals, it can be ascertained that the planning of the area consists essentially of regeneration and residential development.

*The City Master Plan (CMP) (1993)* (study since 1987) foresees residential land uses, open spaces, light industry and various uses for the city centre. In particular, included in the general proposals of the CMP is the gradual relocation of wholesale uses from the urban fabric to the three city entrances (i.e. also to WET). In parallel, the plan calls for the cessation of disruptive uses and the designation of the space for residence, local centre, green, sports, parking and port installations.


In Asimos 2010a, it is mentioned that the Kafkalas 1993 study denotes the area as a pole for tertiary activity of a city scale; it also proposes the refurbishing of the urban morphology and symbolism, signposting an entrepreneurial city.

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37 City Master Plans [CMP] are one level lower than the Regulatory (Master) Plans. They concern parts of the former, usually one municipality of the agglomeration, and are more detailed than RMPs. They have to observe and specialise the guidelines of RMPs.
Similarly, the Papamichos study proposes the locationing of a tertiary pole in precisely the same area 40.

Strategic Planning for the Development of Western Thessaloniki: Physical-regional and entrepreneurial approach on the basis of transport infrastructure (EUROTEC, 2000). As extensively reported by Aggelidis and Manos (2002), the planners who carried out this study, the project deals with western Thessaloniki and does not specifically refer to the WET or Lachanokipoi. Yet much of what is argued is true for Lachanokipoi. According to this study, the whole of the western part of Thessaloniki must become not merely the entrance to the city, but also the gateway to the entire region for the globalised market. The authors highlight some opportunities for the area, namely the cheap land and the specialised but inactive human resources that can trigger the development processes. They also pinpoint weaknesses, such as the lack of social infrastructure and services, the lack of free spaces and green spaces, environmental degradation, insufficient and graded housing stock, anarchic building, and particular social characteristics (such as minority groups, homecoming immigrants, high criminality rate) 41. They also draw our attention to the transport networks that cross the area. At the same time, they argue that the lack of administrative and technical co-ordination of the network providers causes lots of wasted resources and leads to further degradation. They argue that places, among which are Lachanokipoi and the port, are degraded because of, amongst other reasons, the anarchic structure of the networks and the uncertainty of their final routing 42. Among their proposals is the relocation of the airport, the International Fair and the bid for one of the forthcoming EXPOs. What they actually argue for is the creation of a combined transport mega hub which will be linked to mega events, and to other poles, such as four entrepreneurial parks, one of which is in the exact area of Lachanokipoi, and will be specialising in maritime activities including related logistics, banking, insurance, finance, under the perspective of making Thessaloniki into a centre for off-shore firms, utilising the stock of listed buildings in the area for this purpose 43.

The Strategic Sustainable Development Plan of the Wider Thessaloniki 2001-2010 – Action Plan (2002) was conducted by Kafkalas et al, commissioned by the Ministry of Macedonia and Thrace, the Region of Central Macedonia, and ORTH. This plan does not especially deal with geographical districts of the city, such as the western part or the western entrance. It provides strategic directions for the

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40 Asimos, 2010a.
41 Aggelidis and Manos, 2002: 332-333.
42 ibid: 334-335.
43 ibid: 341.
future of the city as a whole, along the following priority axes: a) international role and cohesion of national territory; b) competitiveness and innovation; c) social cohesion and equity; and d) ecological balance and quality of life.

The study for the Urban Control Zones beyond the lines of the Plan and external to the borders of the settlements of the peri-urban belt of Thessaloniki (2002) was carried out by Michailidis et al., for ORTH. The study acknowledges problems for the development of the secondary and tertiary sectors which are reflected in the area, such as the insignificant long-term development trends of industry, and the indications for de-industrialisation, or the traditionality of the service sector. During the late 80s, there was only an increase of 23% in new tertiary jobs attracted to the western part of the city. The study points out that some branches of the tertiary sector (storage, insurance brokers, transport, etc.) tend to locate either to central places or to the locations where the activities with which they are related locate. It also emphasises the need for the restructuring of the tertiary sector so as to combine commerce administration, and exhibition activity. Regarding what might be relevant for Lachanokipoi, it concludes by proposing (amongst other things) a transport and network node.

Regional Frame of Physical Regional Planning and Sustainable Development of the Region of Central Macedonia [RF] (2004)

In 2004 the RF reported that the problems in relation to the gateways of the city still existed. In §2.2.4.1 point 33, it raised the issue of the favourable location of WET in relation to the development axes and the comparative advantage created by the existing transport infrastructures. In point [61], the plan puts emphasis on the role of Thessaloniki as a transport node for all modes of transport, and on the combined transport at the interregional and international level (re: trans and pan-European networks). In parallel, at the city level differentiations are acknowledged and it is anticipated that the rational location of firms and infrastructure will contribute to address these inequalities. Regarding the environment, in §3.3.1.1 point 86 it is stated that the environmental reformation of western Thessaloniki is a goal (it does not particularly mention WET, but this can be deduced). According to this document, §3.9.3 SOAPs are foreseen and preferred as urban regeneration tools. Indicatively, as areas pertinent to a SOAP kind of planning, the “western bow” of Thessaloniki is mentioned. It starts from Eptapyrgio (north-west) and extends to the port (south-west), and more specifically to the area around the railway stations and 26 October Street (Lachanokipoi). These are pockets in the western districts which fall within the area considered by this paper.

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44 See Michailidis, 2003: 166-182.
45 The specifications and clarifications on how SOAPs are conducted were issued later, in 2012.
The Investigation of the possibilities for the optimum urban development and utilisation of the area of Lachanokipoi (Phase E’) (2009), conducted by Stathakopoulos et al, was commissioned by the Municipalities of Thessaloniki and Menemeni, and concerns an area slightly larger than the one under study in the present paper (extending north to the next significant parallel, to Monastiriou Street). This study has been presented by Asimos et al (2010a; 2010b), who were members of the study team. The study aims at balancing east and west: It proposes a high standards tertiary sector – an entrepreneurial park of 41 ha (including the creation of a new space of 19.3 ha by land reclamation via banking up towards the sea side), 75% private offices, 10% city-centre uses, negligible residence (400 inh.) and limited park and open spaces (8 ha). It also foresees new transport infrastructure projects and some urban regeneration undertakings. The study also argues that a new city plan and subsequent studies are required.46

The Single strategic transport infrastructure Plan of Thessaloniki 2020 (2010), commissioned by the Ministry of Infrastructure, Transport and Networks.

For the west of Thessaloniki, this plan foresees fixed track line extensions to the west yet not necessarily up to the Lachanokipoi area. The closest is a proposal for a tramline from the centre to the neighbouring district of Ampelokipoi, and the conversion of the “new railway station” (adjacent to Lachanokipoi) into a multimodal transport hub. In addition, a parking place is proposed in the area of Lachanokipoi by 26 October Street.

The Structural Plan of Thessaloniki and its Wider Area (2010) by ORTH and Stathakopoulos (2010)47. This plan (for high priority projects) gathers all the previous valuable and still pertinent proposals, as well as including new ones. It also particularises binding issues of the RMP,48 apart from the unrealistic ones with high budgets.49

The general concept is that the western part of the city shall be developed, and that plans so far, such as the relocation of the International Fair, point in this direction. This vision concerns the area of Lachanokipoi too. In action [4.3.1] it is stated that the Lachanokipoi intervention is a strategic one, taking advantage of seven parameters, namely the edge of the city, the sea, the mixed land uses, the transport node, and the SEVESO II

47 Stathakopoulos, 2010.
48 ibid: 7.
49 ibid: 9.
50 ibid: 16.
restrictions\textsuperscript{51}. The idea of converting the area into a residential one (previous plans) is considered conservative and it is therefore proposed that Lachanokipoi should be redesigned as an entrepreneurial park\textsuperscript{52}. To this end, it is envisaged that the proposal for the western green bow of the city will be helpful. The southern part of the western bow is considered to be a priority, as it defines the edge of Lachanokipoi\textsuperscript{53}. Reaching the Dendropotamos river, this intervention includes its environmental upgrade, part of which is the regeneration of the river’s banks\textsuperscript{54}. A further contributing factor is the addressing of the SEVESO II industries problem, whereby it is proposed that there must be land use regulations, i.e. no uses that concentrate significant population, and it also proposes that in the long run, relocation of those industries should be considered\textsuperscript{55}. In addition, it is anticipated that the economic possibilities of the intervention will be enhanced if the port agreed to offer back to the city more of its sectors (ibid: 41), and further enhancement would result if the proposals for the extension of the metro to the west and of the tram line from the centre to the district north of Lachanokipoi (Ampelokipoi) actually materialised.

\textit{The Study for the update of the Regulatory (Master) Plan (RMP) of Thessaloniki (2012: draft Law, prepared by ORTH)}

The strategic goals of the new – upcoming – RMP are: a) the development of competitiveness and innovation and the strengthening of internationalisation; b) the spatial and social cohesion and the improvement of quality of life; c) the ecological balance and the protection of natural and cultural resources. According to the RMP, the WET area belongs to the unit of the metropolitan centre. In article [8 ια iii], it is stated that western Thessaloniki is and is planned to be a pole of activity concentration for the sectors of manufacturing, wholesale and transport, taking advantage of its privileged location in relation to the national and international transport networks. ... For this reason, the concentration of activities in organised receptors is required, as well as the restructuring of the existing receptors along with a plan to address the problem of possible industrial hazards. In addition, strengthening of the area with research and entrepreneurial activities is desirable, along with hotels, hospitals, and recreation installations.

According to article [11.2.δ.i], in the gates of the metropolitan-urban agglomeration, entrepreneurial zones will be located. These zones are

\textsuperscript{51} ibid: 28-29.
\textsuperscript{52} ibid: 14.
\textsuperscript{53} ibid: 20.
\textsuperscript{54} ibid: 14.
\textsuperscript{55} ibid: 14.
considered strategic. In [article 11.2.e] areas for regeneration are also foreseen, as well as commercial centres and wholesale zones [article 14.2.y.i]. A structured framework is proposed for dangerous industries (control, relocation, etc.) to prevent accidents [article 14.2.y.vi]. In this context, special measures are proposed for the SEVESO II industries, which are expected to reduce the danger zone by 1/3 within 10 years. In article [19.7.d.iii] it is foreseen that the estuary of Dendropotamos river shall be environmentally restored, and that urban and landscape re-development will take place [19.7.d.iii-iv].

The “Thessaloniki 2012 Programme” by ORTH and YPEKA\textsuperscript{56} is actually a particularisation of the RMP at city level and includes proposals for major projects and urban regeneration ideas. It is important that among the seven major urban projects proposed (apart from road-specific regenerations and retrofits), one is the regeneration of the wider part of the port including the Lachanokipoi and the Dendropotamos areas in the move towards the creation of an entrepreneurial park.

The “New City Master Plan of Thessaloniki”, Second phase (January 2014), commissioned by the Municipality of Thessaloniki is already under way, yet there is no information so far as to what the plan is going to suggest for the WET and the Lachanokipoi area.

Finally, a student project by Aggelopoulou and Bartzokas-Tsiombras (2011) is worth mentioning. This project, occupying the same area as the Stathakopoulos et al 2009 study, is entitled “West Challenge” and proposes the organisation of the area along the line of several clusters which would be rationally located. These clusters comprise an entrepreneurial park, culture and recreation, China Town, love neighbourhood, residence, and urban environmental garden. This plan has also been linked with ideas for the promotion of the city in terms of place marketing\textsuperscript{57}.

4. A brief SWOT analysis for Lachanokipoi

Lachanokipoi is a typical de-industrialised urban space and part of its land is unbuilt. According to Kyratzakos (2014), who provides a thorough SWOT analysis, though the area is neighbouring the urban fabric, it is isolated from it. It is not endowed with green spaces (except for unbuilt space) and welfare services, concentrating at the same time criminality, illegal trading and illegal prostitution. The weak sides of the area also include environmental degradation (due to the old abandoned industrial estates) and endangerment (re: adjacent industrial space SEVESO II, due to certain industrial installations, especially oil.

\textsuperscript{56} YPEKA is the current name of the Ministry of Environment & Planning.

\textsuperscript{57} See Aggelopoulou et al, 2012.
reservoirs), unorganised and impressively controversial land uses (e.g. red-light services and strip clubs are proudly manifesting their presence among offices, high class hotels, and residences), bad or second-rate condition of existing buildings, lack of operational connection with the city port, as the area is on the whole separated from it either by the road (26 October Street) and wall, or by a fence, and relatively bad connection with its northern part separated mostly by the railway.

At the same time, the area does have strengths. The strengths of the area are firstly related to its very location in the frame of Thessaloniki’s urban fabric. Besides being the historical western entrance, it is in an advantageous position as it lies at the crossroads between east and west (via the nearby passing Egnatia motorway), and north-south (via the PATHE motorway and the European transport axes IV and IX). At the same time, it is adjacent to a major Greek port, the largest in the northern Aegean. This complex multifunctional nodal character of the area as far as transport infrastructure is concerned in a national and international context seems to be its strongest asset. At the city level, the area is close to the centre, it includes unbuilt spaces and spaces that belong to the narrow or broader public sector. It is very important that the city has historically been sensitised about this area and dozens of plans (the most important of which have been mentioned above) have been proposed for its regeneration. What is important is that all plans put the regeneration of the area in the context of a wider regeneration of the western (most underprivileged) part of the city. Last but not least among the strong points, one should mention the fact that development processes are already underway: two hotels (Porto palace Hotel 4-star and MET hotel 5-star), a business centre, the new premises of the Region of Central Macedonia, a small business centre and several sophisticated leisure complexes including theatres, a museum of the water industry of the city, the conversion of the old slaughter house into a sports centre, are the major interventions up to now. In addition, though, the port is separated technically and there is an ambience of know-how on logistics (transport services, etc.) in the area, which could be a basis for development.

Despite the weaknesses, the strengths of the area in combination with the external context can lead one to visualise important opportunities. International experience of similar cases and the history of the area are a starting point. Such opportunities could also include interventions at the very localised or building level, such as the Joint European Support for Sustainable Investment in City Areas (JESSICA) that can offer the chances for business combined with infrastructure development. A major opportunity for the area is the fact that there is ample land for development which is fairly cheap compared to other parts of the city, and that there are important industrial buildings that can be converted into high quality prestigious tertiary sector premises. Further, the fact
that the area via the port has already a dynamism in logistics and transport provides opportunities for the development of this sector, given that the surrounding countries—very much dependent on maritime transport, which Thessaloniki can offer—are economically progressing and are improving their chances of joining the EU, and that the economic climate in Greece favouring international trade is also improving. In addition, planning proposals at the city level include the improvement of the links to the centre via a new tramline.

A major opportunity is related to the plan for the port: in the new master plan of the port (on-going as of February, 2014), notwithstanding all technical projects, one of the requirements is the regeneration and the utilisation of the open spaces and the organisation of green spaces. Among the improvement provisions is the creation of a modern cruise terminal, a marina, and a hydroplane terminal. The port development specifically refers to the 6th pier, which is the largest in area and it is adjacent to the Lachanokipoi area. The focus for this is the development of logistics services and the attraction of new entrepreneurial activity, which is compatible with most of the proposals for Lachanokipoi.

For such opportunities to be taken advantage of, a series of threats must be faced. Such threats by and large relate to the current economic crisis and include neglect of environmental protection and improvement, the lack of efficacy to use European funds form the Community Support Framework, or National Strategic Frame of Reference (now SES Strategic Partner Relation). A significant threat would be the inefficiency of the public sector to coordinate and effect major complex projects when they have included conflicts of interest between different stakeholders and complicated legislative actions would have to have been taken. This would lead to weak planning results. If the area continued to be abandoned, then illegal activity and dereliction would (further) prevail and whichever opportunities had been within reach would vaporise. Another series of threats would be the insufficient facing of the issue of the SEVESO II problems. This could happen if the measures proposed by the latest studies, especially the Stathakopoulos, et al, 2009 study, were not observed. Related to this would be the negligence of the issue of environmental quality (green, open spaces, etc.), as this could discourage high standing businesses from locating to the area and would induce existing ones to relocate out of the area. Another threat would be the delays or even the non-materialisation of the additional transport connections, especially the fixed track that is planned to reach the area, as well as the underestimation of all related road connections,

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58 DLT, 2014.
59 see Kyratzakos, 2014: 112-117.
including the opening up of the port and its improved accessibility and osmosis with the area.

5. Discussing the Plans: Critique to the solutions on the basis of today’s SWOT

1985-2000 The period of low expectations

From the beginning of the period and for some time since, plans for the Lachanokipoi area have moved into two directions a) towards the residential development of the area, with consideration for green and open spaces and some supportive activities; and b) towards the conversion of the area into an entrepreneurial park. The former has been proposed by the first RMP (1985) (YPECHODE, ORTH) and the City Master Plan (1993) (Municipality) while the latter has been proposed by the Kafkalas study, as early as 1993 (Region of Central Macedonia), and the Papamichos study (1995) (YPECHODE, ORTH, Aristotle University of Thessaloniki).

It is interesting to note that the starting point for all studies was the residential land uses, and that while YPECHODE, via a new study, accepted a shift of this approach as manifested in the Papamichos study, the Municipality in the CMP remained committed to the residential idea, not influenced by the Kafkalas study that had run in parallel. This is indicative of the fact that the Ministry of National Economy (in charge of the proposals of the region of CM, for all practical purposes), and the Municipality did not have a common strategy for the city during the same time period (1993). It also reflects the rigidity of spatial planning regulations and conceptions in Greece as opposed to the more flexible approaches of the economic ministries (which deal with the structural plans of the EU).

This period of fairly modest ideas fails to see the opportunities for the place, only gradually becoming fully aware of the opportunities it potentially offers; it succumbs to traditional rigidities, indecisiveness, probably political manoeuvres and negligence of the Thessaloniki issues from Central Government, notwithstanding the possible inefficiency of the local actors. In this sense, threats have translated into reality and the strong points of the area have not been utilised.

2000-2010 The take-off of the phantasmagorical planning previsions

Since the early nineties, it seems that the second idea has been winning the game. The Eurotec (2000) study in the euphoria of the period (forthcoming Olympics in 2004, Greece entering the Euro-zone and the Euro in 2000,

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60 The beginning of our period is the first Regulatory (Master) Plan (1985).
61 YPECHODE was the name of the Ministry of Environment & Planning during that period.
economy growing, etc.) argued for the area (the wider area, in fact) to become the gateway to the globalised market, proposing all ideas that had been articulated thus far, such as the relocation of the International Fair, the bid for the EXPO, the relocation of the airport, the construction of the tunnel under the sea, etc. This maximalist approach carries the obvious underlying assumption that the phenomenal expense that such a project would require would be covered by the public sector with the assistance of European funds. The invocation by the authors Angelidis and Manos (2002) of some opportunities for the area, namely the cheap land, the specialised but inactive (re: unemployed) human resources (re: labour force) that could trigger development processes, however, is not an adequate argument vis à vis the immense budget required.

The plans for the major transport infrastructure node (both at international, national and local level) gained pace, and the Regional Frame of Physical Regional Planning and Sustainable Development of the Region of Central Macedonia (2004), during the same period, focused on such prospects as incorporating the port into the overall picture and suggesting its opening up towards the city (and surrounding area). Nothing special appears among the proposals of the regional framework apart from the fact that the area is considered as a transport hub on the basis of the development of the port. In parallel, the environmental issue is raised in a more decisive way (as climate change issues have come more and more to the fore in public debate). The complexity of the problems led to the suggestion of the integrative new tool of SOAP which, however, remained just a proposal. This euphoria reached its apogee just before the outbreak of the Greek economic crisis, with the Stathakopoulos et al (2009) study incorporating among its suggestions the creation of a land extension Dutch-style, and arguing, practically, that an entrepreneurial park should be the future of the area. This was backed by the Ministry of Infrastructure, Transport and Networks transport study of the period (2010) and was compatible with the further Stathakopoulos study (2010).

During this period, it seems that threats (besides the very thorough examination of the SEVESO II issues) have not been calculated, as far as the macro level is concerned. The studies make an effort to capitalise on the strong points and take advantage of opportunities, but fall short in terms of correctly anticipating the economic pitfalls and threats. In a city that has suffered from bad planning (early metro attempts, the bad pace of the on-going metro construction, and the failure of the ill-planned (town planning wise) tunnel under the sea), the creation of new land into the sea is rather an unrealistic prospect and the same applies to a major bridging of the Gulf similar to the bridging of Copenhagen to Malmö, in the context of the highly problematic financial situation of the country. On the other hand, an effort to valorise construction capital after the
Olympic works has been fairly inactive in Greece and this faction of the capital has already tried to seek valorisation prospects abroad.

2010-today The period after the crisis: a forced hard landing?

After the outbreak of the Greek economic crisis, it seems that the expectations for the entrepreneurial phantasmagoria tend to have come back down to earth. The new RMP does not include the land extension of the previous study and seems more modest in regard to the entrepreneurial prospects, making some effort to include (for the wider west area) other industrial uses, such as manufacturing and wholesale. Its follow-up, the Thessaloniki 2012 programme, explicitly suggests though that the Lachanokipoi area shall become an entrepreneurial park, as one of the seven major urban interventions. Obviously, the whole enterprise is left for future studies and for the lower planning levels to materialise (such as the on-going City Master Plan), that will prepare the ground as an institutional framework for all possible new land uses, relocation of conflicting land uses, and all possible necessary regulations, legislation, etc. The remarkable West Challenge project by Aggelopoulou, and Bartziokas-Tsiombras (2011) seems to be heading in the right direction, being quite balanced and realistic and with a good grasp of the possibilities of the period. Its six clusters make sense, though it is questionable whether the rigid boundaries would be a realistic and desirable option.

In parallel, in the current, valid transport master plan for 2020, there are various proposals for the improvement of the western points of access to the city but not for Lachanokipoi. The discussion about transport improvements limits itself to the improvement of the conditions of the internal ring of the city and the extension of the metro lines, yet not through Lachanokipoi but north of it. On the contrary, [some] of the proposals foresee a tram reaching the area of Menemeni, which is adjacent to the area. In addition, there is a proposal for one of the major parking lots to be located in the area.

The crisis seems to have brought a certain degree of realism. Strong points and weaknesses tend to be taken into consideration in a more realistic way, judging by the more pluralistic attitude towards future land uses and by the pull-back from the most expensive plans which carried a precarious result (high risk). It is not yet apparent whether threats are being taken into account (though down to earth proposals incorporate a degree of threat mitigation), while opportunities seem to be being given serious consideration.

From the analysis above, it can be derived that planning of the area has faced certain major problems: a) planning tools were not adequate enough and planning was taking place whilst only partly facing the problems i.e. from a general land use planning perspective in combination with transport plans (in
the best case with a certain compliance with each other\(62\); b) though in some cases budgets were roughly calculated, the sources of the funds were by and large expected to be provided by external actors (besides the state, such as the EU), while the idea of fund leverage by private investors was not embodied into the planning processes; c) questions of social concern, such as poverty, professions, etc., were not addressed under the understanding that ‘development’ will become a panacea and will solve the problems. However, a deeper understanding of all these situations calls for a combined answer to the problems, a kind of multi-tasking exercise, an integrative plan which would be strong enough to set the rules even for the City Master Plans. This kind of opportunity was not present in Greek planning Law until the SOAP tool was devised, especially its guidelines in 2012\(63\). The first pilot SOAP study was carried out for the Centre of Athens by our team of the University of Thessaly\(64\) and has already revealed its own possibilities. Drawing from this experience, an attempt was made by Kyratzakos (2014) to set the lines for a SOAP plan of the Lachanokipoi area of Thessaloniki. According to the 2012 guidelines, a SOAP study, besides conducting a thorough analysis of the field, is expected to make composite proposals that simultaneously tackle a multitude of problems beyond the classical town planning problematique. So, hypothetically, it is possible at the same time and under the same set of measures to propose a change of land uses with economic regulations and incentives and education, while taking measures for the environment. What’s more, a SOAP includes an action plan setting the processes for its implementation. Such an integrative approach, though obviously needed – especially for crisis ridden city areas – was missing. In the Greek context it is a breakthrough and it remains to be seen how the administration will respond, and to what extent it will seriously be able to implement it.

6. Conclusion – Proposal for the strategy of interventions

As our analysis of the documents and plans has revealed, there have been interesting studies related to the problematic area of Lachanokipoi, some quite inspiring, all being placed in the historical context within which they were carried out. They all have tried to tackle the problems, suggesting series of measures on several domains. Yet none of them has gone into the appropriate detail, hence none has proposed composite measures for the very same area on

\(62\) This has generally been the case in Greece. As Skayannis notes, there has been a multitude of proposals to face the problems of the crisis ridden Centre of Athens, yet almost all were partial, either purely ‘sociological’ or ‘economistic’ or of solely an urban design nature, seeming not to comprehend the complexity of the problems hence the requirement for composite solutions (Skayannis, 2013).

\(63\) The SOAP guidelines were set by Ministerial Decision [MD] 18150 on 24-4-2012.

\(64\) See Economou et al, 2014.
a small local scale from different perspectives (something which in official planning terms has now become possible with the SOAP tool). Consequently, the policies (if any) that have been so far rolled out over the area have not managed to revitalise/regenerate it. The ‘invisible hand’ of the free market, in the absence of a robustly articulated policy, has provided its own solutions, creating a mosaic of conflicting land uses and maintaining pockets of poverty and derelict spaces adjacent to red light services, two high class hotels and cultured recreation facilities.

Yet this is not what is required for the area. Most planners would agree that a regeneration scheme should exert an effort to make the area as safe and operative around the clock as possible, as well as making it ecologically sound and economically vibrant.

At the general level, and in the absence of a SOAP study, one would start from establishing a general concept for the area. Would this be different from the ones proposed so far? The answer is yes and no. Yes in the sense that given the SEVESO II restrictions, the more west of the area one goes, the less wise it is to house permanent residents, hence a moving population (who are more flexible and prepared to commute) is more appropriate. This, as the series of studies has pointed out, points to the business park concept. No in the sense that even a business park could be guided by policies to maximise its efficiency by being geared to acquire a certain character. From the analysis and the field work in the area, we have come to know that the proximity (and potentially improved) transport infrastructure can be taken advantage of. In this sense, we propose the economic fields of logistics, shipping finance and maritime businesses should become the privileged domains (supported by appropriate legislation and planning measures) for a good part of the area. Such services should rather be combined with several other uses for the area, which could be complementary. In parallel we maintain that a multitude of uses could be present in the area, all of which could be organised and controlled.

As shown in map [A1], there are various cultural poles in Thessaloniki. On the basis of our SWOT analysis, there is not much space for one single major cultural pole in this area. Yet as there is some tendency for such a development in the west, one could visualise a pocket of cultural uses (capitalising on some existing sophisticated projects, such as the Mylos one), that could complement those of the eastern part and of the city centre.

As the area contains unused industrial building stock and at the same time it is adjacent to industrial districts, one could envisage the locating of a new wave of industries, yet of a different character (beyond the traditional dilemma of heavy/light) ... more geared towards innovation. This scenario could come about, despite the existence of the innovation zone located in the eastern part.
of the city. The obvious question is whether the metropolitan region would be able to support two zones/poles of the same kind. However, as argued by Asimos et al, the eastern part of the city, as a location for the tertiary sector, has developed in an unorganised way, not up to the standards of such an expectation, and the spatial balance of the wider Thessaloniki area could justify a complementary pole in the western part, especially due to its location and the potentially favourable infrastructural endowment. The institutional framework of the Thessaloniki Innovation Zone (TIZ) does not exclude other areas of innovation within the city. If this is combined with the logistics idea above, then one could think of the possibility of a specialisation of innovation in the field of logistics in the western sector, linked to the TIZ and to the higher institutions of the city, especially with the neighbouring technological institute.

In parallel, the imminent relocation of the Regional Administration of Central Macedonia to Lachanokipoi, in the area of the old public gas installations, will trigger the opening up of a series of minor supportive economic activities thus inaugurating a pocket specialising in administration.

Such proposals could be well worked in the context of a SOAP study whereby land uses and economic activities will be considered in conjunction with particular social and economic problems, such as criminality, poverty and prostitution. To add the third dimension, environmental considerations should find their very prominent place in such a plan intended for implementation on a brownfield.

To this end, the strategic goals must incorporate economic and spatial regeneration and development, social cohesion, justice and equity for the improvement of quality of life, and for environmental protection along with aesthetic upgrading. All of these are essentially equal partners as constituents of sustainability and would combine to face the crisis from a ‘sustainable’ point of view.

These strategic goals could be met via several axes that would link agents (e.g. municipalities, ministries organisations) between themselves and the actions. Each axis should comprise a group of actions. In accordance with the SWOT analysis and with the strategic goals, the following axes could be formulated:

attraction of new and empowerment of existing firms and investments natural and built environment; public and free space; empowerment of cultural actions;

Asimos et al., 2010a: 182.

It is very encouraging that Minister of Energy and Planning Prof. Maniatis announced on January 15, 2014 that two Integrated Urban Intervention Plans will be carried out for two different parts of the City.

It is the conviction of this paper that one of the two must be for the area of Lachanokipoi.
town planning interventions. It is the conviction of this paper that in planning terms, this is the only way out of the crisis at the local level for this area.

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*Indicates that the document was in Greek. Wherever the title was also in Greek, free translation of the same has been used.


Urban Transformation in Historical Peninsula in Turkey

Gülay Yedekçi

Abstract:
This study examines the socio-cultural conditions and situation of Turkey at first and explains the developments which form the basic reasons for urban transformation. After that, the concept of urban transformation is defined and some examples of urban transformation in Turkey are given.

In the historical center of Istanbul which became the capital of three empires, the historical peninsula, which has the unique cultural background and the common heritage for the world, now confronts urban transformation projects. The areas taken as an example are located in the historical peninsula. The buildings in Sulukule are 91,731,46 m² covering 42 civil architecture and 15 monuments. There have been 12 blocks and 378 lots in the project area and all the buildings have been completed.

As another example Suleymaniye which has the civil architectural inheritance has 131,000 m² area. 319 historical artifacts, 26 monuments take place in the area and total number of the buildings is 732.

The third example is Fener-Balat- Ayvansaray which are situated on the south coast of Golden Horn has 279,345,91 m² area including 59 blocks and 909 lots. In the context of urban transformation projects so far this is having the largest area. The project area is located in the 269 building and 209 of them have been registered.

In this study, about the cities such as Istanbul having 8500-year history, the importance of drawing attention to the historical, cultural and archaeological values and while carrying out urban transformation a healthy integration should be performed without cultural assimilation is described and aimed to discuss over the examples.

Keywords: historical peninsula, urban transformation in the historical areas, urban transformation in the historical peninsula.

INTRODUCTION

As the place of the struggle of humanity for thousands of years of civilization, the cities have witnessed the history of democracy and have hosted as the solution to developing, emerging and changing needs and transformations.

Because of sustaining unplanned and uncontrolled, improper land use policies, illegal construction and developing amnesty process in Turkey for many years, healthy, safe and livable cities could not be established.
Reflections of the applications of our society’s spatial, cultural and artistic life which interests transportation, disasters, basic services such as infrastructure, special projects, urban renewal and transformation projects, the city and the environment, natural cultural heritage, urban identity covers not only today but also the past and future. Because people leave a trail to where they live with their culture and language. People are similar to where they live and reflect the place like a mirror. In a sense, places and the physical living environments find themselves in the human body.

What humane right to housing and the earthquake reality requires in areas such as building inspection, energy, agriculture, forestry, water resources and urban management should be based on scientific-technical criteria like engineering, architecture, town planning professional inspection, periodic monitoring and measurement. Meeting up with new construction technologies and living in safe, healthy and modern structure is the right of every person. These rights are guaranteed by the Universal Declaration of Human Rights and the Constitution.

According to life for the enrichment of public spaces in the amplification, protection of cultural heritage, the social housing re-functioning for people with disabilities to participate in social life, in shaping the city’s economy, supporting democracy, science and nature, the cities need to be planned. Planning livable cities based on planning and public control symbolize culture and history and should constitute the memory of an indulgent lifetime becoming the dominant society.

Cities evaluated at universal, regional and national scale by holistic planning approach should be planned to meet the needs of the public with information, code of ethics, the public interest based on the inspection. Seeing the city as a whole and the public interest should be monitored with an understanding of public. When converting, a healthy urban cultural integration should be done without assimilation.

This book prepared with the comments and support of the art and profession people country and city democracy for the future of the city, architecture, environment, culture, art and democracy policy related to science, aims to raise awareness in order to solve today’s urban problems common principles established to contribute to the city collectively with management approaches that should be exhibited and livable democratic, participatory framework of an urban way of life. This study, which is an important element of the socio-cultural life within the responsibilities of architecture is carried out to convey my concerns about the future of our profession, politics, our world and our country and my suggestions of our country to the political environment, local governments and the public.
Under the name of "Urban transformation", especially the anti-social, alienating, dispossession housing projects made by Toki causing decoupled from traditional ties in our society, cultural life has experienced right violations. These projects away from planning scientific understanding, planning, historical, natural, urban and architectural resources and values of our country and cities ignored and the consequences of these values adversely affect the quality as well as the public interest, installs additional costs to create the new "economic value" fields for the sake of society.

Through the application of the transformation the "Conversion Act", Bag Laws, Law Decree, TOKI and the Ministry of Urbanism and Environment after the Van earthquake can be resolved in the natural environment, urban areas, cultural and historical heritage, our diligence, urban problems, the public interest in overseeing the contemporary scientific planning principles.

Cities, parallel to social and economic change are constantly in motion. The phenomenon of globalization has further accelerated this momentum and also brought many problems.

Globalization is primarily targeted at the city and tried to create competitive necessity in the process of urban transformation projects in excess of caste and leads to violations of the right to housing. Gaining the increase in value of some unauthorized developments, even if the deeded area for the elimination of urban transformation projects initiated, may cause the problems regarding the right to housing and victimization. A balanced and planned urbanization can be provided by providing guarantee the inviolability of the right to property and housing.

In this framework, a holistic approach should be done to create livable city planning infrastructure, historical and cultural values. To attain a better environment and quality of life in our cities, identity urbanization, urban green and reinforcement areas should have access to, be habitable and available, the city’s disaster preparedness and safety, and it is important to make a scientific planning and urban transformation.

Urban transformation is a common expression for as many different interventions in order to find solutions to the changing needs in the structure of existing urban structures renovation, redevelopment, rehabilitation, protection, healing. Slum areas, more leakage, and engineering services for the apartment building, the area of the disaster, high risk areas in urban centers, the social blights, economic life and lost the ability and the function to be urban areas may be subject to urban transformation.

In the Western world, economic and social, all the criteria are evaluated and emitted a long-standing practice of transformation, Urban transformation
projects which have been carried out in our country in recent years, does not follow a process shaped depending on the process of social change.

Non-holistic urban transformation projects increases socio-economic segregation in urban space, the city is away from being shared public spaces by the public in a balanced way. Of the population of the city walls with the increase of clutter and shopping centers have comprised of new urban centers and traditional urban centers discharging turned into depression areas. Besides these, Disaster Risk Urban Renewal Areas Act is threatening spatial patterns of all cities of Turkey, life patterns and experiences which constitute the memory of the city [1].

In this context, conversion applications should include participatory planning and design solutions which is formed in time respecting the the city's cultural fabric, silhouette, identity and collective memory of the living and urban lifestyle and expectations of users that oversees. Of the reconstruction plans aimed at sustainable urbanization and urban design projects prepared to support them and criteria based on scientific recommendations should be followed industrialization and urbanization policies, planning, environmental and social developments in the relationship should not be ignored.

Conversion projects should be created considering the conditions such as local socio-cultural, natural and built environment, the projects decision, planning, implementation and control, ecological, socio-cultural and economic sustainability principles should be considered including all stages. Supports diversity and social life of the city, earthquakes and other natural disasters, the poor should be taken into consideration, livability and space settlement decisions must be produced according to quality criteria.

In the world when it comes to urban transformation of the city to restore disturbed equilibrium, new construction technology, to bring together people with parking, green space areas to settle for such reinforcement approaches have been observed. In our country, rapid population growth, urban population growth, urban imbalances constitute the dynamic factors such as urban renewal. During this development, the old tissues cannot respond to the needs of the day, moving away temporarily being used by marginalized communities, this also leads to an increase of the breakdown field. In order to fight this, society and the state are developing policies to try to get the balance between dynamics. The most important element of urban transformation to succeed, settled people, political parties, chambers of commerce all planning is to ensure effective participation in the rehabilitation period. Other factors are the roles and responsibilities of the public and other stakeholders are fulfilled by the urban transformation of the social, physical, economic and managerial consideration of different sizes.
Urban Transformation Process in Turkey

Rapidly changing technology and evolving along with urbanization and the preservation of the tissue in the urban centers of cultural artifacts necessary social, structural, functional obsolescence can be defined as urban transformation studies. This urban transformation of the urban area, as well as economic, social, physical, social and environmental conditions with a comprehensive and integrated approach is applied for the purpose of improving the whole of the strategy and action figures. Urban transformation is performed to ensure the city’s deteriorating balance, to bring together people with new construction technologies, parking, green space to build as reinforcement areas.

Physical, environmental, social, economic and political components together its national and international socio-economic processes in the affected areas, the city of our country, the average low-income population migration has created a great demand for land, unplanned and uncontrolled / illegal construction stock grew rapidly, therefore, the physical environment degradation formed and increased disaster risks.

Urban transformation in our country are examined in terms of economic, political process, emerges with an urban planning concept which is directed towards the goal of national development and global integration [7].

Turkey’s urban transformation can be handled in three periods : between 1950-1980 mechanization as a result of rural-urban migration has started and the city appears to demolish, between 1980-2000 the effects of globalization, and the period that the decentralization are encouraged, but rather the center of the effect gained power in 2000s and beyond. Prior to 1980, import substitution to support the resources to industrialize separates the state, a breaking point we can consider the post-1980 policy change gradually built environment for the production of resource allocation began at the second half of 1980s began to increase along with public infrastructure and construction investment. During this period, the establishment of the Housing Development Administration (TOKİ) has become an influential actor in the production of the urban built environment today. During this period, the urban transformation has been introduced as a means of stimulating economic growth. Release issued by the zoning of the big cities, especially in developing regions illegally accelerated transformation towards slums, in the city was targeted into commencement of physical regeneration process in a systematic way. In terms of content this approach reflect dominant approach of developed countries in the 1970s, they abandoned apply from the beginning of the 1980s "urban renewal " or " urban improvement" projects. In a subsequent period up to the present, the state have been put in to encourage the growth of numerous legal and administrative arrangements in the process of committing a similar manner [3].
Turkey's urban transformation projects are away from an approach that is being implemented as planned approach as sustainable, comprehensive, participatory, each the size of the tissue area have considered than considering only the physical space. With the lack of a holistic approach, it is not possible to obtain results oriented to contribute to the city, the city of physically altering the urban transformation projects in the public interest.

Urban transformation in our country included improvement of urban slum areas in the past. Becoming slum areas a problem in Turkey “Ankara Municipality and the State-owned Land Law No. 5218 on the Housing Allocation” was removed for the first time in 1948. Law No. 5218 and then to cover the entire country of Building Construction Incentive Law No. 5228 was enacted and regulated. In the continuation of this long historical process the laws were enacted for many slum areas. Especially in the 1980s, in 1984, 2981 numbered “Reconstruction and Slum Legislation Opposes Construction Applicable to Certain Transactions and 6785 No. Zoning an Article of Law on the Amendment of the Law” have led to important steps about the slums transformation.

At the end of this long process, on 16 June 2005 adopted in 5366 “Deteriorated Historical and Cultural Assets of the Renovation, Protection, Yaşatılarak Using the Law” in “renewal area” terminology which is exceptional, have gained legitimacy by making 16 May 2012 adopted in 6306 numbered “Disaster Act” (Disaster Law on Transformation of risk Areas). Now the process of urban transformation has built a structure consisting not only of Istanbul but of all Turkey.

With applications in our city in 1950s there has been a steady transformation until today. However, this process has been performed under the guidance of not only architecture and urbanism principles and methods of the scientific fields but also economic, political, social, cultural and environmental dynamics. We can criticise the concept of “Urban transformation” of Turkey in two-ways. First, the urban transformation of the physical space arrangement only is perceived as focusing on real estate, the latter of these regulations, without reference to the architectural and urban identity, production, produced in the spirit of this new urban spaces and space to the alienation.

These assessments are reached with the outcome that is very detailed analysis of the practice of urban transformation in our country to withstand and long-term participation in the negotiation process should be established in line. The concept of urban transformation entered along with particularly the 1999 Marmara earthquake in Turkey, the subject of the experience is basically parse in the West [8].

HISTORICAL PENINSULA
Having an area of 1,562 hectares of historical peninsula of Istanbul there are 3648 monuments, a total of 5,559 examples of civil architecture are 9,207 pieces of cultural property in total. About 47% of these structures has housing, 33% of commerce, while 19% a reinforcement function.

Today known as the "Historical Peninsula " the original Istanbul constitute a unique silhouette from Seraglio to Edirnekapi on a ridge, rising to an altitude of 45 to 85 chaining famous "yeditepe" side and monumental works of art located in the hills, the Golden Horn, the Sea of Marmara with slopes. The walls are an important symbol of the Historic Peninsula , while maintaining the primary function of defending the city has also determined the size and development for all periods have taken place between the city's basic spatial elements. Other structural elements of the city , the port and the infrastructure for water supply systems began during Byzantium, developed and has been expanded with Roman and Ottoman periods, especially in the engineering applications. Religious and the public (public) spaces have been shaped according to the city's topography, structural features specific to the period in the light of changing socio-economic and cultural elements symbolic meanings carried continuity.

On the date the formerly Licus the city's founding myths arising from the Bizantion the Roman Empire, the new capital of Constantinople and the Ottoman Empire Constantinople and Stambol as a 8000-year history today, is one of the world's rare of life settlements reaching the historical peninsula of Istanbul, human settlements uninterrupted continuity, as evidenced layered and nowadays with all the vitality the continued existence. Having hosted many civilizations reflect the traces of numerous monuments, wood textures and multi-layered heritage while maintaining the authenticity of the city, modern architecture and modern are on track toward the future. However, the high new buildings is a threat to the outstanding universal value to major infrastructure and transport projects world heritage site and its buffer zone and other elements can affect the unique silhouette of the Historic Peninsula. In this process, the perception of heritage values of the Historic Peninsula and development is of great importance. Historic Peninsula Golden Horn, the Bosphorus and the Marmara Sea, on a peninsula surrounded by the board, the capital of the Eastern Roman and Ottoman Empires and BC Was inhabited from 6500.

Turkey has applied on 05.12.1984 to the UNESCO World Heritage Centre and on 06.12.1985 the Blue Mosque and Environment Urban Archaeological Park Area, Suleymaniye Mosque and the environment, Zeyrek Mosque and the surrounding area and Istanbul Karasur the Historic Areas of Istanbul was adopted in the World Heritage List. All of these areas are located in the historical peninsula.
In 1983, we became a party to the UNESCO World Cultural and Natural Heritage Convention concerning the protection within the framework of the World Heritage List saved in the exceptional universal value as a cultural and natural assets of archaeological, historical and natural wealth of the selection and all the common heritage of mankind as the accepted and international level recognized, granted the World heritage status.

UNESCO World Cultural and Natural Heritage Convention Concerning the Protection of the Implementation Guide in accordance with the site management plan assets of the outstanding universal value of a participatory approach, the effective protection as a guarantee has been deemed a World Heritage nomination for the area to be an area of management plan to include it became mandatory. In this direction, located in the World Heritage List should get our assets, both in the Provisional List of World Heritage natural and cultural values of our assets owned within the framework of a vision of a participatory strategy in order to ensure the effective protection; 5226 as amended by Law No. 2863 on the Protection of Cultural and Natural Assets Act and the additional protection under Article 2 of our legislation, planning and management concepts such as space management are given.

Historic Peninsula’s natural integrity in effectively protecting, maintaining, evaluating the community’s cultural and educational needs and bring together for the purpose of planning and protection should be ensured the competent central and local governments and non-governmental organizations in coordination.

URBAN TRANSFORMATION IN THE HISTORICAL PENINSULA

Under the name of renovation or conversion works, construction of no identity buildings is concerned with the historical and cultural value of the destroyed parts of the city. Renovation of the people living in the areas are victimized and the socio-cultural, demographic, neighborhood culture is faced with the danger of extinction.

As well as the fact that our country has the reality of earthquake and unhealthy building structure it is obvious that there is a need for making it healthier. However, urban renewal and renovation work, should be done with the people living there, without the people being displaced from the investors, not the residents that oversees historical and cultural values, respect, green spaces and social facilities to modern norms according to plan, environment, respecting human values, protecting the property rights, the participant people who live there implicate the social and cultural needs in mind with the use of sustainable energy in projects.

URBAN TRANSFORMATION AREAS IN THE HISTORICAL PENINSULA
The urban renewal work on the historical peninsula under the name of "refresh" is done. This renewal areas are:

1. Neslişah and Hatice Sultan neighborhoods (Sulukule) Urban Renewal Project,
2. Ayyvansaray Fener-Balat Districts Coastal Zone (Balat, Karabaş, Tahta Minare and Atik Mustafa Pasha Neighborhoods) Renewal Project,
3. Süleymaniye Renewal Project Area,
4. Kürkçübaşı District (Bulgur Palas Environment) Urban Renewal Project,
5. Davutpaşa District Urban Renewal Project,
6. Beyazıtaga and Ereğli District Urban Renewal Project,
7. İstanbul Landwalls urban transformation Renewal Project,
8. Yedikule Yenikapı Beach Strip (Hacı Husseyin Ağası, Sancaktar Hayrettin, Kasap İlyas, Cakıraga, Kürkçübaşı District) Urban Renewal Project,
9. Hüsambey, Kırkçeşme, Şeyh Resmi Darüşşafaka High School and the surrounding hillsides Renovation Project
10. Küçük Mustafa Paşa and Kara Mehmet Haraççı (Cibali) Neighborhoods
11. İnebey and Cakıraga Neighborhoods Renovation Project
12. Grand Bazaar and Environmental Renewal Area Project,
13. Samatya urban transformation Renewal Project,
14. Nişanca and surroundings urban transformation Renewal Project,
15. Cankurtaran-Kadirga-Kumkapı-Yenikapı renovation projects of urban transformation.
Neslişah and Hatice Sultan neighborhoods Renewal Area (Sulukule-Karagümrük Quarter)

Between Edirnekapi and the Vatan Street, within the boundaries of the Land Walls and Walls Conservation Area Regeneration Band the size of the area is 90,942.16 m². 12 lots, 378 blocks are located in the field of projects. There are 42 examples of civil architecture of the buildings, the number of monuments is 15 located in the area. In the area of 13 thousand m² of housing in order to produce the required number of projects have been included in belonging to the municipality [9]. Physical space with the renewal of the proprietors of the property to enjoy their rights on the basis of a model space with the collapse in front of the pass, space city again to integrate, rather than to live in the remains Sulukule habitat by destroying living place of Roman people for thousands of years made them to move to Tasoluk in multi-storey apartments.
Sulukule; Under Law No. 5366 dated 22.04.2006 and 13.10.2006 days and 26,318 days and 26,147 promulgated in the Official Gazette has been announced as "Renewal Area" by the Council of Ministers. Neighborhood residents, academics, non-governmental organizations, professional associations and international organizations, despite the objections of the preliminary renovation projects, approved by the decision of the board dated 2 November 2007. In February 2008, regarding the Sulukule renewal and cancellation of the preliminary design for the execution of judgments in lawsuits while still in the process filed in May 2009, destruction began in Sulukule. 4th Istanbul Administrative Court on 2 June 2009 as an unjustified request has been declined for a stay of execution.

TOKI renewal in September of 2009, with preliminary project out to tender the construction; despite all the objections renovation projects have been implemented.

The foundation of the building and construction began on 6 May 2010. On 26 April 2012 the Chamber of Architects Istanbul Metropolitan Branch, Chamber of City Planners Istanbul Branch with Sulukule and Sulukule Roman Culture Development and Solidarity Association, started three cases, which concludes the 4th Istanbul Administrative Court project, the public interest is not appropriate for the cancellation decision to be given. The decision of Sulukule project, which is a UNESCO World Heritage area of Istanbul Land Walls change the guard band 50% according to Turkey's UNESCO Heritage List and the
responsibility for considering entering emphasizes that commitment. Renewal Area in m² hundred metered 91,731.46 remaining 42 registered SMO structure restitution, Restoration projects also prepared and all of them have been approved by the Conservation Council. SMO structure 17 in accordance with the approved project is the restoration of the property owners, 25 TOKI SMO is maintained by the restoration of the building. 15 monuments found in total. Projects in the field of 12 lots, 378 construction of the blocks were completed and today the neighborhood’s “new” residents began to reside [9].

Neslişah and Hatice Sultan neighborhood renewal area [9].

Süleymaniye Renewal Area Project

Suleymaniye Mosque and Environment Judging Functions of Cultural Heritage, 217 reinforcement, 390 industry trade 354 residential units, including 15 units in total there are 961 units of Cultural Heritage. Regarding Ownership of Cultural Property 176 of public government, the foundations of 195, 590 is seen as private property (Source: IMM, 2010).

Istanbul’s Süleymaniye hosting civil architectural heritage is 131,000 thousand m² area. 319 historical monuments, 26 monument located in the area where the building is located a total of 732 units.

Suleymaniye Mosque and surrounding World Heritage Area is located in the north of the historical peninsula of Istanbul on the slope of the hill overlooking the Golden Horn extending Istanbul Ataturk Boulevard east-west direction Of the University; north-south direction up to the estuary from the Prince Complex (Map 5). Name from the Süleymaniye Complex is located within the boundaries. district shows the typical Ottoman features of the settlement period with traditional Turkish houses and protects the organic forms created spaces of streets. The region’s texture and Süleymaniye Complex consisted of developing around his house. In this way, established neighborhood groups mosque,
mosque graveyard, charity, arcade, primary school, school, hospital and library, etc. as civil and social continues to meet the needs (Eyice et al., 1994).

Süleymaniye Mosque and surrounding World Heritage site in 1977, declared a protected area by the Ministry of Culture has been taken under protection. In 1995, the Historic Peninsula Istanbul has been declared as the protected area of general II Cultural and Natural Heritage Protection Board Decision No. 6848 on 12 July 1995 Süleymaniye district are defined as areas with the urban and historic sites (Guler soy-Zera et al., 2008c).

‘Historical Areas of Istanbul’ definitions included in the World Heritage List, one of the four heritage sites the Süleymaniye Mosque and surrounding World Heritage Site of (i), (ii), (iii) and (iv) Cultural No. according to the criteria defined and decisions taken in the World Heritage List; Sultan Suleyman’s orders, which were built by Mimar Sinan’s work cited in the Süleymaniye Complex and it has been registered and are being protected traditional settlements It is emphasized where 525 wooden houses (Photo 1).

District, completed in 1557, became known with the name of the Süleymaniye Mosque and Complex. neighborhood name and gives the characteristic of complex structures and rich functions with madrasas, Darüşhadı, Darüşşifa to Darülkurb, Soup kitchen, bath, caravanserai - Tabhane, Hazira and Tombs, Aras and has been Bazaar as well as scribes, leading housing to managers and wealthy merchants of the palace as the district has become one of Istanbul’s most important regions. Beginning of the 16th century, 19th century, per up various urban functions are gathered together in this region around Süleymaniye has created wide the artisan workshops and commercial shops. Especially Mimar Sinan Street is made complex and in the area near the shops on the "Business of Süleymaniye referred to as "copper processing". World Heritage Site outside of the city's shopping and commercial center of Coral and towards the estuary below coppersmiths, bulkers, wood turners, primarily activities including developing many of the manufacturing unit has come up today. In the region Faculty of Istanbul University and with several buildings, the district’s educational sciences are undergoing a function (Eyice et al., 1994).

Fener-Balat-Ayvansaray Regeneration Area Project

Located on the southern shores of the Golden Horn Fener-Balat-Ayvansaray 279,345.91 m² and 59 m² parcel consists of 909 lots in terms of scope and the largest area of urban transformation projects are having so far. The project area is located in buildings, 209 has been registered out of 269. [9].
Tarlabasi in the 2000s, starting with the historical feature spaces that are not appropriate in the public interest subject to the transformation process has been Fener-Balat-Ayvansaray. 5366 Law No. WICALTIN, 22.04.2006 dated, 26,417 numbered and 23.10.2006 and 26,318 in the Official Gazette promulgated the Council of Ministers with the unique examples of civil architecture with open-air museum and cultural monuments, which was declared as zone renewal areas. In particular, the area was declared as a field of renovation; 5366 the scope of Law, taking 2863 Protection Act, Protection High Council Resolution conformity with the show and standing historical building demolition, amalgamate, below-ground use, residential underground parking, additional layers of history as tissue-damaging applications proposing projects were approved the establishment.

The aforementioned areas in Istanbul early Ottoman, Byzantine, Roman structures, even where the original characteristics, plan schemes and the basic architectural features that still preserves the 19th century and 20th century as at the beginning original examples of civil architecture available because of the cultural and architectural heritage terms is quite important.

All these qualities region with 2863 Cultural and Natural Heritage Protection under the Law on urban conservation area be declared as well as comes in the island structure important part of the relevant conservation councils necessary to protect the cultural heritage structures be registered as has been.

Located under the floor above ground structures not only with the early Ottoman, Byzantine, Roman structures by taking into account the region’s social fabric, and further attention is required to create an urban identity with new projects. In studies conducted in the context of urban transformation process fails to provide municipal social participation. Dislocation of people living where, in lieu of conversion projects; organic urban fabric of sufficient protection, historical background and the home of the individual to be addressed, which should have demolished both on its own, leaving destruction provided and composed empty and big plot is decided by combining the building blocks in the form of large-scale projects to be done.

*Yet we call organic tissue traces of the historic city plan, should be transferred to future generations in the same ratio, the block will be held traces of historic buildings must be protected in the project. Planning should be carried out on the basis of the block to be done on the basis of the lot, undermining property rights is destroying the existing plan schemes.*

World Heritage Centre and ICOMOS joint monitoring committee, 5366 according to Law No. proposed large-scale urban renewal projects and the Golden Horn Bridge, well into the buffer zone silhouette that could threaten the new large-
scale projects related to the international standards created and “Visual Impact Assessments” by the domain that contains information related to the work they were asked to be. This area has been acquired for the 5th Administrative court cases filed, but the response of citizens with specialized agencies and in the cases won despite ongoing construction; with discussions ongoing urban renewal projects are added to new projects.

Fener Balat Ayvansaray Silhouette [9].

CONCLUSION:

When we examine the application examples in the world of urban transformation in our country, we can see the following differences between them:

• Urban transformation that took place in our country, some blocks mainly takes place between the contractor and the owner. A planning element has very little public input.

• Municipalities in the urban renewal made by the tool are appointed contractor, the contractor is directing the project owners are ultimately happen again in the public interest.

• In the examples in the world of the urban renewal objectives of the society is to attain a healthy urbanization party contractor for this application only as a company and it is observed that runs under the control of the parties.

In these circumstances the practices in Turkey are said to be a kind of model building development.

In Turkey many unplanned disaster risk (natural and industrial disasters) the presence and extent of settlement, conversion, improvement and reengineering initiatives are inevitable in any scale. However, when we look at a part of its attempt to implement the intent of the phenomenon of earthquake hazard in excess of fear is attempted highlighted recruited unfair and huge winnings. Especially earthquakes, including planned and supervised in other disaster risk reduction, engineering, construction services have received is one of the most important measures. However, this structure produces “contracting” system still
even has not institutionalized and “building contractor” definition could be made. Currently, public buildings and structures Toki production control “Building Control Act” is exempt from the application.

Urban renewal and transformation is not only building construction. The area is referred to physical, social and cultural restructuring, recovery, security, rehabilitation and protection. A wide range of urban transformation, public roads, parks, green spaces, clean air and water should be to serve as a basis and should take people at the center.

The most important factor in the success of the reach of urban transformation; of the people living in that area, the relevant institutions of political parties, professional chambers both planning and active participation in the process is to ensure the sanitizing.

In our country, Sulukule, in works such as Fener-Balat-Ayvansaray examples obtained unsuccessful results as overseeing people’s property rights, social and cultural relations, taking neighborhood relations into account, charging people a lifetime, a uniform apartment buildings, sharing the resulting value with more owners as urban renewal does not have a specific policy on the base of understanding.

In Turkey, for a more participative, equitable and people-oriented urban renewal and transformation; a new conversion / renovation / rehabilitation policy determination, preparation of appropriate legislation, application tools and resources to derive, bringing interested parties together, identifying ways to organize and deal with should be provided as the priority.

Urban transformation public resources should not be used to destroy the identity of the city and should not provide an unfair advantages. Urban transformation that occurs with increases in value to disadvantaged groups, the disabled and the poor will be created for use primarily should be transferred to funds. The resulting economic value of the services should be used to be presented to living in the city. Identity transformation and renewal applications should aim using local values, taking into consideration the traditional values of the people, to prevent social fragmentation, habitat rehabilitation. About transformation should be decisive in all stages of project and contract claims and rights of owners and the rights holders.

In this context, national and local development programs integrated with a qualified built environment production, the application should be made with the approach targeting some groups privileges to create a free, public participation paving, shelter, does not infringe the place, generating solutions, historical and cultural, local and aesthetic values.
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Abstract
The socio-cultural and economical changes that took place between 1923-1965 years had their impact on urban development and residential architecture of Eskişehir. The purpose of this work is to identify the architectural influences of the period and to capture the remaining samples of the era which are vanishing rapidly. The first part of this study is devoted to a survey of the socio-economic, cultural and political conditions of the 1923-1965 years to better understand the urban and architectural changes in Eskişehir. The second part of the article focuses on the change that took place in the urban buildings and presents the character of the newly forming residential architecture. The scope of this study is restricted only to newly formed residential areas and multi-floor “Apartment” buildings which were novelties at the time.

Key words: Turkey-Eskişehir, Apartment, Modernization, Urban Transform.

Full Paper
Eskişehir is currently in a fast locational transformation phase in which implementation towards renovation and restoration are being discussed and projects are being realized. 1999 earthquake, construction of İstanbul-Ankara-Konya high speed train railroad, being the 2013 Cultural Capital of the Turkic World, and the Capital of UNESCO Intangible Culture Heritage have been the latest dynamics of this transformation. The 5600 acres area covering old settlement regions of the town was declared as the post-disaster urban transformation region in 2013. High prestigious houses and accommodation facilities etc. are being built by big construction companies in high return areas whereas fast transformation is being realized by small scale companies in less profitable areas. Preparation of a new zoning plan has been started. The values inheriting from past need to be defined correctly in order those reconstruction activities, which accelerated stunningly towards being a new and big city, do not cause irreversible damages. Continuous urban transformation process inevitably lived through the history is a matter that needs to be discussed over Eskişehir town identity and cultural heritage.

Eskişehir was a small Anatolian residential area within the Ottoman Era. Since the end of 19th century, with railway construction, migrations due to wars, establishment of the Republic, public and industrial constructs, a large transformation was realized. In this study, variation of evaluation criteria that compose the general framework of Eskişehir’s urban transformation process
was needed, and investigation of demographic change and Republic era civic architectural constructs were developed to this end.

In the twentieth century ideologies changed course, buildings began to shape along functional and rational principles and traditional housing was disfavored in the same ration. Within this study an analysis work has been done on the new housing of the 1923-1965 period: apartment, and materials, charts and shapes have been connected to tangible data. The dictionary definition of the word apartment, describes it as "A complete domicile occupying only part of a building.

The two standard types of the early Republican period were single houses or villas with gardens and apartments in cities. When the meaning of the term apartment used in 1930s was the single building belonging to one owner who rented its various units for income, equaling "house for rent/rental house", after the flat property law enacted in 1965, which became the starting point of the real boom speculative apartment construction, it gained very different meaning (Bozdoğan, 2002).

As a result of this study, reasonal connections between new housing type, new technology and demographic change were investigated and rational solution searches were presented. Current state was tried to be compared with old maps, pictures, photographs and articles of period’s architectural magazines and the inventory records, which were arranged after site observation and photographic documentation, formed the sources of this study.

Location of the Eskişehir and historical framework.

Eskişehir is established next to lowland where rivers Sakarya, Sarısu and Porsuk pass by. Lowlands in the Sakarya and Porsuk basins and surrounding mountains form the natural boudaries determined by the topography. Eskişehir is one of the oldest cities of the Central Anatolia. Within the town center and province boundaries are residential places established during Frig, Roman, and Byzantine periods. Despite its location at the crossroad of trade roads of the antique period, its high-yield farm fields, water sources and existence of thermal waters, it has not developed much. One of the most important factors that affect the site structure and economical condition is town’s forming border area called as “front/edge” for more than a 1000 years during Byzantine, Seljuks and early era of Ottoman periods. Existence of small castles, churches and ‘dervish zaviye’s together with mosques and thermals within the downtown is mentioned at the end of 13th century. Being “sanjak center” in terms of government structure during the Ottoman period, Eskişehir was a small town doing agriculture and livestock based production and trade. The külliya/Islamic Complex built in
Odunpazarı is the remaining evidence of a live city life with rich program from the 16th century.

In this period, general residential settlement consisted Muslim settlement on the south slope, non-muslim houses, hamams/public baths and thermal springs at lowland, an Porsuk river bank and downtown and wide gardens and vineyards stretching between these two centers. Until the Tanzimat (reorganization of Ottoman Empire) movements in the Ottoman period, the city stayed almost the same without changing its characteristics (Picture 1).

![Picture 1: Eskişehir miniature that takes place in the work of Matrakçı Nasuh, named Beyan-i Menâzil-i Sefer-i 'Irâkeyn, 1536.](image)

In the notes of Evliya Çelebi who came to the town in the 17th century, Eskişehir was a rich settlement with abundance of crops, composed of 17 neighborhood, surrounded with rose gardens, grape plantyards (vineyards) and kaleyards (Seyahatname, p.11-12). According to Evliya Çelebi who mentions that houses in Eskişehir were beautiful and with garden, wealthy people and sipahis (cavalry soldier) were a lot in the town. The gravity of development of the town in the 17th century should continue in the residential region and around the mall at south of Porsuk River. In the mids of 18th century, the economic structure based upon agricultural production would change with the revival of meerschaum mining peculiar to Eskişehir. In parallel with the start of meerschaum trade between Austria and Hungary, meerschaum management would develop as a new craft branch within the economic structure. There are names of 84 meerschaum tradesmen and their 167 workers at the 5
neighborhood of the downtown in the Temettiat Registers records belonging years 1844 and 1845 (Menekşe:2012:p.76). With the period’s Imperialist approach, meerschaum trader formed a new high income merchant class, while meerschaum workers, who received very little income from this job, mostly carried out this occupation as a secondary job next to farming. After the Ottoman-Russin 1877-78 War in the town would start public works / reconstruction movements never seen before. Starting from 1886, the immigrant, guided to rural regions previously, were to be settled near the Porsuk River in the town by state policies. Wishes of immigrants, who were educated, dealing with trade or artisans, also became influential in that. From the stories of explorers who visited the town at the time, we learn that new buildings were constructed on both sides of the bridge in the mall, that a new settlement, composed of cheap housing, likened to slums, developed at the other side of Porsuk (the areas covering today’s İhsaniye, Mamure, Kırım Street).

Cuniet, who visited the town at the end of 19th century, while defining the housing area on the skirts as the Muslim Neighborhood, states that local people consisting Greeks and Armenians settled in the region around the mall towards Porsuk River, known also today as ‘hot waters’, and that immigrants coming from Rumeli established new neighborhood in the lowland (Cuinet: 1894:p.208-214). The yearbooks (salname) published between the years 1870-1907 present reliable data about the the population and the demographic structure of the Eskişehir. According to the Hüdevandigâr Yearbooks dated 1870 and 1873 the number of housing and population at the center of the city doubled in three years (Menekşe:2012, p.76, Şahin:2009:p.21). The source of quick rise in the demographic data was the immigrants coming from Crimea, Caucasus, and Rumeli. According to the Hüdevandigâr Yearbook dated 1885/1886 (1303 H.) while many of those immigrants were placed in villages nearby Table 1 displays the immigrants placed at İhsaniye and Akçağlayan neighborhoods in the center of Eskişehir.

### Table 1: Immigrants placed to the center of Eskişehir according to the Hüdavendigar Yearbook dated 1885/1886.

<table>
<thead>
<tr>
<th>Neighborhood</th>
<th>Household</th>
<th>Population</th>
<th>Place of Origin</th>
</tr>
</thead>
<tbody>
<tr>
<td>İhsaniye Neigh.</td>
<td>189</td>
<td>646</td>
<td>Rumeli-Tatar</td>
</tr>
</tbody>
</table>

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68 H:1290-M.1873/74 Hüdevandigâr Yearbook (IRCICA Online Library), 121. In 1873 in the center of Eskişehir household number reached to 4069 and population to 27870. Non-Muslims, too, were added to the last election and 71 male population recorded.

As a result of the immigration movements continued until the mid of the century, in parallel with the rise of the population in the center and rural, the number of district civil servants, and accordingly employees increased and new neighborhoods continued to be established (the region which covers today’s Hacı Seyit, Hacı Alibey, Hayriye, İhsaniye, Işıklar, Mamure Neighborhoods). The particular culture of the immigrants varied the social structure, as a result of settlement works those swamps not processed previously in rural area were chastened and opened for farming, agricultural yield was increased via advanced farming techniques that immigrants possessed.

With the opening of Berlin-Baghdad Railway to service in 1896, changes in socio-economic and cultural domains in Eskişehir speeded up. With railway transportation, relations with Istanbul increased and transportation of agricultural products and other raw materials became possible. Connected to extra production towards developing market and its control, classes in the society and an elite governing class occurred. With the coming up of vocational organizations in commerce, Chamber of Commerce and Agriculture was established in Eskişehir.

The mandatory overnight stay of the train coming from Istanbul together with its passengers created new areas of business in the city. Western style of buildings and sites such as hotels, passages, stores, foreign schools, public departments and restaurants were developed in station and downtown regions. Eskişehir branches of the Ziraat and Osmanlı banks, which proliferated across the country in order to meet the credit need for agricultural production, were built in the mall area at the end of the century.

According to historical records, German, French, Italian and Swiss engineers settled in the town together with their families during railroad construction, around 150 European families lived in Eskişehir in 1874, a school was opened by the Saint Augustin de l’Assomption priests for the education of the children of European engineers and workers in 189170.

Another important gain of city from the railway construction was the establishment of the traction workshop in 1894. With this institution, allowing employment and growing of qualified labor force, the culture of being “worker” has developed in the socio-political sense. In the strike wave experienced in the Ottoman Empire in 1908, Eskişehir came forward as worker centre (Yakut: 2009:p.423).

70According to the yearbooks, the number of students, which was 1470 in 1898, rose to 8135 in 6 years.
In the settlement plan dated 1896, town’s development after the railroad could be observed (Picture 2). North of Odunpazarı, in the hotwaters region, where Turkish baths exist, non-Muslim settlements and Tarlabası Mall could be observed on both sides and around of the road. Between these two settlement centers are the fields where vegetable and fruit gardens exist but no settlement. In the north direction of the Porsuk River exist newly formed immigrant neighborhoods. The radiant roads observed in this region display that arrangement made on roadwidth and parceling. Another matter that draws attention in the plan was workshops formed around railroad and station building. Railroad network draws a line surrounding the town and a road is opened to connect the station to Odunpazarı in straight and shortest way. No settlement has developed around this road.

![Settlement plan of the town in 1896. (Ertin: 1994:p.212).](image)

The fire disaster happened in 1905 affects this settlement. The fire causes massive destruction in the mall and its vicinity. The city needed high scale reconstruction due to damages resulted from the war between 1919 and 1922. The proclamation of the Republic became the start of the “modernization” within the enlightenment tradition during the transitioning from empire the nation-state. The country-wide reconstruction of the destructed Anatolian towns became the target of the period’s construction program. Eskişehir was a one the priority towns in this program: The construction of new state capital, Ankara, and works for widening of railway transportation network. The speech Atatürk gave in the city demonstrates that Eskişehir was aimed to be developed
as “the industrial and agricultural center”. This representation also shows itself in the reconstruction of the city after 1922. First years of the Republic were the years in which initiatives in order to erase the bad traces of war, and to improve collapsed economical and social conditions were managed by the state hand. Institutional constructs began to determine the quality of the town structure in the Republic period. Proximity of Eskişehir to Ankara allowed the architects and engineers who took part in the construction of the capital to be able to touch the town’s reconstruction. For instance, in 1930s, architect of Air Deputy of Ministry of National Defense in Ankara, İzzet Baysal, was put in charge as the Chief of Engineering at Eskişehir Municipality (Baysal: 1935: p.250-252), (Picture 3).

Public buildings such as Central Bank, Officers’ Dormitory are the prestigious structures, which include new structure shapes and architectural kernels.

Among the public investments which can be counted as the first for the country, are Railway Factory (1924), State Traction Workshop (now TÜLOMSAŞ), Aircraft Maintenance Center (1926) (now Air Force Supply and Maintenance Center) and Eskişehir Sugar Factory (1933). Selection of industrial areas shaped site development of Eskişehir in the following years. Sugar Factory, occupying a large area, and Aircraft Maintenance Workshop were located in the northeast. Within the borders of the factory exist government housings, farm, walking path, open green fields and swimming pool. The first theatre in Eskişehir was established within the borders of the Sugar Factory.

Industrial manufacturing based on baked soil, too, developed as an important business branch Eskişehir. The location of the first bricked and roof tile factories run by the families majority of which emigrated from Bulgaria, Greece, Crimea, were near the station at the west part of the town. This region, which in time
expands with addition of factories manufacturing in different sorts, is called factories region today. Here is the gathering of structures which, besides big manufacturing/production offices, include government houses for employees and civil servants, smaller scale manufacturing workshops, warehouses. With the tendency of workers of these facilities to opt vicinity for housing, new neighborhoods emerged on the east of the town. The close relation between housing and workplace in Eskişehir, the center of motorized transportation vehicles, which represented a revolution for the industry of the country, ironically enabled the use of bicycles as a common form of transportation vehicle until the mid of 20th century. 1930s were the year’s apartment phenomenon started to spread in Eskişehir. Until the flat/floor law enacted in 1965, only single building could be constructed over a single parcel of land in Turkey. Yet after the Second World War, land prices started to increase very quickly in the towns. When middle class families, which form majority of population, became unable to pay the price of single parcel of land, solutions that would enable the division of the cost of land among more than one family were sought. The flat property law that brought legitimacy to the ownership of flats, entailed the construction of apartments as an economic necessity removing it from architectural preference. While assessing this process, the newly developing industry and in connection with it, formation of new settlements and mandatory changes caused by natural disasters in the town need to be taken into account, as well.

The traditional tissue of wood structures in the old neighborhood, Odunpazari, survived up to today without much change. This can explained by the shift of rich part of the society to new settlement areas and thus leaving this old neighborhood as the cheap housing region. The local and high income part of the Odunpazaran Region starts newly reconstructed former non-Muslim region. Structures built with early concrete and brick stone proliferate along the roads, which were evacuated due to fires and war destruction, stretching from the central areas to the station. Vicinity of Köprübaşı, Hamamyolu and the Porsuk river bank named as Yalaman Island, developed like “summer housing area places” with its 1-2 store single houses with gardens. The two structure drawn by architect Bekir İhsan in 1933 can be shown as example of single housing built along the bank of Porsuk and based on cheap housing production (İhsan:1939:p.17-18), (Picture 4). In the text, program, construction and economic scales were mentioned as the deterministic character of the design. The first structure built 5 meters above the water level was consisted of a

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71 As happened in many historical environments throughout Turkey, Odunpazaran old neighborhood, too, was in a situation of wreck and left to its own destiny until protected area resolutions enacted by the law numbered 1710 dated 1973.
basement level, used as coal bunker, and two living floors. Built from the brick stone, the structure had concrete floor and ruberoit roof.

**Picture 4:** Two housings in Eskişehir, 1939, Bekir İhsan, Ev projeleri, Arkitekt, 1939, 01(25), p.17.

The other example with lesser cost than this housing was 96 m² single housing, whose design had been completed, to be built at the Porsuk bank. While its construction system was described the same as the previous, it was accentuated that in both structures rooms were ordered at south and faced to the Porsuk view. Both property owners were two employees of State Railroads Company, one as an engineer, the other as the plumbing chief, and had nuclear family structure.

On the other hand, buildings whose lower floors used as trade-corps stores and upper floors used as housings were built in the commercial region and in its vicinity. For example, the housing built at a crowded street, at junction of three roads in a region close to the mall by architect İzset Baysal, was not in a cubic form like the previous examples though it was shaped in accordance with rational design principles (Picture 5). Architect explained the existence of balcony and extension that brought liveliness to the facade as hiding the irregularity of the parcel, which the structure was on, from eyes.
The neighborhoods established by the immigrations continued between 1923 and 1929 forms another model. Construction technique and materials used were chosen in a way to present fast and practical solutions. Immigrant neighborhoods built in the years when construction standards were determined by laws and regulations, can be distinguished by its grid planned street texture differing from traditional settlement (Picture 6). The planimeters that sustain street-garden, distribution from yard relation were the most distinctive features of these settlements.

**Picture 5**: Plans of housings and floors whose lower levels were allocated for trade in Eskişehir. / İzzet Baysal, Eskişehir’de iki Ev, *Arkitekt*, 1935, p.252.
After the mid-1940s, first 2-3 storey apartments became widespread in the Eskişehir town center in neighborhoods such as İstiklal, Arifiye, Deliktaş, Hoşnudiye. Some of the apartments were built as family apartments by the rich. This situation can be seen as the fidelity to the tradition of living together as a large family continued in the Ottoman house, rather than economical benefits that apartment housing offered. In the dilemma of tradition-modern, for the rich, apartment also meant prestigious usable housing. Economical solutions were sought for the houses built in valuable districts and in the town center. Twin blocks, decreasing the construction cost by repeating the same planimetry, or housing series, which requires collective initiative in general, were repeated in the housing and trade area of the town, Deliktaş Neighborhood where land prices were high. Some of them were second houses built to be rented.

In the 1950s, widespread apartment housing was observed in the town. While apartments were widespread in the alleys, in this period, 5-6 floor apartments began to be built along the main roads. Instead of linking pure apartmentization /storey houses with certain classes, it can be said that each class built its own housing types with differing construction quality depending on their own

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The general tendency of the period’s high bureaucrat or merchant families living in Istanbul then was to sit at mansions or kiosks in large gardens, for economic savings, to have magnificent apartments built in valuable parts of the town center as a sign of power and prestige of the owner.” Pınar Öğrenci, At the Turning of the Century Sarıca Family Buildings, Kiosks, and Apartments with Their Contributions to Istanbul Housing Architecture, Yüzyıl Dönümünde İstanbul Konut Mimarisi Katkılarıyla Sarıca Ailesi Yapıları Köşkler ve Apartmanlar, Arredemento, 1999, issue 7/8.
economic resources. For example, cooperative type structure established via the organization of the worker class yielded its first examples between 1953-1956 in accordance with garden-town principles of European origin. These are the Şeker Neighborhood established in the east for the employees of the Sugar Factory and Ertuğrulgazi and Osmangazi neighborhoods established in the west for the employees of State Railroad Company (Ertn: 1994:p.51, 52). Some of the housings changed hands for a while for various reasons, however these neighborhoods never got into ghetto form.

The striking example of lack of ground studies and not identifying the risky regions against disasters in the selection of new settlement regions was the establishment of a neighborhood called as Seylap Houses in the region most affected from flood again after the flood disaster in 1949 (Ersoy:1956:p.94). That buildings were being constructed under the control of responsible engineers of the municipality starting from 1950 comparatively lessened the damage of the 1956 earthquake -7.1 with Richter scale- suffered in the Eskişehir center. The housings built from adobe materials on the both sides of the railroad and high floor apartments in the center of the town with brick stone, concrete floor were the structures affected most from this earthquake (Picture 7), (Ersoy: 1956:p.74, 75).

Picture 7: Brick stone buildings damaged in the 1956 earthquake (Ersoy, İ, Eskişehir Earthquake, Arkitext Magazine, 1956, p.74, 75, 94).

Story houses became economically enticing after the year 1965 and apartment constructions became widespread due to improving structure applications of previous years, developments in materials and cheap labor. Especially after the 1980s, the escalation of buildings covering the city inevitably developed like a gangrene, the apartments built in adjacent parcels and at narrow streets gradually turned into 7-8 store featureless, monotone cubical mass.
Analysis:

The period's fast changing economic, social and cultural environment and reflection of transformation in these fields on Eskişehir housing architecture left a knowledge which reached to a peculiar interpretation in the beginning of 1950s. In this research that approaches to this knowledge, the compilation and assessment of the anonymous housing architecture composed of 1-2 store/floor housing types, multi-store/floor apartment buildings that developed in the early Republic period in Eskişehir was tried to be done. No doubt, this work, which needs to be continued with new expansions, should be seen as a beginning.

The Field Study:

The field study started with preliminary researches on town locations and housing types, which became the subject of the study, within the course lesson of MİM 320 Architectural Conservation in 2013-2014 Spring term at Anadolu University Architecture Department. In order to see more diversity and determine common features study areas was kept large to conclude center neighborhoods of Eskişehir (Picture 8). In the research conducted in 27 neighborhoods, as structures surveyed at their sites, digital photos of 330 structures were taken to form an inventory and to be used in the comparative analyses, by marking the structures over current cadastral maps, an inventory list was generated. Each structure in the inventory was given a code and address information were recorded. In the second phase, another inventory was produced in order to survey 280 of these structures which were identified as qualified. In the improved inventory, beside basic information, parcel features, position of the building on the parcel, entrance pattern to the building, entrance floor pattern, facade patterns and original architectural elements were surveyed. As a conclusion, 280 structures were taken into the scope of the research, surveys conducted according to parcel position and facades were summarized.
Unit:

The housing architecture of the period studied, presents a plain composition cleared from ornaments without user discrimination. The issue, which attracts attention essentially, is the capturing of very rich diversity and harmony with few fundamental architectural instruments. The period’s zeitgeist can be summarized with single store housing. This structure is the ‘unit’ which shows the features that were identified during the study in the most plain form (Picture 9).
Entrance is in a niche which could be reached with a couple of stairs from the street. Window openings are made distinctive with white colored window frames. These openings/white framed boxes, repeating in a certain rhythm, displays a continuity on the horizontal. This continuity is preserved with the corner window in the entrance niche. Windows are divided with vertical muntins at equally spaced. The facade of the building is Edelputz stucco in gray color. Gray body walls and white framed spaces form contrast on the facade.

Modernist approach and distinctive common features in the new architecture of local Eskişehir are grouped as the following.

**Street Access to the Building and Entrance:**

Direct entrance with no preparatory passage/location between street and the building: In some of this type of examples, entrance is defined with small balcony above or with entrance canopies. There are small numbers of examples in which roof canopies are extended directly and slightly above the entrance (Table 2).

**Table 2:** From left to right, Karakiraz Street, 525 Lot/2 Parcel/ and Şirin Street, 342 Lot/44 Parcel.
Entrances with niches that have preparatory/passage between street and housing:

Some entrances are within the niche. It would be entered to the structures with basement floor and high ground floor with a couple of stairs. On the side walls, which face the living unite, of the entrance niches, is laid out sometimes single frame sometimes corner turning windows (Table 3). These windows, which provide monitoring the entrance and visitors at the same time from the living area, are not only about light but also about privacy and control. The entrance laid out in the niche sometimes corners are rolled from one or two sides in a way to give direction (Table 4).

Table 3: From left to right, Gülnihal street, 2068 Lot/127 Parcel, Ismail Gaspiralı Street, 780 Lot/15 Parcel.
Table 4: From left to right, Duru Street, 338 Lot/18 Parcel, Oğuz Street, 471 Lot/14 Parcel.

Division of Common Entrance Door or Entrance Doors:

Common Entrance Door: In some structures there are a single entrance door and common distribution corridor (Table 5). Stair space is seen on facade in different window layout.

Table 5: From left to right, Tanış Street, 266 Lot/28Parcel, Boyacılar Street, and 1217 Lot/293 Parcel.
Separate entrances in the same structure-Double entrance

Especially in the two-store/floor buildings there could be two separate entrance doors (Table 6). A different entrance, which allows the running of the housing on the upper floor as a separate unit, is laid out.

Table 6: From left to right, Duru Street, 328 Lot/3 Parcel, Bilen Street, 546 Lot/14 Parcel.

Facade Layout

Extensions/cumba:

Facade extensions like oriel/cumba, modern but stem from traditional, are repeated frequently. The breaking point of the modernist rigidity in the facade shaping is the extension supports. Curved and cascaded supports, whose
functional and structural explanations are equivocal, are still not an eclectic shape or revivalism that are barrowed from past (Table 7). Rather, represents a simple geometric interpretation in local, which gives the impression of spontaneous development without enforcement from outside. Single support elements/ancones, too, are used under extensions in a few buildings (Table 8).

**Table 7:** *From left to right*, Basin Şehitleri Street, 379 Lot/6 Parcel, Atak Street, and Nu: 20.

![Table 7: From left to right, Basin Şehitleri Street, 379 Lot/6 Parcel, Atak Street, and Nu: 20.]

**Table 8:** *From left to right*, Boyacılar Street, 1065 Lot/311 Parcel, Kırımlıer Street, 559 Lot/14 Parcel.

![Table 8: From left to right, Boyacılar Street, 1065 Lot/311 Parcel, Kırımlıer Street, 559 Lot/14 Parcel.]

Most of the extensions are rectangular to the buildings on the corners. However, the formula of traditional narrow angled extension, which regulates the parcel warps on the upper floor is also applied (Table 9). Especially, the corners of the upper floors that makes extension at the corner parcels are made rounded, rounded lines are accentuates at floor fillets, balconies and canopies (Table 10).

**Table 9:** *From left to right*, Hatboyu Street, 569 Lot/3 Parcel, Kaptanağa Street, 666 Lot/27 Parcel.
Balconies

Balconies are usually made at the sides of the extensions and integrated with extensions (Table 11). Though wide embedded balconies are usually laid out above entrance, they can also be found on side facades (Table 12).

**Table 10:** *From left to right,* Hacet Street, 460 Lot/12 Parcel, Hacet Street, 459 Lot/1 Parcel.

**Balconies**

*Table 11:* *From left to right,* Oğuz Street, 472 Lot / 6 Parsel, Gülnihal Street 2068 Lot/80 Parcel, Turgut Reis Street, Nu: 115.
Table 12: From left to right, Basin Şehitleri Street, 413 Lot / 7 Parcel, Çandarlı Street, 328 Lot/15 Parcel.

There is no exit to some balconies. They join the architectural composition with the effect of plane, which exceeds from facade, rather than a functional purpose. In some examples, balcony, being narrowed thoroughly, turns into a symbolic shape (Table 13).

Table 13: From left to right, Paşa Street 662 Lot/8 Parcel, Soydaş Ağa Street, 661 Lot/18 Parcel.
Window layout-Openings

Though wide glass surfaces are obtained via horizontal window bands, which turns uninterruptedly along the facade, behind, the same volume and function are provided (Table 14).

Table 14: From left to right, Gülnehal Street, 2068 Lot/50 Parcel, Yalaman Street, 342 Lot/41 Parcel.

In many structures opening alignment were accentuated via uninterruptedly turning borders at horizontal on each floor. Windows are divided into equal vertical parts by wood restrictions (Table 15).

Table 15: From left to right, from above to below, Gülnehal Street, 2068 Lot/47 Parcel, Gülnehal Street, 2068 Lot/48 Parcel, Basin Şehitleri Street, 379 Lot/34 parcel, Şenlik Street, No: 3.
With the opportunity the structure system offered corner window is used extensively. On the rounded corners, as well, windows continued uninterruptedly (Table 16).

Table 16: *From left to right*, Vatan Street, 873 Lot/11 Parcel, Çınarcık Street, 340 Lot/1 Parcel.
On some of the structures, windows do not display a distinct horizontal band feature, however, full and empty surfaces are lined up and repeated in a specific rhythm. Window spaces, which divide full blocks, are framed with white fringes (Table 17).

**Table 17:** From left to right, Türbetepe Street, 737 Lot/20 Parcel, Yıldıztepe Street, 818 Lot/27 Parcel, Duru Street, 329 Lot/17 Parcel.

Common stair space is lightened via a set of narrow and vertical band-window on the entrance facade (Table 18). The effective vertical and horizontal layout of these windows, which reflects the function behind to facade, represents the period's architectural culture in aesthetic and symbolic dimensions.

**Table 18:** From left to right, Vatan Street, 881 Lot/246 Parcel, Cumhuriyetçi Street, 745 Lot / 42 Parcel.
Oval window, formal image of modern architecture is used in exceptional examples (Table 19).

**Table 19:** *From left to right, Çamlıca Street, 371 Lot/25 Parcel, Metin Bey Street, Lot 330/Parcel 28.*

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**Roofs**

Top covering system of the buildings is usually the roof, hidden behind parapet walls, with small slope and covered with tile. Large terraces obtained via the retracted roofs, are frequent applications despite the fact that they are not properly suitable for Eskişehir’s climate conditions (Table 20).

**Table 20:** *From left to right, Otopark Street, 639 Lot/13 Parcel, Yıldıztepe Street 819 Lot/40 Parcel.*
On the structures with broken roofs, canopy width is not more than 50 cm. There are special situations where canopy is extended over balcony or entrance. On some buildings, fillet influence is captured by fully narrowing the canopy. On the roof, while ruberoid plates coated with cement underneath and above are used, wood laminated stoa application of traditional architecture is also continued (Table 21).

**Table 21.** *From left to right, Gedik Cul de Sac, 1005 Islan/ 36 Parcel and Şafaklar Street, 1005 Lot/1016 Parcel.*

Plain block and facade layout, cleared from ornaments, carries the similar features extending from humble housings to prestigious housings on the main roads. When architectural elements are handled singularly, standardized forms repeating themselves can be encountered and facades are seen diversified by collection of different elements in differing forms within specific patterns.

**Construction Techniques and Materials**
Foundations of the buildings are rubble walls built up with andesite tuff, a local stone. Bearing walls are built of full bricked and iron-reinforces concrete is used for floors. On the facades, cut stone imitation stucco is applied at plinth wall level. This application has variations with herringbone motif (Table 22).

Table 22: *From left to right*, Türbeteppe Street, 737 Lot/20 Parcel, Tersel Street, 638 Lot/27 Parcel.

![Image of buildings](image1.png)

Windows and doors are manufactured of out firewood timber. Windows have 3 or 4 sections by wood restrictions. Windows, narrow at top and two-sectioned at below, proliferated at later stage. Single or double cascaded white colored fringes frame the window openings. Buttress under extension, wide straight fillets at floor and fringe level are used. Embossing surfaces exceeding facade 1-2 cm are applications made site by stucco. Seldom, curvilinear profiles are laid out in entrance niches (Table 23). A many buildings, tile ceramics, with ‘Maşallah’ in Arabic in the center, are fixed to the stucco, at a level near to the fringe level. Sometimes, on the facade, at the line close to the fringe, the date of construction is written by embossing stucco.

Table 23: *From left to right*, Efeler Street, 548 Lot/21 Parcel, Bilen Street, 546 Lot/14 Parcel.
Not very often, floors or separating walls are specified on the facade with stucco in different color (Table 24).

**Table 24:** From left to right, Karakiraz Street, 525 Lot/2 Parcel, Balıkçı Street, and No.28.

Buttresses underneath the extension are curvilinear stylized components, wide on the top, narrow at the bottom, which generally continue on the horizontal along the extension. Seldom, on the balconies exceeding towards outside or on extensions, different stylized components, which are applied by drawing dies, are tried (Table 25).

**Table 25:** Stylized details.
Balcony parapets are made out of plain metallic (slim) pipes, which were used extensively in the period. While plainly laid out short metallic railings are observed on narrow balconies, which could not be exited to, high parapets are applied on wide balconies.

CONCLUSION:

The constructions examined within the context of this study are witnesses of an era by being built in Eskişehir in the nerve-breaking years before 1956 planning period and when architect professional organization/Chamber of Architects of Turkey was tried to be established. This period is the housing production process for the increasing population in the town, which began industrialization since the end of 19th century. In this period, as Architect Abidin Mortaş emphasized in 1936, housing design, which had not become an architectural matter previously, became a professional application area that the period gave significance. From period’s publications, information on few numbers of architects’ housing designs could be obtained. User demands and environmental concord happened to be the fundamental design problems of the period’s housing. Thrift, minimal and economic design approach were at forefront. The buildings which were built in accordance with changing life style and demands were preferred to be ordinary. Construction inspections of the housings were followed by the technical officers connected to the municipality. Materials and building systems that were used reflect the differing aspects of construction technology, at the same time, display the weak aspects of the period’s experimental applications. These housings, as units built on its own without having a bigger city vision, create an urban environment with their coherent typology. None of these buildings are within protection status.

73 Abidin Mortaş (1904-1963) is publisher of the Turkey’s first architectural magazine, Arkitekt.
74 Same situation changes when public buildings are at stake. Since the restrictions that valid protection regulations brought for the protection of 20th century architecture were only able to provide
However, housing constructions are transparent and real witnesses in the description of period. Facade esthetic presenting a rigid planness is surprisingly not monolithic. While wide windows, curved corners, continuous exterior windowsills, horizontal lines of balcony and window sequences and sometimes leitmotif circular windows of 1930s reflect the period’s modernist esthetic, regional variations fed from the traditional via cymba-like extensions, stepped deep entrances, floor fillets, consoles and niche fringes were also created. When closely examined, though few, meaningful experiments with repeating types such as sequencing houses were also encountered. Rear facade of the houses sequencing along the street front, form a wide green area, which combines with low garden walls. Unfortunately, this feature makes them enticing for speculative constructions in which allotment calculations are done. Majority of the buildings within the examine areas were demolished, and those which have not been demolished yet wait for the highest bidding contractor for their land in this post-professional era. Those in-garden houses and cubic villas on a few rare streets whose flat elevation have not risen are under similar threat being the matter of hereditary share after their last inhabitants.

That the architecture of post-Republic housing is fading away in Eskişehir invites us to think about the requirement of protecting the traces of history. The conditions of these buildings need to be discussed in the context of modern architecture protection criteria and within Eskişehir’s own particular conditions. While even the iconic buildings of the modern legacy of the town have been discarded within the context of urban transformation, handling housing productions claimed to be uniform or weak within the context of protection could be seen as an initiative that could not be concluded in the short term. But, as a promising development, in the prestigious region of the examined period, train station and its surrounding, single or two-leveled buildings have begun to be owned as art workshops or alternative vocational courses. Tourism and cultural based development of close vicinity, presence of big art centers, encourages opening of cafe and art gallery in the area. These buildings, creating difference with their gardens and coherent architecture in the concreting town, catch a new chance to be evaluated as the subject of a sensitive area of interest in the region.

With the effect of destructions, the cultural and historical witnessing of these building have begun seeing wider public acceptance. Raising awareness towards cultural and historical aspects of the civil architectural productions of the period, encouragement by the municipalities of the model usages would give practical results in the short term. Protection of the housings forming the modern protection of some buildings, some characteristic buildings such as education, health and management buildings had the chance to be protected.
heritage of the town as part of Republican period architecture would only be possible with public assent.

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Planning the Historical Centres – The Province of Rome

ALESSANDRO BRUCCOLERI

Abstract

The historical medieval sites in Italy are entities to preserve but on the other hand the increasing grow of the urban sprawl brings up the necessity of creating new projects. Throughout history there have always been many ways to explore the setting of the contemporary architecture in historical context. We can see this architectural concept in several european cities that are freer from historical restrictions. The same approach could be used even in a smaller scale. If we look at the italian situations, particularly the province of Rome, there are several medieval villages capt in a bad conditions, this happens because of the lack of requalifying project causing depopulation and losing the functions in the village. These precious examples of architecture could be renewed through innovative projects that involve a combination between the historical and the contemporary taking in consideration the relationships with the landscape, their formative process in order to investigate the problem of how these minor historical centers may experience contemporary transformations. My thesis is based on an intervent inside the context, that consider the existing architecture of San Polo dei Cavalieri, which is a small medieval town in the province of Rome. The research started from the analysis of the geomorphological characteristics and proposes the reading of the urban fabric of small towns, distinguished by their form with typical characters, and explores their potential “knotting” and the transformations of nodal places into new nodal organisms. It focuses particularly in "specialized buildings"(like public building) that innovate the existing fabric of the context in a coherent and proportionate manner. The project will be a stone architecture building that use contemporary materials but connected with the local history the memory of the place
Starting from the study of the land and understanding the birth of the organism to meet and reconcile the relationship between man and environment, through the knowledge of the spirit of the place, of the memory, the landscape, the fabrics, the materials, and of the archaeology, therefore the context. In the research of Prof. Giuseppe Strappa based on the small historical towns of the province of Rome, I found my final research project. The context determines the architectural style, building material selection and site layout, which is very important in creating an effective design. All these promote continuity between the building and local circumstances. Dealing with the environment means to respect the genesis of the constructed reality, the process of transformation recognized through the reading which will begin from San Polo dei Cavalieri, a small town north-east of Rome, born out of the need to escape to safer places in order to avoid barbarian Invasions (Castrum). The area is situated around the Aniene river where it issues from the Sabine hills. Tivoli is the most important city. San Polo dei Cavalieri is a small town, about 30 kilometres (19 miles) east-north-east of Rome. The documents relating to the origins of San Polo are poor, but we can deduce with certainty that already before 900 AD there was a cluster as evidenced by the ancient name of "fundus Janula" which suggests the valid possibility of the country's Roman origins. The name of "Castrum Sancti Pauli Jana" appears after 1081. The construction of the first castles in neighboring countries was conducted at the same time as the construction of the central keep of which there is still the original imperiously standing over the town of San Polo. The Orsini family in 1390 officially received the fief of San Polo. Under the legal dependence of the Orsini, San Polo consolidated its military power, but also experienced a remarkable social and cultural development. The castle erected in the period 1433/1439 has a quadrangular shape with the ancient fortress in its center and walls and battlements fitted at its corners. The religious and military ties with the country of the Orsini family ceased in 1558 when it was sold to Cardinal Piero Donato Cesi. Under the Cesi family San Polo lost all the features that had made it a military fortress: the castle was used as a luxurious residence and the country gained prestige again not because of the war efforts of its inhabitants but thanks
to the fame of the illustrious personages who attended the castle which took
the name of "Baron’s Palace". In 1603 the palace was the first seat of the
"Accademia dei Lincei", considered the first academy of modern scientific
research and frequented by the most distinguished scientists like Galileo Galilei.
In 1678 the Cesi Family sold the estate to the Borghese but a few years later, in
1700, the castle and lands were leased by the family Trusiani. At the same time
to the name San Polo was added “of the Knights”, perhaps because of the
passage of some French knights who had stopped by in San Polo. The village is
now in poor condition, and unfortunately many houses are abandoned or used
as summer residences.

From the reading to the project

The most important move would be to go back to inhabiting the medieval
settlements of the province of Rome through interventions that respect the
topography and architectural context in which they developed, and then continue
the training process. Currently part of the Regional Park of Lucretii, San Polo was
born on a ridge overlooking the Aniene valley and through the years was the matrix
of the city of Marcellina after shifts resulting from the necessities of herding
and agriculture. My thesis born from the study of the landscape to understand the
territorial system of routes. I studied the constructed reality and the urban center
by which I recognize the different phases of the Formative Process. This is achieved
through the analysis of the building structures, building types used, the paths that
have been created over time, the process of the materials that relate with the
surrounding environment and form, the study of pre-existing archaeological. The
problem was the relationship of the area with the ancient architectural structure
and its readability. Having dealt with the reading, the project will lead to a result
that closely interacts with the context, will bring back in the Old Town the now lost
social life and will develop the visit flow. The choice of this area is dictated by both
personal roots and the desire to work on an heritage rich in historical and artistic

ARCHITECTURAL CONTENT AND THEREFORE OF HIGH VALUE, EVEN IN RELATION TO A POSSIBLE

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The Analysis

Starting from the study of the landscape and from understanding the territorial system of the routes, will lead us to the study of the constructed reality, the urban center, elaborating the different phases of development of the Formative Process. This is achieved through the building structures, the type of buildings used and therefore a comprehensive study of the historical center and the trails created over time that is the formative stages of the urban core, the formative process of the materials that relate with the surrounding environment and form the texture of the place, the study of pre-existent archaeology and so the problem of the relationship of the area with the ancient architectural structure and its readability. Intervening in this important context, requires a thorough study of that part of the topography of the area and from the development of the process building to continue this evolution over time through a project. The reading, which starts from the surrounding area in San Polo in order to understand the reasons of anthropization, is developed on the basis of primordial paths to understand the necessity of choosing that particular context of safe places where to escape, with respect to its surroundings, through the path of the main ridge that branches on the secondary routes, then the study of the level curves to determine the potential sites for the setting acts. The territory is read as architecture, through the mapping in different eras, from where it is possible to draw the lines of a process of transformation through paths with respect to the hydro-topography. The analysis of the cadastre Gregorian retrieved from the archive in Rome, offers the first comprehensive picture available of spatial planning and urban development. The layout of the districts through the study of the Comarca analyzing every single particle which. That was a useful first approach to the understanding of the
formative process of the village which is then highlighted even more by the fitting of each cadastral plan, after you have located about 1000 cadastral plan from the agency of the territory. This cross-section of the ground floor has allowed me to develop the formative stages in function of the construction paths and also an analysis of building types present in the tissue then useful to the design of my proposal.

The Project

In the selection of the project is concerned the contemporary nodal part of San Polo Square, now fulcrum of the life of the village, that the evolution of the building fabric has enabled me to understand how it has developed over time and from these considerations suggested the guidelines for the formative process of the building. The node is expanded through the new special building that takes advantage of the natural terrain, fits discreetly in the context also using the constructed reality and involving buildings to create the link between the village and the palace joining a cultural journey. The special building is developed by the reversal of the main path that has generated much of the town.

![Project Images]

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Thanks to this new location, two new lateral blocks are created which mimic two contemporary side towers and creating a space of knotting. The concept is to recall the central theme of the courtyard palace, with the side facing south protected by a skin of travertine blocks to recall a massive medieval wall but at the same time permeable by emptying a few blocks. The proposal continues through the whole south-east front of San Polo which is redesigned and redeveloped in accordance with a walk through the countryside with views of the beautiful lookout point provided by the location of the town. The south east part of the area, now home to the new sports center, is connected to the building through the creation of a third place to stop with a new square and parking and access to the building by means of stairs or with entry in the multipurpose room. The project considers the creation of three nodal squares designed on different levels. Inside the palace built entirely with reinforced concrete.

The cultural functions are carried out on the floor below the square: the reception room, the media room and the reading room, and a similar function to the portion of the floor of the plaza for events generated as a space knotting: exhibition gallery, retail space and restaurant space. Below the square I created a multi-purpose room, the heart of the project that breaks through the rigid geometry by its elliptic shape in plan elevation with many service functions of the room: the foyer, bar, cloakroom, information desk, services, and relaxation room. The materials are used in full compliance with the operative context through the use of travertine that is the native materials that generate a mending relationship with the historic center. Furthermore, the use of contemporary materials such as Cor-Ten steel and glass that make up the contrast between the ancient and the modern, between the internal massiveness and lightness.
Conclusions

Italian medieval centres prefer to preserve their sites as part of their heritage but increasing urban growth highlights the need to create new projects. The redevelopment of the old towns of the province can bring life back into these amazing places. The city of Rome is so close that it could also generate new streams of decentralization from the metropolis and start new flows. The design of public buildings in every area of the settlement or recovery of existing architectures for the creation of cultural centers to stimulate the new network. In Italy there is a strong division between the restoration project on cultural heritage and the contemporary theme. The presence of too many planning restrictions prevent the creation of new architectures that can deal with the context of the site. The province of Rome is full of places like this that are in need of restoration and redevelopment projects.

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SESSION 2: ‘POST-PROFESSIONAL’ EDUCATION IN ARCHITECTURE AND URBAN STUDIES
An Innovative Insight into Architectural Education

Gülay Yedekçi Arslan, M. Pınar Sağiroğlu

Abstract

The methodologies and various forms of representation that has been utilized by the architecture students during their architectural education are key subjects in the discourse of pedagogy and are being discussed widely by academics. Particularly, the studio courses that are constructed on conventional methodologies and directly instructed knowledge result in negative effects on students' interest and participation to the course.

In this study, through an innovative educational approach, the know-how provided during the courses is based on practical application techniques with their relation to real cases, rather than pure technical information, with a belief that the design and application processes should be projected at a level that is comprehensible, and thus constructive, for students. Distant learning in architectural education, assisted with construction site visits, may not be constantly feasible, and in respect to that, video footage recorded from the site should be provided during the course, accompanied by the instructions of the lecturer. Keeping up with contemporary building technologies with given examples both from Turkey and as well as from the world, the distant learning becomes possible and effective through live material [video] on design process from the office and on application cases from the construction site.

Computer and communication technologies make a first-hand experience possible on the theoretical and practical production stages of architectural design, regarding the students and instructors that are off-site by nature. In respect to the possibility of tracking and applying new methods in higher education, the architectural education should be offering solutions for future and need to keep up with new developments in technology.

In that sense, it is crucial for higher education institutions to make the following cases a priority: formulating the main structure of the subject into a course content, assigning a lecturer that has a background in practice and experience in application, assembling necessary presentation packages, preparation of lecture notes and supportive materials, locating a physical space with proper architectural qualities and necessary presentation tools and assuring the lecture is given in-person.

Following that structure, any course that aims to assemble a student group that produces ideas that might be helpful in the professional field, would produce positive effects on candidates' interest in the class and subsequent benefit from the course. Moreover, assisting students in transforming their knowledge into
projects and in preparation to possible yet unknown cases would provide the necessary confidence and knowledge, that is obtained by first-hand observation, to meet the constantly changing exceptions of the field and of life at large. In that context, this innovative approach contributes the education of the architect in terms of providing fresh insights and ability of freethinking. These studies are crucial for students to see the various applications of structure, geometry, function and of details in relation to the design of space, and critically to see these cases in-person.

Keywords: innovative approach in architectural education, application techniques, distant learning

Introduction

Forms of Using Computer Technology In The Field Of Architecture

Today, Technology effects every field of life and causes the changing of lots of traditions and habits. This change, lots of time come true in a positive direction. Including in particularly time, place and distance, technology moves them to a different dimension. So it renders lots of action and aim more reachable.

Like in the other education branches, design education includes not only the lessons containing information transfer, measurement and evaluation, but also practicing lessons giving design education. [4] With this formation of teaching, in the last twenty years architectural education had started to change according to the technological evolutions. There are so many researches to analyse this changes and the effects of this changes on architectural education. [14]

Computers which are located in the middle of this technological evolutions, can increase the efficiency of education. With the usage of education;

* Activity in learning process,
* To Guide researching,
* Simulating the real life, can be provided as the main requirements of contemporary education.[13]

Technological development is also improvint the facilities are used in architectural education.

In this study all the innovations about technological tools that are used in architectural education process will be categorized by;

Hardware Technologies

Software Technologies
Internet Innovations

**Hardware Technologies:** Most important innovation in computer technology is about capacity and velocity. In addition to main body, remarkable innovations about hardware tools provide design education to be more efficiency. One of these tools is graphics tablet.

*A graphics tablet* is a computer input device that allows one to hand-draw images and graphics, similar to the way one draws images with a pencil and paper. It is also referred to as a digitizing tablet, digitizer tablet, graphics pad, pen tablet, or drawing tablet. A tablet is an alternate type of input device that can be used in place of, or in conjunction with, a mouse, trackball, or other pointing device. The tablet consists of two parts, a flat surface for drawing, and a pen, stylus, or puck that is programmed to work with the tablet. Usually, you also get a pen holder, and sometables even come with a cordless mouse that works on the tablet surface. It offers a more ergonomic method of input that can reduce the likelihood of developing repetitive strain injury.[20]

![Graphics Tablet and Using](image)

**3D Scanners** are the most commonly used by also other disciplines providing scanning object, building and cities. Especially to simulate cities for navigators and urban planners Mobile Mapping systems are used. Mobile Mapping Systems (MMS) use laser scanning technology combined with a navigation system to scan highways, waterways, and buildings from a moving vehicle.

MMS' can be mounted on various types of vehicle, including automobiles, boats and trains. This flexibility allows for numerous applications including highway mapping, coastal, river and canal surveying, city modelling and flood mapping to name just a few.
With the assistance of necessary software and addition tools it’s also possible to simulate the reality.

3D Printers Instead of spending large amount of time and manpower, 3D printers providing perfect models as designed in modelling programs. First, a 3D digital design is created either from scratch on a computer or by scanning a real object, before being cut into two-dimensional "slices" which are computer-fed into a printer. The printer gradually deposits fine layers of material—such as plastic, carbon or metal—and builds a physical object. The product can be as hard or as flexible as you programme the printer to make it, and even include moving parts rather than being a solid block.
Software Technologies: Architectural design might be defined as the period of shaping the building. From the past to today, in the process of designing the architectural shape and reaching to the final situation, there have been various of simulation techniques and tools. On the way to concrete and visual from abstract, conventional drawing techniques and scaled models were very popular and today technology lets us to use digital simulation mostly. It is so obvious that using the Technological methods properly gives us the chance of not only realistic presentations but also faster and more critical designs. [2]

To separate the aim of using hardware and software technologies as private and general, is possible in the phase of architectural education and practise.

General usage; general office softwares as typing, chart and presentations, audiovisual and communication software, internet service softwares, information technologies, and remote access Private usage; the software that are being used for architectural education purpose might be count on this phase. Educational cad and visualization softwares can be used for better design and and examination. These softwares might be listed as;

* Pixel - bitmap based sw
* Vectoral sw
* Modelling sw
* Object based sw [4]

All of above sw are available to create the real life in bits and pixels to be able to increase the speed of design and to make the solutions easier and to make the projects more understandable by others.

The most common pixel – bitmap based sw is Adobe Photoshop which provides to create some illusions and rehabilitations of photoraps. In that way, an
object/texture/color easily can be adopted to the seen as real. In addition to this its also possible to make page layouts in photoshop.

Fig. 5 An organized layout in Photoshop

Fig 6. Creating some new scenes with the help of Photoshop

One of the most common vectoral sw is Autodesk Autocad which can be used not only for 2D drawings but also 3D modelling. The drawn space is in coordination x-y-z. In all these coordinates you can make measurements, calculating and defining. During this design process being able yo use some block databases and import the drawings or modelling in to your design make increase the efficiency of the work.
The most actual and popular modelling program is today Google Sketch up. This program is popular because of convenience of obtaining, learning and using. It's an advantage of this program to be able to work with other modelling programs like 3ds Max. And another advantage can be a large modelling archives which is reachable for everyone that means you can even import the modelling of your area, city part or an important building or even a detailed object that you don’t want to loose time to model seen as figure 7.
Object based softwares are the programmes in which basic geometrical forms, structural systems, walls, doors and etc. are exists in the software as libraries and chosen parametrically by users and obtained an architectural composition. Here, the typified elements of architecture are used to create a new design. The programs are used by the companies adapted to standard element utilizations.
Allplan is one of the most commonly used programs as object-based software (Figure 12).

Figure 12. Interface of Allplan

There are some other programs used for modeling physical factors like sound, light, acclimatization, etc. In Figure 9, we see the interface of Relux which is used to model an lighting design. Here in the model, the light quantity can be calculated, changed, and the type of lighting devices can be selected.

Figure 13. RELUX Lighting simulation programme
Internet Innovations:

Today internet provides students to be able to research according to their own threats, demands and interests. Beyond pressed sources, technological sources especially internet, supplies more quantity of projects and information. And if students can be guided properly, they can gain and increase their professional knowledge and design culture. On the internet there is remarkable amount of architectural e-magazines project archives and interactive databases subserving achieve selected real projects. Some efficient examples “Architecture and Design” and “Archdaily” are in the figure below.

Figure 14. Architecture and Design and Archdaily as architectural e-magazines.

One of the most important gainig of internet is the web sites of famous architects containing nearby all images, details and sometimes drawings of projects. To research about an architect or his design way, that can be the accurate source. In the figure below, architect Norman Foster’s website is seen.

Fig.15 Foster and Partner’s website

In the figure 1, we see some good examples which provides active learning in a passive way. As it’s known, Facebook is the most popular social network where people spent time everyday. There tens of pages, which including selected architectural projects in facebook. The user should only like the page to follow new projects. So after every renewal, user can see different contemporary projects in his own page. It’s also easy to enter the pages from one to another to follow more data sources. In this learning process, user is active during
examining the selected works, at the same time passive as the display of projects during observing social connections.

3 REMOTE EDUCATION AND INTERNET APPLICATIONS IN THE FIELD OF ARCHITECTURE

The first experience was carried out with a virtual design studio, via modem between two designers and the second experience was in a computerized design studio. In a third experience, two major groups have made a joint design via the internet. These first examples have contributed to the identification of shared concepts relevant with the design produced by designers distant from each other and have formed the beginning of a comprehensive virtual design studio.

Despite the technical problems that arise from time to time, Virtual Architectural Design Studios provide a significant and clear contribution to design education.

• The sharing of ideas
• Reproduction of time by the use of different time frames
• Accessing and monitoring all recommendations developed at every stage of the design process, giving feedbacks during the evaluation of the process
• Students experience a different learning atmosphere
• In the environment of group learning, students have the opportunity to develop their designs with digital experiences [11]

The digital technologies made available with the use of the personal computer and the Internet have many different characteristics, all of which have an impact on the way in which they are used by teachers and students in teaching and learning. To begin with, the new technologies offer the possibility of rethinking the notions of space and time within a completely interactive environment. It is first useful to examine the notion of interactivity. [7]

Effective instructional design for online and distance education usually requires instructional planning at these six levels:

• Intuitional design – congruence with institutional mission
• Infrastructure design – management of and access to student services, faculty services, learning resource services
• Degree, curriculum, program or certificate design
• Course Design
• Unit and learning activity design
• Student assessment design

Effective articulation of institution and infrastructure design levels is a campus wide responsibility generally led by a group or committee composed of representatives of faculty, staff students and administration. These two top-level designs are best served with the involvement of those representing the entire campus community and high level leadership. This multi-level design process recommended because of supporting effective and efficient online and distance education by incorporating an institution-wide vision for students and teaching and learning environment used by students and faculty. To work well, the institutional vision reflects philosophy of teaching and learning.

Designing online and distance education programs on a broad scale is an institution commitment, requiring design at a minimum of six levels corresponding to the components of teaching and learning experiences and to the structure of teaching and learning experiences and to the structure of an institution’s delivery systems. The next section describes these six levels of design and provides lists of questions to help the design process at each level. [8]

Components of a digital infrastructure:

One way of describing digital infrastructure is to think of it on four major categories of software, hardware and people. These categories are:

- Personal Communication tools and applications
  - A network that provides access to Web applications and resources and access to remote, national and global networks,
  - Dedicated servers and software applications that manage campus services. These servers support Web services, such as in-going and outgoing mail, web sites, Web Applications, campus directories, program and course management systems, administrative services such as financial, student services, and human resources, and the new e-commerce servers
  - Software applications and services from external providers, such as research and library services, some of which are licensed to the institutional community, Internet services, some of which are licensed to the institutional community, Internet Services, and out-sourced services, such as network services, etc. [8]

According to the moment that both side (host and remote) is online/offline distance education can be divided into:
Offline Distance Education: After the first user sends the data, the opposite side receives and controls the data. The receiver side makes the appropriate actions and sends the data back to the first caller. This is called “Asynchronous Data Exchange” [4]. In this way, the sharing of projects, control and approval processes can take place. Some systems that are used for this type of sharing following interfaces: (19)

Bulletin board: Current CAD programs (AutoCAD, ArchiCAD, Autodesk etc.) enable project managers to gather this information in one place and access from within this program. With the “Bulletin Board” facility in CAD programs, project managers are able to publish the information and design data they would like to convey in this section. Thus, other users are able to access this information on demand.

Meet Now: enables the lecturer and student to meet over the intranet/internet and discuss the design using voice and image sharing. Furthermore, it also enables project managers to check and approve drawings with its application sharing facility. Web Publish; enables users who do not use or have the CAD(Computer Aided Design) software to view drawing files and take plot

Web publisher: Today it is possible to share any drawing document by sending e-mail. But Web Publishing have more advantages than e-mailing. The producer of drawing can publish the file in Uniform Resource Locators(URL), and the others can reach and print out that drawing without any Cad software. However the system can be used for creating block libraries of drawings. (19)
I-drop: is the technology that enables the addition of new objects to the existing drawing from web pages with the drag-and-drop method. For instance, a lighting component required in the designed project can be taken directly from the website of any lighting elements company and used in the drawing with the drag-and-drop method.

E-Transmit: Generally used for completed projects that heavier than a basic drawing file. Today, dropbox is one of web instruments that provides heavy document transmitting. Another advantage of drop-box is, gaining ability to reach same data bank from different computers in the way of reaching own desktop.

Online Distance Education: When both sides (host and Remote) are online not only simultaneously data transfer but also voice and camera view can be transferred. If both side has required soft ware, file can be practised by both side
after sharing. For this process, a communication software is needed like Windows Messenger subserving all this requirements. However its possible to share all computer data and software. Remote desktop and desktop sharing via internet browser are the tools to work simultaneously.

Remote Desktop (Remote Desktop Sharing); enables the viewing of another user’s screen on the screen of a user over the internet or network. Remote desktop connection transmits only the data, keyboard entries and mouse movements on screen over the communication network. This system saves time with synchronous application as it does not require file and application transfer over the communication network. (19)

Fig. 19 Remote Desktop sharing

LogMeIn; enables one user to use a remote computer belonging to another person over the internet webpage. This enables both synchronous working between people and also a person to use their computer at work from home or from another location. To be able to do this, first the computer to be accessed remotely (target pc) needs to have the LogMeIn software turned on. There is no need to install LogMeIn software on the computer to be used to access the remote computer. This user just needs to go to the “www.logmein.com” website and enter the e-mail address and access code of the computer to be accessed remotely. While remote access programs such as PC Anywhere and Remote Desktop require this software to be set up on both computers, with the LogMeIn program it is sufficient to have this set up on the target computer only. Due to this facility, it enables faster access over internet explorer. With the LogMeIn program, it is possible to open any file from the target computer, move cursor, make any required changes, run programs, talk at the same time via a chat window, perform file transfer and file sharing and close the target computer when desired. (19)

Video Learning In addition to this tools, distant learning in architectural education, assisted with construction site visits, may not be constantly feasible,
and in respect to that, video footage recorded from the site should be provided during the course, accompanied by the instructions of the lecturer. Keeping up with contemporary building technologies with given examples both from Turkey and as well as from the world, the distant learning becomes possible and effective through live material [video] on design process from the office and on application cases from the construction site. In the following figure some process section of construction site can be followed.

Fig.20 Video Learning by watching construction process video

Video learning aimed to observe construction process can be more effective than visiting the site. The advantages are seen in the table 1;

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<th>Action</th>
<th>Time</th>
<th>Risk</th>
<th>Concentration</th>
<th>Efficiency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Video Learning</td>
<td>*Less time to reach the site</td>
<td>*No risk</td>
<td>*More concentration</td>
<td>*Repeatable</td>
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<td></td>
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<td></td>
<td>*Able to slow down or speeding</td>
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<td></td>
<td>*Make contact easier between related activities</td>
</tr>
<tr>
<td>Visiting Site</td>
<td>*Need Time to reach and construction</td>
<td>*Face to construction</td>
<td>*Possibility of distractive factors</td>
<td>*Need simultaneously watching-</td>
</tr>
</tbody>
</table>

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Despite of all, visiting site – reality- obtains real experience by to be able to touch, hear and talk. But still video learning in distance architectural education process has an important and indispensable utility.

UNIVERSITY structure which is CHANGING WITH THE CONCEPT OF DISTANCE EDUCATION

Distance education is “planned learning that normally occurs in a different place from teaching and as a result requires special techniques of course design, special instructional techniques, special methods of communication by electronic and other technology, as well as special organizational and administrative arrangements” [6] A variety of labels are used to describe this new form of distance education; the most common of which are online learning, Web-based instruction, and eLearning. Whatever terms are used for educational programs delivered over the Internet, they all share common characteristics. Students who participate in online programs are able to learn at their own pace through courses delivered largely or entirely online that are accessible 24 hours a day from anywhere in the world.[5]

Distance education has been a part of education since the development of technologies that allowed for the affordable and efficient transmission of the voice of a teacher to students who were far flung from the location where the teacher was teaching [9]. Over the years the technologies of distance education have changed, and researchers and educational policymakers have shown a keen interest in understanding the way in which distance education can impact a student’s learning outcome. Numerous case studies exist in the literature where teachers and scholars have explored the effects of distance education through empirical research in trying to understand how the technologies of distance education and the process of distance education can have tangible and measurable results. [10]

To succeed in distance education, faculty members must be willing to change their teaching methods and reward expectations. Universities will need to transform their structures, rewards, and policies to accommodate the needs of distance education programs.
The technology is being used for education can allow faculty members to live anywhere they want to. Unique benefits will be available to outstanding teaching faculty.

The most important factors for future success will be the quality and talent of the instructors and their commitment to excellence in learning. Many institutions may well to have reassess the relative imbalance in faculty rewards between teaching and research. In addition, marketplace mechanisms will make quality of teaching more visible to the public and prospective students. [8]

**Boston Architectural Collage as a Sample of Distance Education of Architecture:**

The Distance track Master of Architecture academic curriculum consists of a prescribed sequence of courses that is taken in seven semesters over three and one-half years. Qualified students may enter with advanced standing, typically in semester three, and complete the program in two and one-half years. Students enter and move through the program in a group, or cohort, of fellow student-colleagues. The first four semesters are structured around advanced studios that emphasize conceptual and technical design mastery, supported by allied courses in theory and research, urbanism, building technology and professional practice. At the end of the semester four, students must submit a portfolio for review before advancing to semester five when thesis work begins. Thesis is the focus of the final three semesters, and includes a thesis prep studio and theory and research course in semester five, followed by focused investigation of an individual thesis topic in the final two semesters. Additional courses in professional practice and an elective round out the thesis experience.

Course work is accomplished primarily in rigorous online exchanges of ideas and critiques in graphic, text, and audio formats, and is supplemented each semester by an intensive week long residency at the BAC. In addition to academic work, students submit a Practice Component Report twice per year which is evaluated to document their progression through the Practice curriculum.
<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
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<tbody>
<tr>
<td>Architecture Studio 1 (Analysis)</td>
<td>History of Arch &amp; Design A</td>
<td>Structures 1</td>
<td>Prep for Professional Development 1</td>
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<tr>
<td></td>
<td></td>
<td>Structures 2</td>
<td>Prep for Professional Development 2</td>
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<tr>
<td>Semester 2</td>
<td>Semester 3</td>
<td>Semester 4</td>
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<tr>
<td>Architecture Studio 2 (Program)</td>
<td>History of Arch &amp; Design B</td>
<td>Architecture Studio 3 (Concept &amp;context)</td>
<td>Professional Development 1</td>
</tr>
<tr>
<td>Structures 2</td>
<td>Fundamentals of Urbanism</td>
<td>Research in Architecture &amp; Human Relations</td>
<td>Professional Development 2</td>
</tr>
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<td></td>
<td>Professional Development 2</td>
<td>Architectural Technology</td>
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</table>
Table 2 In the distance program of Boston Architectural College, the schedule

<table>
<thead>
<tr>
<th>Semester 5</th>
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<tbody>
<tr>
<td>Thesis Seminar &amp; Studio</td>
<td>Graduate Research &amp; Writing</td>
</tr>
<tr>
<td>Enviro Systems 2: Lighting &amp; Acoustics</td>
<td>Professional Development 3</td>
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<table>
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<th>Semester 6</th>
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<tbody>
<tr>
<td>Distance Thesis 1</td>
<td>Professional Development 4</td>
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<tr>
<td>Pro Practice - Business Management</td>
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<tr>
<th>Semester 7</th>
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<tbody>
<tr>
<td>Distance Thesis 2</td>
<td>Professional Development 5</td>
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<tr>
<td>Pro Practice - Leadership &amp; Ethics</td>
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CONCLUSION

As a conclusion, the positive contribution of technology in Architectural education has an importance can't be ignored. These contributions are expected to increase directly the efficiency of education and also the quality of profession labor.
Positive aspects of the use of technology and internet facilities in Architectural Education can be listed as follows;

Activity of student during learning process from internet

Increasing the architectural database and products

Enhancing the vision of students by presenting lots of projects

Implementation of design in this way to see and solve the details more effectively

Simulating the physical conditions and solving the problems with new design methods

Reaching the distance and distance databases

Providing speed to the researches

Providing convenience about collecting lecture materials and data libraries.

Providing opportunities to the participants from other cities as follow the lessons especially during post graduate educations not only at the same time, but also in different hours to get in contact.

Within all this affirmative aspects of technology utilization in architectural education, distance education and its efficiency processes should be spreaded. In this way, distance education can enlarge the amount of people who does not have ability to chance the place living in. Thus, qualified employee amount in the country will located more homogeneous.

Through a wide scope thought, distance education can have preventive effects on population explotaion problems in big cities. Especially in Turkey, distance education should be promoted.

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Architectural Education in Pakistan

Syeda Mahwish ZahrA

Abstract

This study focuses on the preset Norms and Ethics followed by some of the best Architecture Schools in Pakistan; their effectiveness and predicament. The study is divided into components relating to the stakeholders involved – the academic methodology, the Tutors and the Employers.

Tutors have been interviewed about their experiments on teaching methodologies, the time they do/should spend at a School and about the eligibility criteria.

Employment conditions are critically reviewed according to the demands, expectations and feedback on how to make a student a Learned Asset for a practice.

I, therefore, aim to bring about a conclusion to the arguments regarding the Non-Architectural Courses being taught at schools; and their significance.

The study includes a discussion on the role of HEC\textsuperscript{75} and PCATP\textsuperscript{76} in bringing about positive change and worthy impacts on Architectural Education.

The study concludes by suggesting that we need to realize and work to overcome the issues arising from our current educational setup.

Introduction

Architectural education refers to the idea that there is a thorough training for students to be able to take part in producing architecture. Main streamlines are known to be Creativity; Skills and the Technical understanding of the processes involved; be it construction, environmental control systems and each of the other kinds.

This study aims to generate the issues within the context of Pakistan with a critical gesture. There had been debates among professionals and critiques but not much has been documented. Much of what is needed is the realization of the scenario type and the devastation it tends to bring to the national architecture in the long run.

The current scenario of education is alarming. Almost two decades ago architecture schools did not receive much students and there were a very few

\textsuperscript{75} HEC – Higher Education Commission, Government of Pakistan
\textsuperscript{76} PCATP – Pakistan Council of Architects and Town Planners
established schools with ideologies from foreign countries. Naz (2009) accumulated a document on the history and development of architectural institutions in Pakistan. She has prepared grounds for the debate on the quality of education and the methodology of tutoring which has become obsolete and discarded in the other parts of the world.

“There is a common consensus that the current architectural education in the country ill-prepares the graduating student for the realities of professional practice”

Plight of the Schools

Is it really justified to call it a plight? Or is it a misfortune of having wrong people in the immensely significant places? Or is it a lack of human resource ideally viable for academia? Or is it just the potential lacking of a student’s capability?

Design Studio Methodology

The design brief is issued to the students to research, develop design and present. It involves a vague study of international examples without getting deep into the design. This is a mandatory process for the fulfilment of the grades acquiring process.

The concepts are not challenged, the structure is not understood, the materials are not sought and the project’s outcome is expected to be achieved.

Students strive hard to cope with the studio methodologies which the tutors have failed to evolve according to the specific context of Pakistan. Villa Savoye, Farnsworth House and Fallingwaters do no good to the students because the student exists in a different and difficult paradigm in which he is overwhelmed with the examples of Least-Architecture.

However, the international examples are a substance for practicing architects and I can generate a long list of architectural projects in my city which are a duplicate of these and other international project

Exploration of representational and expressionist media is most underdeveloped. All of that the students strive with is cardboard models and pencil drawings on tracing paper. All the other techniques and skills are being taught to them as part of different courses designed to support the design studio but when it comes to working in studios the students are alienated from other resources and tools just because in their initial semesters tutors have never inculcated those exploratory and creative modes in them.

least-architecture is the term which explains the contractors/developers led buildings which are simply buildings but forms a major part of the city’s physical mass
The studios are led in a way that students never get time to work their final presentation requirements which is where they would be tested and assessed. Presentation techniques are the most unattended component. A systemic paradigm with students as tape recorders, cameras and computers (Salama, 2008). Creativity is a realm of forgetfulness.

Every individual possess a trait in his personality which sets the basis of his architectural exploration which he may not be aware of. A tutor’s role, therefore, should be to identify that hidden quality and value of an individual and suggest the mode of expression or design exploration for that particular individual.

Any such solution would be worth only if the ratio of a design tutor to the student is limited to a logical size to make it possible to compensate equal devotion to each of his students. The tutor should be responsible for his studio outcomes as the designer is responsible for his design outcomes.

**The fear of technology – computing in design**

The design projects are considered as ‘assignments’ and not as ‘projects’ and thus are not detailed in most cases.

There is an evident transgression which is resisting a response towards the technological advancements in the professional realm and the society at large when it comes to creating architecture.

Architecture, as believed, is not just the physical fabric but also the systems which have been in an endless state of transformation. Computing has become an essential tool for all research and inquiry fields.

Pakistani society has offered acceptance to the use of plasma televisions, Cineplex culture, digital cameras and all kinds of brand new gadgets available in the global market. Architecture is the Snail now, trying to catch the pace, unsuccessful so far.

**The pedagogy**

The pedagogy involves generating a hypothesis and striving for a solution. The tutor becomes a science lab instructor rather than a principal architects. He dictates the process instead of facilitation.

A List of architectural projects should be provided to the students to help open their intellect to differentiate between good and bad architecture. These projects should be studied, critically analyzed and observed in peers to enhance cross questioning and provoking intrigue.
A supporting reading list of relevant theories and texts should be provided along with making sure that those prescribed are available in reference library and are accessible by the student. It also connects with the issue of library and resources.

**The required Body of Knowledge**

A sound description is provided in a research by Salama A. (2008) which “Conceives two distinct-yet-related types of knowledge in architecture. The first type is knowledge resulted from research that seeks to understand the future through a better understanding of the past – research that test accepted ideas. The second is knowledge resulting from research that probes new ideas and principles which will shape the future”

Most classes are conducted in the school-like arrangements. Discussions are not facilitated. In most cases, we have not developed a pedagogue for architecture.

Throughout history architects were the nobles and chief and were known to have acquired a body of knowledge which nobody else ever had; be it philosophy, history, society, science, mathematics, astronomy, religion, sculpture, painting and the list continues....

Currently, in this part of the world, we have segregated architecture from other bodies of knowledge and call it as ‘schools of thought’ of our academic sanctuaries. Ones that teach philosophy, do not teach mathematics; ones that teach mathematics do not teach philosophy; however, all architects understand the ideality of purpose of both mathematics and philosophy in the curricula of architecture.

We require a reasonable amount of conceptualization needs to be done to come to a resolution pertaining to a sound body of knowledge essential for an Architect** of Pakistan.

**Social, Economic and Cultural linkages**

Theoretical praxis is most need which will explain the role of society, culture and economy of a country which is under developed, in architectural education. In Pakistan education is an instrument used to get a reasonably good source of income. All which matters is money to a low profile population which studies in Government subsidized educational institutions. Sometimes a student is not

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able to buy his own materials and stationary for his design studio projects. I have heard about people submitting assignments on both sides of offset sheets to save the costs of another sheet. This issue has a possible solution of the tutor’s being creative in his methodology, use of recycled stuff and junk can also be facilitated in much creative ways. A greater conscience is thus a pre-requisite for our tutors.

**Academic Support**

Most institutions lack the facilities which are essential in architectural skills training and experimentation – seminar halls, labs, adequate studios, model making workshops, material and references libraries, photography studios, film labs, etc.

Extra-curricular facilities are simply out of question in such scenarios where most needed facilities are not even thought out. PCATP plays its role by issuing warnings to the responsible schools; often the accreditation is cancelled but who is the real victim in such situation – obviously the student.

**Exploration/Experimentation Deficit**

“Experimentation is an essential a function as Chewing” (Krier, 1993)

Architecture being an agglomeration of Arts and Sciences inculcates the provision of Art-oriented drawing and sculpture studios and a scientific interrogatory of knowledge. The question of architectural repository for making and testing has never aroused. Number practitioners and students are even unaware of the need.

If architecture is an art, it does need strong liaison with artists within the same existential boundaries;

If architecture is an art, it does need strong liaison with scientific researchers and scientist within the same paradigm.

Isolation serves as a catalyst in the decaying process which is what is happening to our academics

**Tools to Stimulate Creativity**

Kowaltowski, Bianchi & Paiva (2009) identified that contemporary objectives of the architectural design education is providing tools to stimulate creativity and scientific basis of decision-making. He stated an experiment on students which showed that restrictions also help to enhance the creative processes. A creative process is next to ‘Invention’ and ‘Discovery’ and the key to being creative is being non-conventional. The significant implication lies in the practice of independence from the common knowledge. The history of architectural
practice has in it a whole good lot of Creative people from all kinds of contextual backgrounds.

The creative Indus Valley settlers to figure out how to shape mud in building blocks;
The creative Greeks to sculpt with rock and seek order in architecture;
The creative Romans to invent a durable material;
The creative Indians to build water wells deep underground;
The creative traders to build the Silk Road;

The underlying principle was creativity. Everything was impossible if they had been used to practice the same way their ancestors were doing. This is what needs to be realized and continued in our part of the world.

There is a risk in being creative and the students must be allowed to take that risk; what is more important is the effort and ability of being creative. A student must not be afraid of the consequences or he will stop being creative and play safe. The most accepted notion in my country is: Build with Concrete or it will Fall.

“There is one profession and one only, namely architecture, in which progress is not considered necessary, where laziness is enthroned, and in which the reference is always to yesterday.

Everywhere else, taking thought for the morrow is almost a fever and brings its inevitable solution: if a man does not move forward he becomes bankrupt.

But in architecture no one ever becomes bankrupt. A privileged profession, alas!”

Not many architects appreciated the way Le Corbusier (2000, 109) pointed this out almost a hundred years ago. Here I am drawing from this century old notion because, unfortunately, the education being delivered here today belongs to the same period and has the same weaknesses identified by Corbusier.

The Tutors

There is this misconception among architects that an architectural tutor needs to be a full-time academician without any professional career. Most of the full-time faculty in schools have proved to be non-dynamic and non-creative in their methodologies. At the most, a good architectural school usually appoints professionals for the studios tutoring only; the tutor usually spend two to three hours with the students and focus only on brighter students.
As a resultant factor, less bright or weak students are usually left unattended. I would refer to what Krier (1993) points out

“Our schools of architecture are only as good or as bad as their tutors….. Every charge against a student is an admission of our own failure……Real buildings far more than any theoretical teaching are the bedrocks of an architectural education”

The situation becomes evident once a graduate from a school having a good sized full-time faculty enters into an architectural practice and end up doing the job of a draughtsman or a model maker for a reasonable amount of time. In most cases, these graduates are also treated with dis-respect and humility.

On the other hand, there is a school with no full-time faculty; all visiting architects; students running to the offices of the tutors; no good library resources; but as soon as the students graduate, they get jobs with reasonable salaries in all good architectural practices

The Employers

“Like many architects of my generation I started to question the conventional role of an architect working in a Third World city. I saw clearly that my work did not deal with any of the issues related to the crisis of the built environment in Karachi or in the other areas of Pakistan where I was working. Nor was the work that I was doing, even the so-called low cost housing, affordable to the vast majority of my countrymen. I also realized that my training as an architect did not equip me to play a role that was of much relevance to the reality around me…….. my training did not teach me to innovate” (Hasan, 1996)

It has always been discussed by the principal architects in all conferences and events that the quality of graduates they are getting is quite alarming. They continually invest a lot of time preparing the graduates to work in office or on sites.

The graduates possess least understanding of the critical theories upon which architecture is built; the relationships of different actors in the environment, sustainability paradigm and the most crucial software program like CAD and Photoshop etc.

Future of the Past

Current state of the professional education is threatened by the advent of a number of private educational institutions. I would call it the Privatization of

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This conclusion has come up after reviewing a 3 years graduates’ employment data from 10 architectural practices in Karachi city.
Architectural Education. Some of the new schools are nipped in the bud for not pertaining to the minimum PCATP requirements.

It has also brought prospects that being internationally recognized these institutions may bring value to the profession and may address the pressing local needs of architectural identity and excellence. Following are the academic commitments of the two local private universities which are trying to reflect an ideology pertaining to the current demands.

The alarming prospects of this situation is that the admission criteria is relaxed to seek students who are able to afford the fee in such institutions. However, the quality of product is directly proportional to the quality of the intake.

Following are two of the new varsities with an ideology which brings some hope

**Beaconhouse National University, Lahore**[80]

“At BNU, the knowledge disseminated will help you learn new subjects by one of the most common methods of learning—analogy. As George Herbert noted, people are best taught by using something they are familiar with, something they already understand, to explain something new and unfamiliar. The more you know and are familiar with, the more you can know, faster and more easily.

Many times the mind will create its own analogies, almost unconsciously, to teach itself about the unfamiliar by means of the familiar. The education at BNU creates an improvement of perception and understanding.

This is done by a number of unique, innovative practices at BNU:

An academic format which encourages the student to read across the curriculum allowing for cross registration in courses offered at Schools other than the one the student is registered in. These courses may be taken as minors or electives.

The University underscores the importance of the creative and performing arts which form an integral part of any liberal arts education. Open workshops and seminars are offered where students interact with scholars and practitioners of international repute.

Each student works with an academic adviser who helps design a program of study most suited to the individual student’s talent and is also available for personal guidance throughout the student’s stay at the University.

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A system of education in which students learn in small, interactive class sessions.

A system of student evaluation based on frequent written assignments and research projects rather than a traditional method of examination.

Nazeer Hussain University, Karachi

“The undergraduate course in Architecture concentrates on developing the Critical and Experimental Knowledge skills in design. The intention is to use architectural design as an ongoing process of contextual analysis, and for students to see their work in the global and local context. Throughout the five years of study at NHU, the students will be offered distinct and yet related architectural experiences and tasks which will enable you to explore various aspects of architectural education. They will be encouraged to think creatively and conceptually using sketches, drawings, models, mapping, films, photography and site-specific installations. They will examine the relationship between design and theory, and to investigate wider issues in architectural and the built environment, such as propositions for sustainable design.

Through a diverse range of studio-based design projects, students will work individually or in small groups to develop their own ideas and interests, making them more sensitive as architects. While addressing design projects at the social, cultural and technical levels in the studio environment. Students will also be provided with taught courses about architecture history, theory and building technology to equip them with the essential body of knowledge and technical skills.

NHU offers a unique educational concept within Karachi through its three key area of emphasis: innovative teaching with an international dimension; ‘live’ hands-on projects for learning in the real world; and an extensive commitment to the teaching and practice of sustainability across all its courses

NHU sets for itself the following objectives:

To attract high-caliber and dynamic academic staff members who can offer innovative teaching methodology, ignite in the students a lifelong love of learning, promote social responsibility, respect and celebrate cultural and other diversities amongst students

To offer admission to inventive and industrious students of good intellect from all cultural backgrounds that are keen to develop their potential to the fullest, including the pursuit of knowledge for its own sake

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81 NHU-Nazeer Hussain University, Karachi. Available at http://nhu.edu.pk/mission.php#here
To advance the well-being of the people of Pakistan and worldwide through an active dissemination of knowledge and skills

To become involved in research, scientific, cultural and social activities

To place a major emphasis on sustainability, ‘live’ projects and a close involvement with industries and communities both locally and internationally

To place a strong focus on empowering women through education

To create an important Centre of inquiry, knowledge and professional expertise in fields which have vital implications for human needs and social opportunities in future

Regulatory Framework

There is a government commission to keep a check on the higher education institutions called the Higher Education Commission – HEC\(^\text{82}\) and there is one council which is responsible for the education and professional practice of architecture and town planning specifically. It is the Pakistan Council of Architects and Town planners – PCATP\(^\text{83}\). Its role is to accredit schools and register professionals and practices. It has a set of regulations and minimum requirements for schools to follow. Regular accreditation visits are conducted to assess the quality of education provided. Its main checks are those of

- Faculty: Its involvement and qualifications
- Curriculum: The quality and contents
- Delivery: Methodology and weekly progress
- Facilities: Infrastructure and Allied Facilities
- Finances: Adequacy and Availability
- Resources: Availability and Development strategies

The framework is there and it is quite beneficial for the profession. The problem lies in the phenomena of the Formalization of the Informal.

The institutions who are not accredited by the PCATP continue to carry out their educational processes and keep trying to get accredited without improving their systems and procedures which is an awkward situation. In the particular context of Pakistan; most people do not like following rules and regulations; they always

\(^\text{82}\) HEC Website: [http://www.hec.gov.pk/Pages/HECMain.aspx](http://www.hec.gov.pk/Pages/HECMain.aspx)

\(^\text{83}\) PCATP Website: [http://pcatp.org.pk/](http://pcatp.org.pk/)
try to find loopholes to achieve their desired targets and unfortunately academia is no different than other with a very few exceptions.

What is missing is the general awareness. Students should not get themselves admitted in such educational programs which are not accredited. This will help them secure their educational and professional prospects.

Conclusion

The challenges faced by the Pakistani academia is immense and it is evidently a difficult situation where we are striving to educate architects even without much facilitation and good quality intakes. But the challenge has been accepted by emerging schools to overcome the discrepancies of the old systems allowing fresh air to the students. The search of a quality faculty is another challenge. Plagiarism, pirated software and books is another, all of these are but truths of our academic environments. It is a realization of the fact which will surely help in recovery. The student needs a ‘Creative’ tutor to find out or invent ways to inculcate knowledge in the most efficient ways. The tutor of today needs to take major decisions about the ‘Methodology’ and ‘Devices’ of knowledge required in the particular case of current Pakistan.

The Higher Education Commission of Pakistan has worked over a curriculum for architecture in Pakistan and it has no room for Design Studio methodology or strategies. The surprising factor is the list of names who were involved in preparing the document. It had all giants of architecture academia from all over the country and the document they produced is an example of what our response is towards our education. The reading list provided is also strangely typical.

We now have a question of responsibility. The idealized faculty across country has produced very little. Research, authorship, professional development, evaluation of faculties all are thought as just formalities.

The core problems, for sure, are not with Students but with the ‘Mechanics’ of education and ‘Organisms’ involved.

But; a pledge is evolving even in some of the public institutions, and the hope is not lost. We are not tired yet and are still committed to better future prospects in the field of architecture and undoubtedly there is a big pool of courageous people in Pakistan fighting prescribed systems, methods and norms.

I, therefore, would take this research further to help these ‘Organisms’ of architectural education diagnose the urge of critical regional paradigm. Being critical is my gizmo
“You cannot solve a problem with the same mind that created it.” — Albert Einstein

(Architecture-Higher Education Commission, 2014)

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A Diagnostic Learning Styles Questionnaire Framework for Transdisciplinary AEC Education

Sharifah Mazlina Syed Khuzzan, Jack Steven Goulding, and Farzad Pour Rahimian

Abstract. With the progressive globalisation trend within the Architecture, Engineering, and Construction (AEC) industry, transdisciplinary education and training is widely acknowledged to be one of the key factors for leveraging AEC organisational success. Thereby, conventional education and training delivery approaches within AEC need a paradigm shift in order to be able to address the emerging challenges of the new type of practice. This study focuses on Personalised Learning Environments (PLEs) which are now being used to specifically address learners’ needs and preferences (learning styles) using mature technological solutions, e.g. managed Virtual Learning Environments (VLEs). This paper argues that learners can learn better (and be readily engaged in managed learning environments) with a bespoke PLE, in which deployment of teaching and learning material is augmented towards their individual needs. In this respect, there is an exigent need for the Higher Educational Institutions (HEIs) to envelop these new approaches into their learning organisational strategy. However, part of this process requires decision-makers to fully understand the core nuances and interdependencies of functions and processes within the organisation, along with Critical Success Factors (CSFs) and barriers. This paper reports the findings from the holistic development of a conceptual Diagnostic Learning Styles Questionnaire (DLSQ) Framework comprising of six interrelated dependencies identified (i.e. Business Strategy, Pedagogy, Process, Resources, Systems Development, and Evaluation) as the pedagogical effectiveness and core organisational drivers. The finding contribute by leveraging transdisciplinary AEC training within organisations by maximising pedagogical delivery in order to improve learner effectiveness developed, for reflection and discussion. This framework can actively help organisations augment and align their strategic priorities.

Keywords: Transdisciplinary learning, Personal Learning Environments (PLE), Diagnostic Learning Styles Questionnaire (DLSQ), pedagogical effectiveness, and organisational drivers

1. Introduction

The Architecture-Engineering-Construction (AEC) sector is one of the largest industrial employers in many countries. In the European Union (EU) for example, it encompasses more than 2 million enterprises and approximately 12 million employees, representing 9.8% of the EU’s Gross Domestic Product and employing over 7.1% of the workforce [1]. This contribution and global competition makes the novelty of the AEC projects increasingly important.
Therefore, AEC professionals need to be educated how to develop not only traditional, or routine projects, but also projects incorporating novel designs and construction processes. Such an approach entails a true transdisciplinary education and training which is acknowledged as being one of the key factors for leveraging AEC organisational success. Although looking from the instructional domain’s point of view [2], these types of approaches look very easy to adopt (due to the abundance of teaching materials in each discipline), it is actually quite a challenging task considering pedagogical aspects [2] of delivering transdisciplinary teaching to people with different discipline knowledge and expectations. In other words, despite the availability of appropriate educational methodologies for all individual disciplines within the whole AEC industry, due to the very broad range of issues concerning the field, this is often challenging to deliver these topics in a way that it is appreciated by all students due to their different expectations. The transdisciplinary Problem-, Project-, Product-, Process-, People-Based Learning™ (P5BL) approach [3] is as an alternative to the traditional disciplinary education of AEC professionals which offers universally validated methods for delivering teaching within the AEC field. The main idea within transdisciplinary learning is to leverage learning from the lowest tiers of transdisciplinary teamwork understanding to the highest tiers. Ibrahim et al. [4] introduced four tiers of transdisciplinary teamwork understanding as follows:

- Island of knowledge: The learners acquire enough skills in their own discipline; however they have no idea about what is going on in the other disciplines;
- Awareness: They start to be aware about the goals and barriers within the neighbouring disciplines;
- Appreciation: They form conceptual foundations to work with the other disciplines. They are now interested in their procedures and works and know what questions to ask when they meet experts with different background;
- Understanding: They have now built up the conceptual knowledge to approach, discuss, negotiate and work with the expert form other fields. They are now prepared to deliver their own deliverables before being tasked by the others and aware of the experts who can solve their problems. They all now have started to use a common professional language which is understood by all members.

One of the major issues of transdisciplinary education within AEC industry is how to tailor teaching materials and environment in such a way that the suit various learning styles of diverse students. It has been argued that match between learning environments and learners’ learning styles can better enhance learners’ performance, motivation, and efficiency [5]. Hence, due to this, PLE’s
are now being used to specifically address learners’ needs and preferences (learning styles) using mature technological solutions such as managed Virtual Learning Environments (VLE’s). From an organisational context, learners (employees) are often a ‘creative’ and ‘flexible’ resource that can be harnessed to meet the challenges of the organisation’s external environment [6]. This presumption assumes that learners are willing and able to undergo education and training sessions to better enhance their knowledge and skills. Notwithstanding this, the incorporation of learning styles within a learner’s education and training environment can help to improve learning performance, work performance, and overall productivity [7,8,9]. Therefore, the use of an ‘appropriate’ learning styles instrument is considered vital for ensuring that the ‘right match’ exists between learning styles and learning delivery. In this respect, organisations are increasingly looking to improve not only the learning experience and performance of learners *per se*, but also to improve how teaching and learning is managed and delivered as part of their organisational strategy. Therefore, the development and implementation of a framework which encapsulates these core issues and drivers, has the potential to reap significant benefits.

A conceptual DLSQ framework was developed to help organisations better leverage organisation resources more effectively. The core raison factor for this framework is to help key decision-makers diagnose learners’ learning styles in order to better align the learning process with learners’ needs, whilst maximising the deployment of teaching and learning resources. The development of the conceptual DLSQ Framework was divided into a two-stage approach. It was deemed appropriate to divide this into two stages; as the conceptual DLSQ Framework (Stage-I) was concerned with the development of a Diagnostic Questionnaire (DQ) as the centre core of the conceptual DLSQ Framework [10]; concerning with learners as the main unit of analysis (which required a quantitative approach for data collection and analysis); whereas the conceptual DLSQ Framework (Stage-II) used the developed DQ [from the conceptual DLSQ (Stage-I)] as a vehicle to embed the learners’ learning requirements within a business setting.

This paper however, only reports the findings from Stage-II of the development of the conceptual DLSQ Framework, i.e. the six interrelated dependencies (Business Strategy; Pedagogy; Process; Resources; Systems Development; Evaluation) represented as the core organisational drivers deduced from well-established Business Strategy (BS) and Systems Development theories needed to govern and successfully embrace the DQ.

2. Literature Review

2.1 Learning Dynamics and Business Performance
Knowledge has often been accepted as a shared collection of principles, facts, and rules; which when appropriately marshalled are considered ‘knowledge assets’ [core competences, technology, processes, procedures etc.] to achieve competitive advantage. However, the process of achieving competitive advantage is much more than aligning knowledge assets to business issues, as it more often than not requires the careful holistic engagement of organisational learning per se [21]. This is an important factor in developing a learning organisation. The importance of aligning cognitive science with technological solutions is also increasingly providing new insight and understanding into learning, especially the ways learners develop skills. For example, PLE’s are now able to address learners’ needs and preferences (learning styles) using mature technological solutions such as managed VLE’s. From an organisational perspective, it is important to be able to measure and assess learning styles, as skills are important for meeting organisational goals. Moreover, the incorporation of learning styles can also help improve learning performance, work performance, and overall productivity [9].

From a business perspective, organisations are increasingly looking to improve their overall competitiveness. Porter [12] described strategic options and positioning using ‘traditional' economic theories of competition. However, organisations have to also consider strategic direction [39] usually through well-defined the decision patterns [12]. As most business environments often involves change, the real challenge for organisations is to organise and align their corporate assets (organisational systems, procedures, resources and skills), to maximise business opportunities [12]. Given that organisational skills are a fundamental part of leveraging the business strategy [15], it is equally important to consider how these are developed and managed within an organisational setting.

2.2 Education and Training

It is widely acknowledged that a well-educated and trained workforce can provide enhanced productivity and flexibility, especially in ever-changing economic circumstances [16,17,18]. It is also noted that education and training can procure beneficial consequences with the adoption and adaptation of new technologies [16]. In this respect, education and training can be seen as a management tool and instrument for addressing knowledge and skills deficiencies which aims to adapt learners’ qualifications to job requirements [19]. Therefore, if successfully managed, knowledge and skills gained by learners (i.e. employees) can link to increases in productivity and business performance, and overall efficiency. Therefore, education and training should be integrated with the long-term needs of the organisation [20,9], acting as a formal conduit for linking organisational strategies and goals [15].
Within an organisational context, learning is seen as a purposive quest to retain and improve competitiveness, productivity, and innovativeness in uncertain technological and market circumstances. The strengths of the economic/management and business/innovations approaches of an organisation lie in motives and sources of learning [21]. Providing education and training for learners is viewed as one of the most important aspects to be considered by organisations [22]. Research has attempted to correlate the success of individual organisations with their education and training policies [23]. According to Keep and Mayhew [23] education and training is considered to be one of the learning platforms for an organisation’s success. Moreover, education and training is an important factor that can be seen to help facilitate an organisation’s expansion; develop its potential and enhance its profitability [24].

In an organisational context, knowledge and skills gained by learners (i.e. employees) are said to link with productivity gains and an increase in business performance. Therefore, education and training should be integrated with the long-term needs of the organisation [9], acting as a conduit for linking organisational strategies and goals [15,25]. What is clearly evident from more general research on learner education and training is that there is a greater emphasis on tailored forms of education and training [26]. Therefore, learners’ personalisation, vis-à-vis learning styles, is one of the important factors to be considered when planning for a better enhanced education and training delivery approach. There is therefore, a need to understand the diverse range of learning styles available and the instruments of learning styles used.

2.3 Learning Styles

The ‘traditional’ education and training delivery approaches have gone through a paradigm shift in order to address the pervasive and increasing demand for innovative ways of delivering education and training in addressing learners’ needs and preferences [27,28]. Spanier [29] acknowledged that teaching in the ‘modern world’ has to be more learner-centred, with learning experiences no longer being confined to the physical limitations of classrooms; shifting from ‘face-to-face’ courses into using hybrid courses and digital technologies to support student-centred pedagogy. In order to comply with this new paradigm, it is therefore essential to understand how learners learn through the aid of learning styles theories. The application of learning styles theories and research continues to offer benefits as a mechanism for enabling learners to manage their own learning environments [30]. A match between learning styles and learners’ learning environment is seen to help increase learners’ achievement and satisfactions [31]. This match, between learning styles and learner’s learning environment, can be achieved through the use of learning styles instruments.
Acknowledging the benefits of PLEs, the subsequent section discusses these issues in more detail.

### 2.4 Personalised Learning Environments

Increasing attention is paid to learning styles, and how these individual characteristics can be supported by learning system, i.e. through the development of PLEs [32,33,34,35]. The development process based on individual learning styles and preferences with the help of technology through learning systems has been a successful approach with regards to education and training [36]. The personalised learning concept signifies a move in educational theory and technology from the ‘traditional’ approach to a PLE [36,37,34]. The main aim of a PLE is to provide online learning content that fits to the individual needs and preferences of the learners in the context of this research - learning styles.

Advances in technology have increased the demand for new and innovative education and training approaches, prompting the design and development of cost-effective and high quality e-Learning environments which can efficiently respond to learners’ needs and requirements. Over the past decade, research has attempted to address key areas in this field, such as the automation of the learning process, improving the portability of e-learning materials, pedagogy, learning objects and e-Learning standards. The relationship between pedagogy and technology appears to be an important aspect in designing educational systems. It appears that the developments and strategic alliances in e-Learning could produce a revolution in the way education and training is delivered in the knowledge-based economy, particularly by increasing the delivery of knowledge globally through the Web. It is widely accepted that learning through the Web (e.g. e-Learning) can take place anywhere, at any time, through any computer, and without necessarily the presence of a human instructor. However, research findings have found that the majority of e-Learning applications are rather static and represent a generic approach that does not take into account the individual needs (e.g. learning styles) of each student that is using the educational application.

### 2.5 Architecture and Urban Research Education: An Overview and Criticisms

The future of architectural and urban education has been at the forefront of debate, particularly since the recent economic recession [63, 64]. For example, changes within the profession and with the Royal Institute of British Architects’ (RIBA) course validation, has encouraged and inspired alternative methods of teaching. Several researches have been conducted looking into the architecture and urban education [63, 64] looking into the ‘traditional’ design studio and recommending other teaching methodologies for learners. For instance
Salama’s [65] “Integrating Knowledge in Design Education” theory argues that a responsive architectural design pedagogy giving credit to socio-cultural, and environmental needs can enable future architects to create livable environments. Other researches have also looked into how the adoptions of learning styles correlate with the performance of the learners [e.g. 63, 64]. One of the biggest criticisms of architectural and urban education is the ‘traditional’ design studio; i.e. when discussing the pitfalls of the current education; it includes the lack of practical experience – hands-on, collaboration and communication skills, business experience; as well as not taking into consideration the learning needs and styles of the learners. It has been highlighted in the previous section the importance of meeting with the learning needs and styles of the learners; i.e. through a PLE approach. Hence, looking into the positive correlation between the incorporation of learning styles into the design studio learning process, the architecture and urban education should be adapting, and structured to evolve and to address this for the betterment of the learners’ performance and motivation. The design studio and the communication levels in a design studio are the most crucial elements for architectural design education [64]. Learning in an architectural design studio depends upon the communication of creative ideas and the fit between the way of instructions and the learning styles of the learners. Since architecture is regarded as a combination of crafts, technologies and other disciplines, its education perhaps contains a combination of several learning styles within each stage of the design studio process, therefore; the instructor should then be ‘creative’ to incorporate the types of learning styles within each stages by taking into consideration the learners preferred types of learning styles. However, none of the previous researches have provided guidelines for Higher Education Institutions (HEIs) to adopt the learning styles per se, into their educational settings. Hence, the development of the conceptual DLSQ Framework is considered to be timely in order to help HEIs incorporate learning styles into their educational settings. The next section discusses the development of the framework.

3. Research Methodology

The focus of this research was to help key decision-makers diagnose learners’ learning styles in order to better align the learning process with learners’ needs; which would then help organisations better leverage organisational resources to strategic direction. This paper reports on the findings of the development of the conceptual DLSQ Framework. The development of the conceptual DLSQ Framework adopted an explicit mixed methods approach which shows a procedural framework within which research can be conducted, i.e. having the research philosophy guiding the inner research approach and research technique. This research adopted the Positivism philosophical stance as
opposed to the Social Constructivism philosophical stance as it involves elements of both deductive and inductive approach, which began by deducing from well-established education and training-related theories and literature, towards the development of the conceptual DLSQ Framework within the context of a single embedded case study; i.e. a Higher Education (HE) context. The single embedded case study was particularly suitable as the HE institution was considered ‘representative’ or typical of any HE institution implementing technology enhanced learning.

The aim of this research was to develop a conceptual DLSQ Framework for use within a HE/training environment setting in order to help organisations augment and align their strategic priorities and resources through viable business processes that maximises pedagogical delivery in order to improve learner effectiveness. This research did not aim to influence/change attitudes of the participants, which would be achieved through action research; nor did it aim to study the behavioural patterns/psychology of participants that would be better achieved through ethnography research. This research aims to investigate contemporary phenomenon in a particular setting (an organisation) and requires obtaining data from multiple sources in order to understand the complex and real life social phenomena. Hence, a case study approach was considered appropriate for the nature of this research.

The complexity and diversity of the research makes triangulation an essential element to increase the validity and reliability of the research results based upon the conduct of a case study. In this respect, the case study approach allowed the development of the conceptual DLSQ Framework using a two-stage approach; whereby conceptual DLSQ Framework (Stage I) was concerned with the development of the DQ (not reported in this paper), whilst conceptual DLSQ Framework (Stage II) was concerned with the development of the core interrelated dependencies/components required to embed the core DQ within a business setting. The conceptual DLSQ (Stage II) process used the developed DQ [from the conceptual DLSQ (Stage I)] as a vehicle for embedding within an organisational context. In this respect, the organisational setting was defined as a HE education and training provider. Therefore, it was deemed imperative for the conceptual DLSQ Framework to embrace the core organisational drivers needed for incorporation within an organisational setting if it was going to be successful.

3.1 The Conceptual Diagnostic Learning Styles Questionnaire Framework

The conceptual DLSQ Framework has the DQ at the ‘heart’, supported by six core interrelated dependencies/components which represent the environment/context for successful delivery/operationalisation. The conceptual
DLSQ Framework went through a two-stage development in order to develop the DQ (Stage-I), and subsequently the surrounding environment (Stage-II).

### 3.1.1 Development of the Conceptual Diagnostic Learning Styles Questionnaire Framework (Stage-I)

The principal aim of the DQ is to help identify learners’ learning style preference. In this respect, a questionnaire was developed by amalgamating learning styles from three ‘core’ existing models of learning styles derived from literature which categorised learners based on the way they perceived, processed, and organised information received [10]. The findings from this development are reported in [66].

### 3.1.2 Development of the Conceptual Diagnostic Learning Styles Questionnaire Framework (Stage-II)

Stage-II of the development of the conceptual DLSQ Framework was used to identify the interrelationships between the cores dependencies linked to the DQ in context to the learning organisational setting, i.e. University ABC. This section describes the development process of the conceptual DLSQ Framework where the core interrelated dependencies/components were formulated using a case study approach with University ABC.

Education and training is essential for improving business performance. However, this meant education had to address learner’s styles and needs. Hence, the conceptual DLSQ Framework (Stage-I) [66] was developed to overcome gaps in current instruments of learning styles [10]. However, in order for the conceptual DLSQ Framework (Stage I) to be successful in personalising learning and hence, supporting organisational needs, it needs to be embedded within the business environment. This led to the development of the conceptual DLSQ Framework (Stage II). Furthermore, this conceptual DLSQ Framework needed to embrace both the pedagogical and core-interrelated dependencies. Six core dependencies were identified through the development process; business strategy (BS), process, resources, pedagogy, systems development, and evaluation.

These six dependencies within the conceptual DLSQ Framework are dependent on each other either directly or indirectly. For example, providing strategic direction is identified as increasingly important [39], the procedure of which can be delivered using the BS. In this context, organisations are increasingly focusing their resources and aspirations towards the development of strategy. Therefore, the issues surrounding the impact and value of education and training are now becoming increasingly important [43]. This is where the implementation of the DQ is seen as an initiative to match opportunity with core capability. To ensure the success of the DQ, the organisation’s existing
pedagogy needs to be evaluated in order to align it with the organisational BS. Furthermore, pedagogical principles are the backbone theories that govern good practice and which form the primary rubrics from which teaching and learning coalesce [40]. Once this has been determined, organisations need to look into the dependency of process, as new strategies often cause changes in the business processes. Any change within the business processes would require careful planning of the resources required to ensure the success of the ‘change’. This is where the importance of the resources dependency comes in. All these dependencies would then support the process of systems development [49]. The evaluation dependency is therefore important to assess whether the objectives and policies of the organisation are appropriate to the planned outcome and organisational needs [49].

3.3.1 Development of the Conceptual Diagnostic Learning Styles Questionnaire Framework (Stage-II) - Case Study Findings

The conceptual DLSQ Framework (Stage II) was carried out using semi-structured interviews with three domain experts to capture how new systems (or an extension of an existing system) would develop and implement at University ABC. A draft conceptual DLSQ Framework was initially prepared based on the findings from extant literature to develop the conceptual DLSQ Framework rubrics. The validation process was carried out subsequent to the refinement of the conceptual DLSQ Framework. In order to tease the operational issues regarding the interrelated dependencies, semi-structured interviews were used with domain experts. Findings from these interviews helped to shape and define the internal structure of these six dependencies. The DQ is supported by six core dependencies representing business strategy (BS), pedagogy, process, resources, systems development, and evaluation (Figure 1).

The holistic overview of the conceptual DLSQ Framework can be seen in Figure 1. Figure 1 presents the DQ as the central conduit through which six core dependencies are pivotally linked. Each of these core dependencies has three sub-dependencies that directly govern the operation and management of the parent dependency. In this respect, the relationship between the sub-dependencies and core dependencies is represented by a solid two-way arrow line, which signifies a direct transfer of information/data for subsequent analysis within the core dependencies. However, the core dependencies are also linked to the central DQ through a dashed two-way arrow line, the depiction of which signifies an indirect information/data flow between not only the main DQ, but also all of the six core dependencies. For example, whilst the ‘Systems Development’ dependency shows a link between the DQ and ‘Evaluation’, and ‘Resources’, it does not show a formal link to ‘Business Strategy’, ‘Pedagogy’, or
‘Process’. However, there is an indirect link to each of these core dependencies through the DQ. In this respect, the DQ acts as a conduit through which information/data is transferred (on a direct needs basis). For example, the ‘Business Strategy’ dependency identifies clear critical success factors, which governs and drives the way the ‘Systems Development’ dependency operates. This analogy should be followed for each of the other dependencies.

From an operational perspective, users can enter this conceptual DLSQ Framework at any stage, as there is no direct entry or exit points. However, organisations that have not been engaged in this conceptual DLSQ Framework before, would normally commence the dependency ‘Business Strategy’ first, as this would help the development team within the organisation to evaluate its current business strategy and drivers in order to determine whether there was a clear business case for the DQ. If this was accepted, then the critical success factors would be identified, and the raison d’être for all decisions would be stored in the Legacy Archive for further reflection. The Legacy Archive acts as a central repository of information which enables process and phase successes and failures to be formally documented for subsequent referral and reflection. If however the organisation decided not to progress with the DQ, then the ‘Business Strategy’ dependency would be terminated, and no further action would be needed. However, should the organisation accept the need for the DQ, then the critical success factors would help form the rubrics for the DQ (and subsequent dependencies).

The use of the conceptual DLSQ Framework will differ from one organisation to another, as organisations tend to have different structures, strategies, drivers and mission statements. Furthermore, from a maturity perspective, organisations that have used the conceptual DLSQ Framework before will be more readily able to enter this Framework at any stage/iteration – normally through the Legacy Archive from one of the core dependencies (as they would have gone through the process of aligning requirements to deliverables identified in each of the six core dependencies – the details are not reported in this paper). For example, users could enter the ‘Systems Development’ dependency, and automatically discern what was needed; vis-à-vis the implementation stage, and where they were in the holistic cycle of procuring the DQ. In summary, therefore, the conceptual DLSQ Framework can be seen as a conceptual approach for gauging and assessing organisational maturity in terms of “where they are” and “what needs to be done”.
4. Validation of the Conceptual Diagnostic Learning Style Questionnaire Framework

The conceptual DLSQ Framework was then validated outside the context of the case study in order to minimise the threat to reliability and validity (and furthermore, increase the chances for generalisability) using three domain experts. The three domain experts represented two UK HE academic institutions, and one leading independent UK training provider. The following expertise was considered vital when conducting the validation of the conceptual DLSQ Framework:

- Domain expert 1 was an expert within the area of technology and systems development. He held an integral role within one of UK’s HE organisation with direct responsibility for the management, implementation and maintenance of the university’s VLE.

- Domain expert 2 was a Technology Innovation Manager at one of UK’s distance learning universities, with extensive experience in the innovation of teaching and learning technology for delivering the University’s VLE.
• Domain expert 3 was an Associate with one of UK’s leading independent training provider’s, with significant experience of strategic policies, procedures and investment decision-making.

Hence, a qualitative validation approach was conducted to address: a) the construct validity of the conceptual DLSQ Framework, b) the usability and functionality of the conceptual DLSQ Framework, c) the validity of the processes within the core organisational drivers embracing the DQ (is not reported in this paper); and, d) suggestions for improving the conceptual DLSQ Framework. The results and findings from the validation process were then analysed and linked back to seminal literature for comparison and reflection.

The previous sections detailed the development process of the conceptual DLSQ Framework which has the DQ at the ‘heart’ and the six interrelated dependencies to support this (business strategy (BS), pedagogy, process, resources, systems development, and evaluation). These six interrelated dependencies were represented as ‘planets’ orbiting around the central core, namely the DQ. The following section discusses in detail the qualitative analysis of the conceptual DQ, i.e. the validation approach of the conceptual DLSQ Framework.

4.1 The Qualitative Analysis: Validation Approach

This stage of research employed a qualitative approach for testing the reliability of Stage II of the conceptual DLSQ Framework using semi-structured interviews with three domain experts. The analysis encompassed analysing the feedback from three domain experts concerning the:

• Holistic view of the conceptual DLSQ Framework,
• Interrelationship of the interrelated dependencies identified (links and dependencies); and,
• Use and functionality of the conceptual DLSQ Framework within the context of an organisational setting. Table 1 presents an overall summary of the feedback and comments on the holistic overview of the conceptual DLSQ Framework made by the domain experts during the validation approach.

<table>
<thead>
<tr>
<th>Conceptual DLSQ Framework</th>
<th>Feedback and Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Holistic</td>
<td>• Good that Pedagogy and • Evaluation should be a</td>
</tr>
</tbody>
</table>

Table 1: Summary of Findings: Validation Approach
Overview

Systems Development are combined together

- The conceptual DLSQ Framework were considered to be representative
- The interrelated dependencies/components identified were considered to be imperative for the successful development and implementation of the conceptual DLSQ Framework within organisations
- Communication should be included as one of the core interrelated dependencies/components in ensuring the enhancement of the conceptual DLSQ Framework implementation within an organisational setting
- Technology should be included as one of the interrelated dependencies/components
- BS should be replaced with Teaching and Learning Strategy
- Risk Management should be included as one of the core interrelated dependencies/components.

5. Discussion and Findings

Results from the analysis of the validation indicated that the developed conceptual DLSQ Framework was accepted for use within a HE/training organisational setting, with some additional recommendations made to enhance its relevance (See Table 1). The domain experts agreed that the identified six (6) core organisational drivers (See Figure 1) were sufficient for enhancing the
implementation of the conceptual DLSQ Framework within an organisational setting. However, comments were made to enhance the conceptual DLSQ Framework (See Table 1) to some of the organisational drivers and their dependencies, as shown in Table 2. From Table 2, it can be seen that majority of the findings from this study conforms with previous seminal authors.

6. Conclusion

Due to the emerging transdisciplinary global projects, AEC projects are becoming progressively complex, engaging new business processes and technological solutions to meet ever-increasing demands. This often requires employing high level skill sets to deliver the solutions needed. Acknowledging this, it is important that the causal drivers and influences associated with creativity and transdisciplinary decision-making in global AEC teams are fully understood and supported. This paper therefore suggested use of a diagnostic learning styles questionnaire to capture, assess, and diagnose learner traits and styles. The developed diagnostic learning styles questionnaire is also suggested for incorporation within a learning management system and mitigation of the inherent problems of globalisation of AEC. In terms of previous e-Learning systems that incorporate different models of learning styles, the developed conceptual DLSQ Framework in this study promises to embrace a wider context of learners’ learning styles covered due to the mode of development. This framework also, provides a rich understanding of the relationships that exist between the existing instruments of learning styles, highlighting future work needed. This work presents new insight and understanding in the field of social science and behavioural science theory, particularly the causal links and dependencies surrounding learner styles, behaviourism, learner effectiveness, and motivational theory; more specifically, the nature of the learning process and how this links to pedagogy (through the understanding of learning styles), and how individual characteristics can be supported by learning systems.

Table 2: Summary of Discussion and Findings

<table>
<thead>
<tr>
<th>Organisational Drivers</th>
<th>Comments By Experts</th>
<th>Recommendations By Experts</th>
<th>Cross-Reference With Literature Review</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Evaluation</td>
<td>Was seen as if only intended for the evaluation of systems</td>
<td>This dependency should be undertaken within each</td>
<td>This conformed to the findings from literature</td>
<td>In the context of this research, although</td>
</tr>
</tbody>
</table>

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development per se. interrelated dependency. whereby [50] noted that the process of evaluation was complex, because it involved different people in the organisation, each of whom would be evaluating the system from different perspectives and for different purposes – which meant that the evaluation not only looks into the systems development per se, it also looks into how the system effected the whole organisation, with regards to process, resources, etc [49, 53, 54]. the evaluation was illustrated as if it represented the evaluation of the systems development, it is acknowledged that evaluation should be conducted within the processes of each 'core' interrelated dependency, i.e. they are implicit.

| Communication | Communication although was agreed to be one of the factors needed to enhance the | Remain unchanged | Communicatio n as an essential element of the project lifecycle [55] | Remain unchanged |
implementation of the conceptual DLSQ Framework; it was acknowledged not to be included within the core interrelated dependencies within the conceptual DLSQ Framework as it is an implicit (and important) part of the whole development process.

especially as the relevance of communication in complex systems development projects is of primary importance – conforms with findings Many projects fail due to inadequate management of communication [56].

<table>
<thead>
<tr>
<th>Technology</th>
<th>Promoted as a factor which needed to be included in the conceptual DLSQ Framework; and this is currently included under the core dependency ‘resources’.</th>
<th>To include as separate issue/ as an organisational driver</th>
</tr>
</thead>
<tbody>
<tr>
<td>Risk Management</td>
<td>Recommended to be included</td>
<td>Recommend to include the element risk management as part of the conceptual DLSQ</td>
</tr>
</tbody>
</table>

This is an exceptionally valid point, and was captured through
<table>
<thead>
<tr>
<th>Business Strategy</th>
<th>Framework</th>
<th>the conceptual DLSQ Framework in such areas as business strategy, process, resources, and systems development.</th>
</tr>
</thead>
<tbody>
<tr>
<td>The domain experts felt that all of the detailed attributes established were more or less similar to what they were used to, and had implemented within their organisation (except for some different terminology)</td>
<td>Remain unchanged</td>
<td>Conforms with [11, 12, 13, 14].</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Systems Development</th>
<th>Framework</th>
<th>the conceptual DLSQ Framework in such areas as business strategy, process, resources, and systems development.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emphasised the importance of ‘people’ in systems development; as people and technology should go hand-in-hand.</td>
<td>Remain unchanged</td>
<td>Conforms with [58, 59].</td>
</tr>
<tr>
<td>Should show monitoring as on-going process</td>
<td>People considered as under the core organisational driver ‘resources’</td>
<td>Conforms with</td>
</tr>
<tr>
<td>Pedagogy</td>
<td>The domain experts also felt that all of the detailed attributes established</td>
<td>Remain unchanged</td>
</tr>
<tr>
<td>----------</td>
<td>------------------------------------------------------------------------------</td>
<td>------------------</td>
</tr>
<tr>
<td></td>
<td>The domain experts highlighted that the monitoring process should be shown as an ongoing process from design through to operationalisation. Evaluation can have a great impact towards the success of systems development, as it allows organisations to find out the status of their systems development in order to rectify this. Therefore, the inclusion of the Legacy Archive within each of the core areas was seen as a positive step forward in addressing these needs.</td>
<td>Remain unchanged</td>
</tr>
</tbody>
</table>
similar to what they were used to, and had implemented within their organisation. | what is really needed to be delivered to learners, and to how it can be done. Conforms with [59,60].

* new recommended organisational driver/ dependencies

References


SESSION 3:
INTERDISCIPLINARY AND TRANS-DISCIPLINARY RESEARCH IN ARCHITECTURE AND URBAN STUDIES
The relationship between architectural identity and social sustainability

Golnar Ahmadi

Abstract

This paper presents an essay about the relationship between architectural identity and social sustainability. It is also a discussion of the principles of environmental sustainability and the economic and social aspects of planning and design that have a decisive role in today's world. Without the knowledge of and adherence to the many natural and cultural resources, and the infrastructure development along the way, these principles are in danger of disappearing. Research until now has focused on issues of environmental sustainability. Economic and social aspects -- the social interactions with ecological, economic and other dimensions of sustainable development -- are often less considered. The social aspect provides organization of the relationship between human and the environment in a way that enhances the quality of life in the areas of security, justice, identity, social stability, public health and public participation.

In this paper we use the interpretation and analysis of data obtained from documented library resources in the field of sustainability and social identity. This paper is important because of the review and evaluation of library studies, and contributing factors such as a sense of belonging and identity. It is an overall look ahead to the understanding of the broad concepts of sustainability, specifically to understand the issues of identity and it's relationship to social stability. This is qualitative research, with the data collected in conceptual models to study the relationships between variables and to describe the architectural identity and social sustainability of the built environment.

The aim of this study was to look at the close link between architectural identity and social dimensions of sustainability issues. The main relationships are found in these four categories:

- The concept and importance of sustainable development
- Dimensions of sustainability (social, economic and environmental)
- The importance of social sustainability and its main characteristics
- Identify characteristics associated with the field of architecture and the characteristics of the formation of this concept

Keywords: Identity, Architecture, Environment, Social, Sustainability

Introduction

Modern humans in the early years of the twentieth century were faced with a serious crisis, which continued in the sixties and seventies to the early decades
of this century. Perhaps there is an overall look at the many tribulations, enter the body of modern man and result as a “development at any cost”.

Crisis caused by the development were needed a new approach to inhibit the hazards ahead of human life. Finally, the stability of this approach was discussed at the international level. In the field of architecture and urban, because of the importance and the role of architecture as an important factor in human life and in the emergence of spaces, discussion of the field of stability and its associated branches were converted since the early seventies. Sustainability tenets to human life especially in its social orientation. Thus, according to features of social sustainability, helps to improve the quality of human life. Among the features of the original concepts of the "sense of place", "belong", "identity", that they are hierarchically related to the topic of sustainability.

This paper is important because after the review and evaluation of library studies, the author determines the role of factors such as belonging and sense of identity with new massive concepts such as sustainability on a human life, thus named social sustainability. Also gives the general approach to ahead of the broad understanding of sustainability issues fundamental to understanding of its identity and its relation to social sustainability.
Research Methods

The research in this paper is based on qualitative method and logical reasoning. Also, it refers to library documents and analyzes, describes and interprets the content of the forms which are collected by other theoreticians in context of architecture and sustainability. This qualitative study explores the interpretation of the situation of modern architecture with perspective of finding solution to solve the problem of social sustainability in everyday lifes.

Literature

Sustainability topics and identity in the social sciences and philosophy are not new topics and many sociologists and scholars have researched these topics. Each case has attempted to define identity and clarify this simple yet complex topic, but the research is less focused on the relation between identity, architecture and sustainability in terms of social sustainability.

It can be argued that studies either solely focus on social sustainability and definition of identity, or consider exclusively the issue of identity in architecture. This mutual relation between identity within social stability and architecture is unexamined.

Many papers and research in this field are precursors to this idea, and intellectual concerns have focused on various components. For instance, principles of social sustainability such as social justice, aesthetics, comfort, security, and social identity have been investigated. The above mentioned factors are a subset of social sustainability.

Sustainable development and the process of its development

Environmental concerns are the starting point for the formation of the concepts about sustainable development. The first action to express this new definition of development was a meeting which took place in Phoenix\(^1\). At the Phoenix meeting, June 1971, the environmental agenda aimed at creating links between development and the environment expanded. The Phoenix report was a turning point in international environmental issues. This movement gained strength in the Stockholm\(^2\) conference. Follow the Stockholm declaration, the declaration Cocoyoc\(^3\) (Mexico) in 1974 offered a more comprehensive interpretation in this area. Also, The United Nations Conference on the Human Environment in Stockholm in 1972 began to pay serious attention to environmental issues. The conference was held in response to a rise in international environmental concerns, specifically on the human environment. This conference did not attempt to theorize about “Sustainable Development”, but it did mark the first international effort in preventing environmental crises and harm to nature. In 1975, the UN established “the United Nations Environmental Program” to seek
answers for the concerns that arose during the conference. In the second half of the twentieth century, four key principles had been raised from the common concerns of the international community. These four principles are peace, freedom, development and environmental preservation. After World War II, many believed that international peace and security were clear of serious situations. (Barrow, 1995: 17)

According to the conferences held in this area and definition of sustainable development, some characteristics are often expressed in the literature and documentation. They are considered as:

- Equality between generations
- Inter-generational equality (including social and geographical equity)
- Protection of the natural environment (living in the context of the capacity)
- Minimal use of non-renewable resources
- Economic vitality and diversity
- The independent society
- Individual welfare
- Acknowledging the basic needs of the population (Maclaren, 1996: 28)

A more comprehensive definition describes sustainable development as a “human activity which clearly reinforces and perpetuates existence in all forms of life on Earth throughout history”. The main philosophy of sustainable development and the basic principle is: “Ecological integrity, economic efficiency and social equity” (Kumar, 1993: 138).

With the new approach, to maintain environmental and ecological resource cycle stability, it is important to consider the cultural and economic factors according to their impact on the preservation of human life. In this approach, concepts such as social and economic stability form the general concept of sustainability. Furthermore, the role of social sustainability is an important step in achieving the goals of sustainable development. “Thus, the strategic objectives of sustainable development are widely emphasized on themes such as empowerment, strength, freedom of choice, development and participation, institutional capacity building, social security, enhancing the quality of life, social identity, social responsibility and prosperity.” (Campbell, 1978). Another view described sustainable development as “a comprehensive approach to improving the quality of life for the realization of economic welfare, social and human settlements” (Torjman, 2000).

In this definition sustainable development is a process to facilitate the relationship between human and the environment; organize and regulate the
management of resources and the environment; and achieve sustainable production by increasing food security, justice and identity, and social stability.

Researchers have focused less on social stability, because social sustainability issues related to human and society and are far away from the domain of experimental sciences and statistical evidence. Hence, it is clear that there is more attention to recent studies which related to the stability in comparison the basis of earlier studies. Social sustainability helps sustainability and the welfare of future generations and subsequently creates the natural conditions and the economic environment to reduce social inequalities and gaps, and generally to increase the quality of life (Barron and Gaunlett, 2000: 10).

Humanistic architecture led to approach the formation of social sustainability in recent decades and during post-modernism specific in the arts and architecture. What social sustainability is said in architecture arose from the fact that approaches in architecture. Thus, the effects of the behaviors beliefs and culture have the most important impacts on architecture.

It is essential to investigate on factors which affect to express the concept of social sustainability. Since the issue of social sustainability in architecture is about quality, the needs and behaviors of human beings and how human interaction with the environment have the more importance. Hence, social sustainability helps to improve the quality of human life with regard to social sustainability in the architecture can successfully help people to understand the benefits of sustainable living. “As a result, we search sustainability objectives in the field of architecture in the physical and non-physical aspects. The physical objectives include: objectives and environmental sustainability, environmental and economic objectives and social objectives involve physical purposes” (Barron and Gaunlett, 2000: 10).

In conclusion of this part, the architectural approach to social sustainability can be defined such as:

Design spaces that cooperate with culture, human behavior and lifestyle and provide a suitable life for prolonged periods. So that environment quality over time is consistent of human needs and ensure the quality of his life. Architectural approach to social sustainability is retrieved of ideology, geography and population in the area surrounding human lives. Also, the architectures are made with regard to cultural and ideological situation of human societies and have sense of belonging and loving between each other. On the other hand, implications of the common cultural and ideological in a society that they are produced during the times and are accepted as basic rules, creates spaces, which belong to the greater ability to attract the attention of the publicity.
Human needs

Lang has a vision that complexity of human physical and spiritual motivations are different from each other. "Motivating is guiding behaviors and behaviors are formed to satisfy the human needs".

To define human needs, Maslow’s hierarchy suggests the following:

- Physiological needs such as hunger and thirst;
- Immune needs such as security and protection from physical damage;
- Belonging and love needs: like attending social groups, identity, and emotional needs;
- The need to appreciate: the man has high value in front of others;
- The need to flourish: expresses the desire to satisfy individual capacities;
- Aesthetic needs such as the desire to know and the desire for beauty (Maslow, 1943: 130-210)

In this paper examines "Need to belong and be loved". These needs include affiliation, belong, love and affection. Friendship, emotional and family relationships will help to satisfy these needs. Also the sense of identity, belonging to a place, membership in social groups, local religious have an important effect.

In this section, we can conclusion these that Identity derived from the sense of belonging and being loved and whole of them derived from human needs in the context of social sustainability. Hence, the Identity is formed of every human entity, because people are scrambling their own inner needs. Then, we achieve the meaning of the Place and the meaning of the Identity in every place.

Place and place-based approaches

Place is specific element of the space with an instinct identity. The other hand, belonging to the Place can creates the meaning of the architecture from a real building and architecture can creates the meaning of the place from a real space. This connection is the most important factor to experience of living in place where the experience and making sense of belonging exists.

Comparison of Place and Space in an Architectural monument

The presence of an architectural monument, first we recognize the space, but Place remains in mind and memory. In fact it could be mentioned that Space is felt just as the form, but the Place is manifested in the mind. Thus, Space is introduced to the art of architectural. Moreover, the concept of space is providing insight for achieving architectural framework for understanding and the ultimate objective of the architecture foundation Space is the to create the Place. Space is an ability to understand our Place. The Architecture is
transforming Space into Place, which is depicted in the mind. So, every human being has a certain understanding of the place.

“Sense of place means understanding the relationship between symbols. Also this sense exists in the Space and over time depth and spread”. The individual and collective values impact on sense of Place is created and sense of Place impacts as well as on values, attitudes, and particularly the influence of individual and social behaviors. The sense of Place depicts not only architectural harmony and proper function of life, but also contributes to feeling of safety, pleasure and emotional perception of individuals and helps the sense of belonging to considering the real Place.

The word of Sense in terms of “Sense of Place” means more sense of emotion, compassion, judgment and overall experience of the Place or the ability to create Space in a specific sense of belonging. This meaning defines the people who belong to a Place where they born and grown up. This relationship which is generally called “Sense of Place”, impacts profoundly and lasting on people and strengthen memory of the Place, identity and the power of human’s mind. Indeed, a sense of belonging to Place is in a higher level of sense of Place that in every situation has a decisive role in human presence in Place.

“In terms of identity, belonging, identity between the individuality and the social environment are the relation which human lives and in fact, belonging to Place is the basis of understanding of the individuality and the environmentally. It usually exists in a cultural environment. So belonging to a Place is nothing more than the experience of emotional and cognitive comprehensive and cultural beliefs bind people to Places”

“Steele\(^5\) calls features such as identity, history, mystery, joy, surprise, security, vitality, passion and memories, sense of connection to Place” (Steele, 1981: 38). “Cross\(^6\) considers the factors which are affecting the relationship between sense of Place and a sense of community as a Place and the factors such as the identity and satisfaction create that mentioned sense” (Cross, 2001: 92). As a result in this section, it should be recognized that Sense of Place and Place create the human factor such as communicates and unity.

According to the definitions, it is cleared the sense of interconnectedness of human and environmental features to imagery. This means on the one hand rooted in subjective experiences such as memories, traditions, history, culture, society, etc., and the other affected fields of external and objective. Sense of Place insists of sophisticated understanding of human emotions to his environment which is not something predetermined, instead is caused by human interaction with place in daily life. Environment characteristics by identity are reinforcing a sense of Place. Thus, the most important factor in
creating and understanding a sense of place is Identity. In addition to these cases, how past experiences affect the sense of Place; Factors such as how to choose the place and characteristics of the individual and social relationship factors affect the users sense of place.

Discussion

This study has attempted to express the relationship between social sustainability and architectural identity. Ever since the concept of social sustainability was discussed only as a topic of discussion on Sustainable Development and less is considered to its subsets, including justice, identity, beauty, specifically in relation to architecture. Indeed, the architecture is typical of the good human life. This type of life is significant element that needs to guarantee its sustainability. Identity is one of the most.

Conclusion

After many complications from developing, environmental, social and economic problems, the international community decided to take a new solution and to introduce the ethics of scientific developments to the world. Also benefit of succeeding generations will also be considered.

In the declarations in various international communications like the United Nations consider what ensures interests against human nature and development. First, development has arisen under concern of ecological and environmental sustainability. Second, has extended in the field of economic and social which is the main source of human life. Finally, the sustainability introduced three general categories of environmental, social and economic.

The concept of sustainability can be used as a general guideline to achieve great human ideals such as freedom, safety and justice. Architecture has been the concept of sustainability as one of the most important factors that influence the creation of areas of human life in recent decades. Moreover architects create the valuable Places and Spaces and the audience will experience certain mentality. Actually, this architecture issues are outside the realm of science and scientific experiments, but have a significant impact on environment quality. Hence, the concept of human resources and social dimensions of sustainability in architecture is imported, with definitions such as sense of Place, Belonging, Identity and human experiences is defined. As a result it should be mentioned that, the hierarchical relationship may be depicted such as: “Development, Sustainability, Social sustainability, the need for Belonging and Love, Sense of Place (the Place in architecture) and Identity”

Notes

1. Phoenix
2. Stockholm
3. Cocoyoc
4. John Lang
5. Steele
6. Cross

References


Archaeological memory and urban morphology: the republican model in the imperial E42

Alessandro Camiz

Abstract

The idea that the modern city should rise on a tabula rasa of the ancient city has been promoted since the Plan Voisin (Lecorbusier, 1925), and was essentially conceived on the ideology of the destruction of the ancienne regime, or to better say the destruction of its space, as a base to build a new world. Nowadays we recognize that demolitions of urban fabric inside historical cities are not conceivable, they were accomplished mostly by absolutist regimes or war bombings, upholding in substance the very same effect. Therefore we should reconsider critically the foundation of the E42 in Rome (1941), shown by fascist propaganda as a modern foundation, but planned outside the city centre. Even though meaningful demolitions were accomplished inside the monumental area of the Roman forums in the ’30, in a very subtle manner, the archaeological topography of the ancient republican Rome became part of the new E42. The foundation was based on analogous orientations, in relationship with the foundation day of ancient Rome. Form and meaning of architectures, recalling the memory urban parts of ancient Rome, were used as archetypes to symbolize the past glory of Rome. This study presents the comparative analysis of the Palace of Receptions and Congresses (Adalberto Libera, 1938) and of the Temple of Venus and Rome (Hadrian, 121 ad), analyzing the city through models, proposing a new interpretation of the E42 as an analogous city. This comparative analysis recognizes in the plan elements of non-immediate perception, tracing a key to understand the meaning of the spaces of the city.

Archaeological memory and urban morphology: the republican model in the imperial E42

"Un analoga visione classica,
ma moderna, modernissima"

"An analogous classical vision,
but modern, very modern"

M. Piacentini, Description of the E42 (Guidoni, 1987, p. 37), (authors’ translation).

This article presents a framework for the comparative analysis of the Palace of Congresses and Meetings (Adalberto Libera, 1938) and the Temple of Venus and Rome (Hadrian, 121 ad) experimenting a morphological analysis of the city, focused on the meaning and based essentially on architectural models. By
comparing one of the most significant Roman architectures of the twentieth century with “the greatest sanctuary of ancient Rome” (Coarelli, 1974, p. 100) we are proposing a method for a new interpretation for the Palazzo dei Congressi and for the master-plan of E42, considered though as an inseparable part of that architecture. This comparative analysis finds within the plan of E42 elements that are not immediately perceivable (Guidoni, 1985, p.27) shedding light on the key to comprehend the meaning of public spaces within the city (Guidoni, 1987, p. 33). The new foundation of E42, where the “symbolism of the cross” (Guidoni, 1987, p.36), is the counterpoint to a figure yet to be traced, offers an opportunity to verify the “relationship that modern urban design holds with the ancient city” (Panella, 1989, p. 24). In particular, through the consideration of the meaning of Adalberto Libera’s architectural design, a true “instrument of perception and knowledge” (Guidoni, 1988, p. 79) a deeper historical insight on the foundation of E42 is accomplished.

Fig.1 Temple of Venus and Rome: Map of the reconstructed phase of Hadrian, Alessandro Cassatella, Stefania Panella, Restituzione dell'impianto adrianeo del Tempio di Venere e Roma, in “Archeologia Lazio” X, CNR, Roma 1990, p.53. Palazzo dei Ricevimenti e dei Congressi, ground floor, from Alessandro Camiz,
Literature review

The design of Libera’s palace has been analyzed by many authors (Rossi, 2011), (Remiddi, Greco, Bonavita, Ferri, 2001), (Muratore, 2007), (Strappa, 1995) without thoroughly investigating the issue of architectural models, or rather, without finding the plastic archetype that lays hidden beyond this architectural composition. We will see then how this project, together with the Palace of Italian Civilization (Guerrini, La Padula, Romano, 1938) is part of a wider analogous urban design that included some of the demolitions carried out in the archaeological area of the imperial forums of Rome in the same years. Perhaps it was the difficult interaction between Adalberto Libera, radical architect, and Marcello Piacentini classical architect, to give as a result the analogy in question, hence the references, as we will see, are so numerous that they can hardly be ascribed to the category of the fortuitous coincidence.

Methodology

Let us begin with the exposure of the analogous characters that were identified in the Palace of Receptions and Congresses and in the Temple of Venus and Rome, to extend later the analogy to the urban design. First of all we should consider the dual function, and hence the double name, which are common to both buildings. In Libera’s project the double name is for sure indicative of a hidden reference already outlined in the announcement of the competition in 1936. While the relationship between the Palace of Italian Civilization, also called the square Colosseum, and the Flavian Amphitheatre is evident, less
obvious but equally significant is the analogy between the Palace of Congresses and Meetings and the Temple of Venus and Rome. Maybe because it is not so evident, their relationship is an interesting “non-mimetic symbolic reference” (Camiz, 2003, p. 12), informing some of the guiding principles of the entire urban design of the E42.

In fact the complete urban system of E42 is analogous to the symbolic centre of the republican Rome. The two buildings share the same urban axis of E42 oriented at 290°, and the Temple and the Colosseum have a common symmetry axis oriented at 290° as well. At a close examination the axis maior of the Amphitheatre does not exactly coincide with the axis of symmetry of the temple (Meogrossi, 1995), there is a very small difference that can be dispensed for the purposes of this analysis.

Fig.3 The front facade of the Palace of Italian Civilization (Guerrini, La Padula, Romano, 1938), author’s photograph 2004.

Fig.4 The rear façade of the Palace of Congresses and Meetings (Adalberto Libera, 1938), author’s photograph 2004.
The common orientation of 290° coincides with the *axis pariliae*, a direction linked to the foundation of the Temple on April 21st, 121 AD, accomplished by the emperor Hadrian (117-138 AD) and the simultaneous establishment of the *Parilia*, a Roman public festival held on April 21st, date of the mythical foundation of the city in 753 BC. Following this interpretation, the orientation of the *axis pariliae* should coincide with the position of the sun on the horizon at sunset in the *dies natalis urbis Romae*, (April 21, 753 BC). This direction, sighted from the site of the Temple, tallied the seat of the *Asylum*, located between the *Capitalium* and the *Arx*, with the *Mons Vaticanus*. It is therefore the foundational axis of the city, *axis urbis*, with a strong symbolic relationship with the landscape and with an astronomical event corresponding to the foundation date. The analogy between the two buildings therefore continues considering the architectural scale and the typology: the double nature of Libera’s design is an obvious response in the double cell of the Temple.

Fig.5 The axis of the system Flavian Amphitheatre - Temple of Venus and Rome: author’s drawing on the plan from: Soprintendenza Archeologica di Roma, *La Valle del Colosseo*, Electa, Milano 1997, p.50.
We should consider that before the restoration done by Maxentius, in the Temple of Hadrian there were no apses, but the two opposing cells were separated by a simple straight wall (Barattolo, 1973, p. 268) a configuration that corresponds substantially to the design of the plan of the Palazzo dei Congressi.

Not by chance Libera describes the building with a “reception hall vast as a temple” (Libera 1941, p. 11), suggesting its archetypal reference without explicitly declaring it. The current configuration of the Temple, with the two opposing apses, belongs to the reconstruction accomplished under the rule of Maxentius after the fire of 283 ad (Lugli, 1946, p.327). The original plan of the building is shown in the archaeological plan (Fig. 1) with the two opposed rectangular spaces.
Fig. 7 Aerial view of E42 still in construction, 1953.

Fig. 8 I. Gismondi, Model of Imperial Rome scale 1:240.

The comparison of the two plans, at the very same scale, allows us to identify the size, the type and the form of the two building, finding indeed a strong relationship. The reception hall seems derived from an expansion and redesign of Hadrian’s building. Looking at the building at the architectural scale, the analogy is further evident: in fact the distance of the granite columns of the palace is 5.00 m (Muratore, Lux, 1990, pp. 78-79), as that adopted for the long sides of Hadrian project is 5.03 m (Cassatella, Panella, 1990, p. 53). It is generally agreed on that the design of the columns in the front facade of Libera’s project were imposed by Piacentini after the second phase of the competition. Furthermore, the suggestion of De Angelis of Ossat (Manieri Elia, 1983, p. 53), which assumed the presence of an astronomical observatory on the roof of the Temple, in its Massentian reconstruction, finds further confirmation in the large open-air theater located on the roof of the Congress palace, directed to the “eucalyptus forest and the Colli Albani” (Giovannetti, 1940, p. 59) and the Temple of Jupiter Latialis which was the other destination for the axis urbis.

Fig. 9,10
Following the series of analogies, consider the insertion of the *colossal size* in Libera’s project: in fact, the size of the Receptions hall, a square of 35.50 m. (Muratore, Lux, 1990, pp.78-79), corresponds exactly to the height of the Colossus of Nero, 120 Roman feet (120x29.6 cm = 35.50 m). Svetonius describes the giant statue in his *De Vita Caesarm*, placing it in the entrance hall of the Domus Aurea, the villa of the Emperor Nero, on the same site later occupied by the Temple of Hadrian. “Vestibulum eius fuit, in quo colossus CXX pedum staret ipsius effigie” (Svetonius, VI, XXXI, 5). Also the two lateral ramps of the Temple (the *via sacra* to the left and the ramp built by Muñoz) resemble the two fountains on the sides of the Palace of Receptions and Congresses continuing on the sides as service paths for the access to the lower floor. Finally, the comparison between sections and elevations reveals the coincidence of heights and architectural picture.

The restoration work on the temple made by Muñoz from December 1934 to April 1935 is perhaps the premise for the design of E42, which began with the first inspection on the Universal Exhibition in October 20th, 1936 until the publication of the General Plan of the World Fair in April 1937, the competition for the Palace of the Italian Civilization in 1937 and the first degree of competition for the Palace of receptions and conferences launched in June 20th, 1937. Finally, to highlight the continuity of the system of urban alignments during the Middle Ages, when the Coliseum became the center of the cross basilicas of the city as has been amply illustrated by Guidoni, so this is a symbolic tradition spanning the ancient history of the city of Rome to be re- interpreted.
with the E42 plan providing an eloquent example of the symbolic function of continuity from ancient to modern times.

Fig. 13

Fig. 14
Results

Turning to the urban design, we can outline how some of the relationships of meaning and form which bind the *Meta Sudans*, the Colosseum and the Temple, can be found as equivalents in the E42. Similar but mirrored is the *ratio* of the *Meta Sudans* collimating the diagonal of the plan of the Temple and the central obelisk of E42 collimating the diagonal of the plan of the Palace of Congresses (Fig. 5, 6). The relationships between the points A, B and C of the plan of the ancient centre of Rome appear reversed in the points A, B and C of the plan on the E42. The Palace of Congresses and the opposite Palace of Italian Civilization thus constitute the two cornerstones for the definition of the modern image of E42 as an hidden and analogous equivalent to the monuments of ancient Rome, an urban system linked to the foundation of E42 and its meanings.
Fig. 16

Fig. 17 Rome and Christian Rome: basic scheme of the models of spatial organization, from E. Guidoni, Urbanistica di Roma tra miti e progetti, Roma-Bari 1990, p. 21. (left) Large plan of Rome and E42, author’s drawing on City of Rome, 1:10:00 scale, aereo photographic plan, november december 1961 (right).
The image of the two coupled buildings collimated by the obelisk dedicated to Marconi was adopted as the “base of the first transverse axis of the E42” (Calvesi, Guidoni, Lux, 1987, p.321) and has been used in urban design as a device for the transposition of the ancient symbolic centre of the city. Through the shifted replication, tilted into another system, the same tracks were reproposed as architectural images bearing the hidden meaning of the symbolic center of the republican Rome. It is not a coincidence that in the same year Mussolini proceeded in demolishing the Meta Sudans, the symbolic center the Augustan Rome, as we outlined, maybe with the intention to replicate that system in the new-town of E42. It is a reversal of the system of urban relationships, here proposed in a varied configuration with a similar topology. At this point we can attempt to describe the superstructural aspect of this operation: if Hadrian used the urban space for the assertion of his imperial authority, through the construction of a temple on the site of the atrium of the Domus Aurea with the displacement of the colossal statue of Nero, Marcello Piacentini has implemented the reversal of the relationship between Rome and Venus, by placing a similar Colosseum instead of the Temple with the intention to address the urban development of Rome towards the sea, in the south east area, or perhaps to reverse the course of history. Through the direct comparison of the two systems, it becomes even more evident as the palace of Italian civilization is one of the cornerstones of the first project of the E42 (Guidoni, 1988, p. 26), since the building has been designed tangent to the continuation of the axis major of the Flavian Amphitheatre and thus represents the fulcrum of the model adopted (fig. 17). Its role is clear, that of a “dominant point intended to impose itself in the landscape” (Guidoni, 1988, p. 26). Piacentini already described the plan E42 using these words “An analogous classical vision, but modern, very modern” (Guidoni, 1988, p.37), also stating that the “character is informed to classical tracks” with the necessity to adopt the “divine proportion”. 
It is possible to find a number of Egyptian triangles in the plan of the E42 in a perfect similarity with the system of the valley of the Colosseum. From the form of the city, the analogy continues into the iconographic program adopted by the regime. In the competition for the poster propaganda for E42, it was imposed on all participants to enter in the image a coin with the eternal Rome (fig. 9). The obverse of this coin (fig. 10), representing the Temple of Venus and Rome, hides the occult side of a precise ideological program implemented through urban design in the E42. It is a meaningful example of the Roman way of comprehending urban design, where references to history are outlined without falling in the mimicry of some the historicist architecture of those years. In this particular case, the representation requirements of the regime have been reflected in a clever architectural, urban and propaganda invention, perhaps due to the interaction between Piacentini and Libera. The first transverse axis of E42, along the main axis of the settlement, appears from the earliest plans of the project. The two buildings are placed at the two ends of the axis, characterized by an eccentric symmetry as if they were background of the urban scene. It seems quite clear, therefore, what was meant to be the role of the imperial street: a dorsal column on to which innervate a sequence of “great lateral compositions” (Piacentini), each characterized by its symmetry and meaning and
linked by a series of simple geometric relationships, the series of the Egyptian triangles. Just as Hadrian had done to the Pantheon, Piacentini, or whoever was the creator of this design, accomplished the “rollover for 180 ° of the monument itself” (Manieri Elia, 1986, p.4) turning the “sacred optical axis toward the sacred sanctuary of Tusculum from the Capitoline Auguralculum” (Manieri Elia, 1986, p.51) implementing a specific technique: the urban symbolic capsizing as foundational and hegemonic practice. This technique has found a good echo and is clearly reflected in the architecture developed by Libera, adopting a “a complete redefinition of the language” (Guidoni, 1988, p.77). Finally, looking at the fig. 17 you can easily see how the axis minor of the Flavian Amphitheatre is tangent to the outer edge of the Palace of Italian Civilization. The distance from the center of the amphitheater to the front of the temple facing the Tabularium, once doubled, becomes the unit describing the entire urban system and measuring the E42. It's a unit that enhances the relationship between the antique and the modern city, articulating the settlement and its distance from the center with an uniform layout. Its measure is given along with the founding and direction of the axis urbis and is deeply rooted in the archaeological monuments of Rome, deriving from history and archaeology the fundamental compositional inspiration for the design of the modern urban project.

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Fig. 19, 20.
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ABSTRACT The paper summarizes the results of three different experiences of learning by doing in Educational Urbanism and Architecture Programs, aimed to propose a possible strategy, able to guarantee an alliance and a collimation between pedagogy, mostly under the point of view of dynamic programming and pre-professional practice, above all in terms of problem solving strategies. It is interesting to note that the working group was composed by very different figures, not only in terms of background, because coming from both academician and professional contest, but also in terms of expertise and scientific interests (urbanism, technology, restoration) and experience (professors, young researchers, senior students). The specific object of interest has seen the working group addressing three main topics: urban renewal, technological improvement, preservation of historical heritage. The first experience regards a purpose of urban regeneration for Bella Neighborhood, a historic settlement, founded in the nineteenth century and pertaining to Lamezia Terme town, Calabria, Italy. In this case, the district and the issues were not chosen by the working group, but by the Lamezia Terme Municipality, like an ordinary professional engagement, and the final project proposals were presented during a workshop, aimed at obtaining feedback and suggestions from administrators, technicians, citizens. In this case the ambition of the project to be expression of needs, demands and expectations of administrators and citizens was not only a way for offering students a realistic professional opportunity, but also a way for proposing a collimation between pedagogy and practice. The second and the third cases regard the participation of the same working group to two international competitions, the adaptive reuse project for the National Archeological Museum of Reggio Calabria-Italy and the proposal of an Integrated Urban Park for the Unesco Archeological site of Pompeii-Italy. In both these case there was not a sort of customer, as in the first case, but the pre-professional experience was intended as participation in competitions, which has recently become an integral part of professional activity for architects and technicians, hence the need to integrate traditional academic pedagogic methods, able to prepare young professionals to face challenges and work opportunities, which arise frequently in international and therefore selective contexts.

1. INTRODUCTION

Since the last decade, the complex topic of Architectural Education seemed to brand themselves for an intensification of interest in the John Dewey's theories.
(1859-1952)\textsuperscript{84}, through the proposal of new declinations especially with reference to his learning by doing method\textsuperscript{85}, understood as simulative learning, extended to professions with a strong technical connotation, such as those related to medicine or to construction, where the educational paradigm is based in part on closely technical aspects\textsuperscript{86} and partly on holistic and changing elements, such as the role of freedom, ethics, democracy, creativity\textsuperscript{87}.

These are aspects that a more traditional approach is scarcely able to conceive as related to the technical professions, in favor of the liberal disciplines, such as the arts, philosophy, teaching. This education model, that today, as compared to the scenarios defined by Dewey, have to consider accept face more challenges\textsuperscript{88}, such as globalization of knowledge and therefore also of education, cross-border mobility of professionals, especially with high technical content, the professional training, lifelong learning, today show a lively interest in the scientific community, especially for the positive outlook that offers in terms of process-related learning. Within that scenario, this modest essay aims to contribute to this debate by proposing three experiences of architectural education and prototyping and testing praxis, which also attempt to place themselves within a broader glocal approach, strongly oriented to knowledge and plan in the territories and on the territories, but at the same time proposing reading methods, understanding tools and design solutions, related to broader disciplines on the architecture, especially when referring to the three pillars, around which the three project proposals are articulated, namely urban regeneration, sustainable technology, the restoration; it is no coincidence that all of these scientific disciplines combine a high technical content to social, cultural and democratic motivation and instances.

The underlying theme of these three pre-professional experiences is therefore also an attempt to simulate and experiment project ideas, which come from listening, interpretation and acceptance of needs, demands and expectations of the communities (government, business companies, professional associations, citizens).

2. THE THEORETICAL AND METHODOLOGICAL APPROACH

\textsuperscript{84} Morse, D. J., 2011, pp. 16-28.
\textsuperscript{85} Dewey, J., 1938, pp. 7-20.
\textsuperscript{86} Rowe, P. G., 2002, pp. 25-30.
\textsuperscript{87} Sernak, K., 2009, pp. 163-186.
The topic of workshops as architectural education strategy has one of its main theoretical underpinnings in the Dewey’s theories, about pedagogy, understood as applied philosophy, and has its central role in the experience as method and as dynamism, aimed to become aware of new truths and to change consciously themselves; Dewey reminds us that the word experience comes from the Latin word experior, which means “to go through”. This experience takes place through three actions: 1. continuity (namely to connect what is already known with what we are learning); 2. growth (especially as improving of the learning quality, for example to learning how to draw helps not only to express themselves drawing, but also to be open to new learning tools, eg. learning to be able to understand the stratifications of a city observing its map); 3. interaction (learning to overcome the conflicts facing them). The originality of the Dewey’s thought, about the role of experience in the learning processes, can not be understood if not considered in the framework of his time, although he is coeval with other pioneers of the modern pedagogy, including first of all Maria Montessori (1870-1952), whose thought, extraordinarily relevant not only in the childhood education, but also in the higher education, has one of its most interesting collimation with the Dewey’s thought in conceiving the experience as a dynamic learning process, although the two Authors define different methods and application criteria. In fact Montessori considers the experience as an opportunity to recognize and express potentials and talents (eg. for a young architect to participate in a workshop is a way to deal with daily life issues, which in general have not space in the academic education), to test themselves in a prepared environment, which is simulative, but not artificial (a workshop is one of these contexts), to develop self-confidence as expression of self-awareness (eg. working in a team, but with a specific and personal responsibility), to appreciate the work as a commitment, not as fatigue; in Montessori’s opinion experience means exploration.

This theoretical framework can be effective in an architectural workshop, if, as many experiences teach us in this regard, the workshop is able to offer a realistic, practical and effective experience, even in terms of outdoor training, if it allows you to experience a teamwork in which there is cooperation and sharing, but also positive competition, inter-group conflict and leadership, listening-mediation-empathy skills, problem solving (ie being able to unravel a complex problem into sub-problems, easier to be solved), in which it is possible to learn how to evaluate themselves (goals-paths-results-how to improve), to be able to establish continuity and reciprocity between concrete problems and their theorizing, to know how to manage stress as a tool for keeping the focus.

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on your job and goals (this is one of the reasons because for example, the structure of an architectural workshops in general is intensive and full time), to bring life experiences in the working environment and vice versa (the architecture, like large part of the intellectual professions, is not just a job, it is a way of thinking), to consider the risk as opportunity. The aim is to provide an opportunity for understanign that the architect is an intellectual and creative, but at same time really pragmatic, job, in which it is important to be able to communicate with different targets (governments, customers, citizens) modulating contents and languages, in which to become aware that speculative pressures and market rules must collimate with an ethical professional dimension. A workshop is effective if dynamic, namely if the participation and the reactions of the students becomes a tool for improvements in progress; a good workshop dose not end how it started or how we expected. A good workshop is characterized by a dense and stressful timing, but, strategically and programmatically, also by free time, as opportunity for informal learning, as time to harmonize the professional dimension with the personal life and to perceive the stress, taking a break. We used to think that the organization and implementation of a workshop, in particular, such as those described below, which have seen the involvement of so different figures (students, administrations, professionals, citizens, associations) and which were held in different places, are particularly challenging and exposed to the risk of failure, above all if we compare the results with the efforts, especially in terms of logistics. But many positive experiences indicate that it is not so; in general, these initiatives are very much appreciated by students and their particpation is active, purposeful, intellectually generous. For teachers, which organize these activities, these are particularly useful opportunities, because sometimes the academic life, if enclosed in an artificial and self-referenced dimension, becomes so far from professional practice that it loses authoritativeness. This element is relevant above all for technical professions, as medicine and of course architecture, because in these cases the technological factors are not only essential, but also constantly evolving.

3. THE FIRST APPLICATIVE CASE:

Proposal of an urban regeneration for Bella Neighborhood-Lamezia Terme-Italy

The first project experience has involved the development of an urban regeneration plan for a neighborhood of Lamezia Terme-Italy, built in the nineteenth century and named Bella (literally “nice place”), within an international project workshop. The project (Fig. 1) regarde this particular
district, because the municipal government and citizens were invited to indicate an area or a urban zone, by them considered as particularly in need of a regeneration and requalification intervention, in order to offer a contribution not only interesting from the point of view of applied research to the territory, but also useful for the local communities². This approach, from the methodological point of view, represented an opportunity for students to deal with a typical professional experience, aimed to transfer in a project needs, expectations and aspirations of local communities for their territories, according to a multidisciplinary and interdisciplinary approach, which is hardly conveyed during the ordinary experiences of an university program, especially for technical professions, because large part of the contents are finalized to address specialist disciplines, and where, therefore, often it’s no easy to propose a holistic interpretation of technical issues, if we consider that they also have a larger genesis, in cultural and social terms. The study of the problems and connected solutions for the regeneration project of of the Bella district have therefore started from an understanding of its long history, which, in the area around Nisastro (the ancient name of Lamezia Terme) until the eighteenth century was characterized by the "Gardens", or rather dense and not very extensive agricultural crops, that qualified a pleasant landscape, able to express a peculiar affluence between the settlement and the hilly agricultural context, so interesting to become for the project of of the main elemento of inspiration. After the landslides, occurred in 1780, and the severe seismic crisis of 1783, the city saw an intense expansion, of which the Bella neighborhood is one of the main episodes, because of it was a new foundation and then reverberation of a firm will to give a new identity to the town. In accordance with the lexicon of the time, the District Bella was planned as a regular chessboard, hinged around the Rome Square and the Church of the Nativity. However, the main axes, constituting interesting visual cones towards the hill, weaving a continuity between the urban fabric and the rural setting, which has continued to be the quality, urban and social cohesion", promoted by the LabProject Technology Laboratory-Mediterranea University of Reggio Calabria-prof. Francesco Suraci, in collaboration with Regione Calabria-Urban planning Unit; Lamezia Terme Municipality; International Union of Architects; Italian National Council of Architects; Catanzaro Chamber of Architets.

² The members of the working team were: Proff.: Concetta Fallanca (coord. Lastre Laboratory-PAU Dep.) e Francesco Suraci (coord. LabProject-PAU Dep.), Antonio Taccone; the research fellows: Alessia Bianco, Maria Umbro; the PhD doctors: Michele Ambrogio, Maria Rossana Caniglia; the PhD students: Laura Battaglia, Caterina Gullo; the senior students: Marina Arillotta, Michele Bagnato, Vincenzo Belmondo, Rocco Buda, Filippo Busceti, Virginia Cuppari, Valeria Curro, Sebastiano Cutrupi, Francesca Maria Derosario, Simona Errigo, Giuseppe Familiari, Mariagiovanna Foti, Davide Iaia, Giovanna Iuliano, Davide Luciano, Martina Mancuso, Giacomo Marino, Cosimo Metastasio, Alessandra Parise, Domenico Rao, Domenico Rondinelli.
element of this city-context system. During the nineteenth and twentieth centuries the Bella Neighborhood, in planimetric terms, has not undergone evident alterations, excluding some expansions along its margins; it has, however, maintained its urban configuration and that afflatus with the "Gardens", which still today delineate the edges of the Neighborhood. But at the same time, the articulation of the architectural elevations of the buildings in the Neighborhood has suffered, not only in recent times, transformations and changes, which are typical of the settlements, where the population has progressively manifested the need of functional adaptations, in line with new lifestyles. The Neighborhood today is still densely populated and subject to a change process, which some times takes the form of alteration, other times of transformation and adaptative reuse. The manner with which these changes occur today are coherent with their history, thus manifesting requirements that the proposed project would strive to accept, however, proposing enriching solutions and compatible with the current conditions. The history of the historical and contemporary transformations of the District showed a strong need for urban and architectural regeneration, that the project copes with a particular focus on the transformation of elevations and facades, in order to improve their functional technological performance, for example proposing a revisiting of the ground floor adding seating, plazas and socialization places and of the upper floors proposing semi-open and mixed-use spaces, as balconies, verandas, roof terraces/gardens. The solutions adopted in the course of history at the Bella neighborhood, including shelters to ward off rainwater and superelevations to implement the living spaces, proved to be not always appropriate, however, are also an expression of needs, which the project, developed by students, wanted to interpret in a new way, adhering to modern sensibilities and needs, from the viewpoint of the energy performance improving, the urban decorum and hygiene, as well as the safety. For this reason, the project has its fulcrum in the technological improvement of the overall District, for example, by proposing counter façades composed by high-tech diaphragms (including photovoltaic panels, able to change their orientation depending on the position of the sun, capturing systems for collection, purification and reuse of water waters, vertical gardens).

From the viewpoint educational and methodological is interesting to highlight that these project proposals were presented by the students to the local community, governments and citizens, during the final stages of the workshop, in order not only to learn how to communicate their project proposal, in terms of goals and strategies, solutions and expectations, but also with the aim of learn to accept and share opinions and needs, especially if expressed by those who will be the beneficiaries of their projects. This attempt to create a mutuality, an exchange, a positive collaboration with other stakeholders,
especially in the case of urban regeneration projects, where the components to be considered are many and at the same time very complex, that is not only a way to implement the quality and the effectiveness of the project over the long term, but it is also an opportunity for the professional, particularly if young, to learn how to practice modesty and authoritativeness. It’s evident that this process is very difficult to implement within the ordinary university education, which often in teaching and in scientific research is lacking in connective capabilities with the needs of the community, because not capable or not interested in the hard work of knowing and understanding of the territorial dynamics, especially if located in particularly vulnerable areas, under the social point of view, such as Southern Europe and Calabria in particular. In this perspective, the urban and architectural regeneration project for the Bella Neighborhood was a relevant pre-professional experience for the students, because on the one hand they have assumed the responsibility of strategic and technical decisions, expressing a freedom that generally only an very experienced technician is able to collimate with the needs of the clients or future users; on the other hand, the students were able to take advantage of the scientific support of a diversified teaching group, as well as of the collaboration of architects, who work in this area and who for this reason know very well its characteristics, problems and needs.

In this sense, this experience represented at the same time an opportunity of learning by doing, but also as simulated training, whose successful outcome is constituted not only by the content of their project, but also by the positive feedback expressed by the municipal government, by the local Chamber of Architects and above all by the citizenship.
Fig. 1 - Bella Neighborhood: proposal of a urban regeneration project of Bella Neighborhood, Lamezia Terme-Calabria-Italy.

4. THE SECOND APPLICATIVE CASE:

proposal of a Urban diffused museum for the Archeological Museum of Reggio Calabria-Italy

The proposed project described below is entitled Rhèghion: City_Museum (Fig. 2) and was developed for the purpose of participating in an international
competition promoted by the Italian Ministry of Heritage and Culture\textsuperscript{93}, addressed to partnerships composed of universities, companies and professionals, concerning the city of Reggio Calabria-Italy and its National Archaeological Museum, which houses one of the most important bronze sculptural groups of the ancient Greek classic age\textsuperscript{94}. Il Rhèghion: City_Museum project\textsuperscript{95} starts from the consideration that in terms of the range of museums, the city shows the need to define a strategy to consider the Museum and the Riace Bronzes as a possible component of an integrated offering based on an improved attractiveness of the rich cultural heritage of this in the city. The aim is to bring out the ideas and actions to promote the cultural heritage economy, a sector with great potentialities in Italy, and especially in the South of Italy, which can be a driver of growth for the Region and then a new dynamism, to reposition the city in terms of tourism in a national and international context. The area of cultural attraction for Reggio Calabria, in urban, social and territorial cohesion terms, have therefore to be considered a "wide area", that can be benefited by a synergy among Museum-Metropolitan city-other attractors. The idea is to affirm the construction of a network between the Museum and City (a diffused museum), through the implementation of an integrated system of its cultural and natural heritage, in order to undo the imbalances in terms of accessibility/usability, preservation and enhancement. The idea is essentially based on tourist/cultural itineraries, that allow to enjoy not only the rich historical heritage of Reggio Calabria, but also the attractive landscape in which it is immersed, taking into account the close connection that binds together the various elements (archaeological, architectural, artistic and landscape) represented by different poles.

The natural resources, the landscape and the architectural heritage are reference elements for the construction of geo-routes and constitute the main theme with a large and impressive impact, for example such as the Strait of Messina skyline. In this context, the attractiveness of the artistic heritage (museums, architectural monuments, religious buildings), starting from the National Archaeological Museum, are framed according to chronological

\textsuperscript{93} Mibac, 28 January 2013, p. 3.
\textsuperscript{95} The members of the working team were: Proff.: Concetta Fallanca (coord. Lastre Laboratory-PAU Dep.) e Francesco Suraci (coord. LabProject-PAU Dep.), Natalina Carrà, Antonio Taccone; the research fellows: Alessia Bianco, Roberta Schenal, Maria Umbro; the PhD doctors: Maria Rossana Caniglia, Laura Battaglia; the PhD students: Laura Battaglia, Riccardo Consoli, Caterina Gullo; the senior students: Marina Arillotta, Vincenzo Belmondo, Filippo, Busetti Valeria Currò, Francesca Maria Derenzio, Giuseppe Familiari, Davide Isaja, Davide Luciano, Giacomo Marino, Marco Mercuri, Alessandra Parise, Domenico Rondinelli; la Komedia srl; l’associazione culturale Ulysses.
historical itineraries or to spatial logic routes, linked to their location in the urban area. The proposed interventions regard above all:

- development of strategies and promotional activities, aimed at enhancing the resources subject of intervention, in terms of complementarity and support, usability and integration of regional promotion strategies;

- improvement of services and their quality, by consolidating and supporting business activities, above all if closely related to the valorisation of cultural and environmental heritage in the targeted areas;

- to propose the creation of a network between the museums, in order to provide a surplus of meaning and value for the individual entities which are part of the network;

- to aim for a full development of the whole cultural heritage, integrating knowledge, skills and experience, as well as integrating the various interventions, in order to obtain a synergy between the resources and available tools for the creation of an unified organizational territorial model. The nodal elements of the system are joined together by connective thematic networks and are homogeneously distributed on the territory of having to represent the poly-functional attractors.

The project intends to act on the relationship between the tourist and the city, competing in three different time points:

a) pre-arrival information on the site;

b) the effective visit (reception services, other);

c) the post-visit phase.

The proposed routes, depending on the type, meander through the city of Reggio Calabria and on a larger territory and are passable walking, by bike or by collective and public transports. These routes include the places where there have been important archaeological discoveries, museums, architectural monuments, suggestive panoramas. The routes will be marked by illustrated panels that describe the places to visit and they have to be placed in accessible and numbered points in the order to stimulate curiosity and interest around cultural realities of the past, no longer visible, but that we can perceive by the evidences, collected in the course of the research, through the current landscape and through a visit to the Archaeological Museum, which routes connect organically.

From the methodological and educative point of view the interesting element to this project experience consists of being for students a full immersion training opportunity; the working group, composed of students, led by teachers, young
researchers and PhD students, each with a strong specialization (urbanism, technology, restoration) was able to put students in contact with different disciplinary orientations, investigation methods, research and knowledge as diverse as able to be harmonized and mutually permeable.

At the same time the working team, in line with the suggestions of the competition notice, saw the involvement of professionals, especially young architects, and former students, who were able to convey to students a little younger than them a background similar to students' one, but enriched by a first comparison with the professional reality, which, in a so particularly depressed area, in economic terms, often puts the professionals under conditions to provide themselves and to exercise a resilience particularly aimed to cultivate self-motivation and optimism. In addition, the working team has been enriched by the contribution of a company, which is engaged in research and development in the field of new technologies applied to Cultural Heritage (advanced innovative platforms for the enjoyment and enhancement of cultural heritage, augmented reality systems, virtual reconstructions design and development of services on RFID and GPS/GPRS technologies), a cultural association, which operates supporting research projects for the knowledge of the cultural heritage in Calabria at the provincial and regional level.

Therefore, the elaboration of the project proposal by the students could be an opportunity to exercise mediation, integration and synthesis skills, between different and sometimes not synthon instances, which constitutes often a not insignificant part of the job 'architect, especially if there is an interested not only in strictly technical design issues, but also in strategic and planning topics.

Fig. 2 - Rhèghion City_Museum: proposal of a Urban diffused museum for the Archeological Museum of Reggio Calabria-Italy.

5. THE THIRD APPLICATIVE CASE:
proposal of an integrated urban park for the Unesco Archeological site of Pompeii-Italy

Even this last experience of learning by doing is correlated to the participation in an international competition, aimed at preservation and valorization of one of the most important archaeological and visited sites in Europe, the Roman city of Pompeii (Unesco world heritage since 1997) and for some years subject of a dense debate about the best strategies for the conservation and protection of a particularly fragile site, characterized by an extraordinary testimonial value.

The Project Idea "Pompeii_ Integrated Urban Park" (fig. 3) is based on a set of actions and interventions aimed at regeneration and restoration of the ancient and contemporary city, with the scope to obtain a programmed link system between the Archaeological Site and the Our Lady of Rosario Sanctuary, (the two main nodal centers of tourist attraction). In this context, the regeneration of the urban areas of Pompeii, built in the nineteenth-twentieth century, is instrumental in building a network, that encloses the system Archaeological Site-Sanctuary, as well as to represent an integrated system for the protection and promotion of both the Architectural and Archaeological Heritage, with the aim of creating a synergy between cultural and religious tourism, through the sharing of users.

The project, aimed at creating a diffused integrated urban park, has the overall objective to retrain, to improve and promote in a synergic mode some of the existing architectural and urban elements, appropriately hierarchized in respect of uses and functions (archaeological sites, gardens, existing building, picnic areas, monuments, squares, tree-lined walkways, parking, etc.). The main idea of the Integrated Urban Park is the realization of an infrastructure, made up of pedestrian pathways and tree-lined avenues with an intervention which is based on the principle of building pathways from the existing road system, whose functionality has been consolidated in recent decades. This structure of pathways becomes the unifying element of the strategic points represented by the archaeological, the religious and the cultural sites.

96 Mibac, 14 February 2013, p. 3.
98 The members of the working team were: Proff.: Concetta Fallanca (coord. Lastre Laboratory-PAU Dep.) e Francesco Suraci (coord. LabProject-PAU Dep.), Natalina Cann, Antonio Taccone; the research fellow: Alessia Bianco; the PhD doctors: Maria Rossana Caniglia, Maria Umbro; the PhD students: Maria Rossana Caniglia, Riccardo Consoli, Caterina Gullo; the senior students: Michele Bagnato, Rocco Buda, Virginia Cuppari, Sebastiano Cutrupi, Simona Errigo, Mariagiovanna Foti, Giovanna Iuliano, Martina Mancuso, Fabrizio Mascioni, Cosimo Metastasio, Domenico Rao.
Through this connection system, we propose new relationships between the areas covered by the project, the Archaeological Site-the Sanctuary, because they retain a particular genius loci. The actions that lead to the full implementation of the Integrated Urban Park of Pompeii can be considered as rings, which develop progressively and reciprocally: - The differentiated arrival system; - The system for pedestrians and cyclists; - The system of the archaeological remains and the monumental architectures; - The road system, green areas, squares, etc., being the connective tissue, in which are inserted the archaeological site and the sanctuary of the Our Lady of Rosario Sanctuary.

Among the general objectives, there are also:

- The strengthening and regulation of the commercial and business system, that is lively but sometimes monopolistic and not very transparent, through the promotion of activities related to local and endemic agriculture, rather than to imported products;
- An affirmation of a tourism policy, not only as a enrichment factor, but also as attestation of a shared feeling, able to strengthen values such as civic responsibility and capacity to feel as custodians of an excellent ancient heritage, that we manages, because it was inherited from the past, but that belongs to future generations;
- Enhancement of cultural attractors of the archaeological area of Pompeii and entire tourism of the district Vesuvius and the provincial area;
- The strengthening of the socio-cultural link between the site and the local community;
- The generation of effects on the socio-economic context in the provincial and regional levels, benefiting traditional agri-food products, important not only in economic but also in cultural terms.

The idea of the project consists in:

- To improve the entrance system of Pompeii, foreshadowing a different and structured urban mobility: access routes, parking, pre-and post-visit services and supports, calibrated according to various targets of users-travelers-tourists;
- To optimize the road systems inside the city, implementing areas for pedestrians and hierarchising the road driveway system and and parking-connected nodes, in order to facilitate a comfortable visit, inspired by the slow-tourism principles;
- To implement public and private urban regeneration programs:
a) Public: applying differentiated management models with interventions supported by the local and national government, public/private partnerships, incentives, use of UE funds, etc.

b) Private: through projects for the urban regeneration and the preservation of the architectural heritage, supported by financial incentives, such as tax breaks and low-interest bank mortgages or grants; everything with positive effects on employment and productive market, above all for small and medium-sized companies operating in the sectors of agri-food products, touristic services, but also in education.

The urban regeneration proposal is structured on four hierarchical levels; 1. The routes (Roma Avenue, Lepanto Avenue, Sacra Avenue, Piave Avenue); 2. The poles (Immacolata Square - the Rotunda of the Olive, the Circumvesuviana Station – the Railway Station); 3. The primary attractors (the Archaeological Site and the Sanctuary) and their accessories (the Bartolo Longo Pontifical Institute, the San Salvatore Church); 4. The public green areas (Gardens of the Bartolo Longo Square, The Gardens of the Sanctuary, The Gardens of the Town Hall). In this urban system, the tower of the Sanctuary becomes a unifying barycenter, because it is the main landmark of the skyline and on the best lookout on the Archeological site, on the city and on the Gulf of Naples. In this perspective, the project proposes an Integrated Urban Park, where the natural and anthropic environment, the historical, archaeological and architectural heritage are in a close relationship of reciprocity and balance with the contemporary city, through an improvement of the driveways and pedestrian routes with the filter of the open and green public components. The process of osmosis triggered by the project could improve functions aimed to unify the international cultural tourism of the Archeologicals with the local religious tourism of the Sanctuary, through: cultural and educational functions, aimed at highly diversified tourist targets; social functions and recreational activities; preventive functions with reference to legality, given the particular fragility of this territory. This Urban Park thought is also definable Integrated because implemented with two innovative features: a strong connotation of technological innovation and a particular attention to social cohesion issues. With regard to the technological innovation, the Integrated Urban Park will use:

- an urban open source e wifi network, for the tourists (a geospatial information system for the system; Archeological site-Sanctuary-Town-Archeological Vesuvian network);

- A multi-active system for monitoring the safety of the city and its specific urban area, especially the historical, archeological and architectural ones, in terms of prevention, rather than in terms of repression. Both of these actions are particularly interesting because aimed to an improvement one of the main
lement of a good touristic attractiveness, but also with a positive reverberation on the quality of life for residents, in terms of social cohesion, by adjusting socio-economic dynamics towards legality.

This approach makes use of tools such as: - an advanced programmatic planning, that from the urban to the architectural scale is able to incorporate effective actions and durable interventions (from the urban pavements to the efficiency of services and sub-services, from the restoration of facades and elevations to the maintenance of the green urban areas); - An attractive and versatile usability (car and bus parking); car-bike interchanges points; multifunctional tourist assistance and information points (organization of the visit for the Archeological Site and the Sanctuary, purchase of transport ticket, hotel and events booking, luggage storage), as well as technologically sophisticated tools (information and assistance remote network, applications for multilevel androids for the visit); - A communication able to give flexible and updated informations for a promotion not limited to the ruins, but open to the whole heritage of the Integrated Urban Park; - A supervision and monitoring system, which implements the safety of visitors and its perception.

In this case, the relevance of this experience, in terms of education, offered to students, consists in a comparison with an area which is little known to them, because is unrelated to Calabria, as in the two previous cases, and therefore rather different if compared to their context both from the point of view of culture and of values. This element is particularly useful because one of the prerogatives of academic education, especially if technical, in the European Community sees an important milestone in the ability to provide students with knowledge tools and technical resources able to make them competent and competitive in national, international and transnational contexts, in accordance with the ambitious EU directives for high-level training, which is based on two main principles:

- the cross-border labour mobility;
- the lifelong learning\(^\text{100}\).

\(^{100}\) UE-EC: education and culture, 2009, pp. 4, 6, 13.
Fig. 2 - Pompeii Integrated Urban Park:

proposal of an Integrated Urban Park for the Unesco Archeological site of Pompeii-Italy.

6. CONCLUSIONS

From the educational and training point of view, these three learning by doing experiences, although in different ways and in diverse contexts, were able to
represent for the students a simulation of a real and useful pre-professional experience for three main reasons:

- firstly the students have taken a first contact with the typical procedures of the architectural competitions, increasingly common in the professional practice and not infrequently useful opportunities especially for younger professionals, working on activities, that usually have not enough space in the ordinary university educational programs (to read and interpret finalities and reasons of a competition notice; to plan and comply with the work timing, setting priorities and deadlines, in order to meet deadlines and procedures; to work in heterogeneous groups, often located in different places and then using computer aided real-time communication systems; to develop strategies able to propose competitive projects, in terms of correspondence between content and idea; to deepen issues, which can be interesting for the members of the evaluation board; to feel the responsibility of carrying out their personal part of the project for achieving a shared purpose; to support each other in stressful situations; to show leadership, psychological resilience and problem-solving skills);

- secondly, being all three of these competitions relating to territories and areas close to the provenance one of the students (Campania and Calabria, but in general the South of Italy), these experiences could become for students an opportunity to relate themselves in a more holistic way with their territory, analyzing problems, often ancient and difficult to solve (illegal building, the lack of programming skills of these areas, risks associated with the eco-mafia) with the typical objectivity of scholars and technicians, which seeks solutions, but also bringing their sensitivity and their background;

- finally, to exercise in a pre-professional context a situated learning within a specific goal based scenario, acimet not only to put into practice and to consolidate their basic knowledge and skills in the variegated system of the architectural professions, but especially for experiencing in a simulated environment their specific personal talents and interests.

The aim is to strengthen in students, especially those coming to the end of their education program, the awareness that a useful strategy for a good professional achievement, above all for a young architect, is to express holistic technical skills, but at the same time to become highly competent in a specific field, even better if high-tech one, adhering to the idea that the specialization, the lifelong learning and training, represent one of the major intellectual, logistic and economic investment for a technician, such as architects, but generally for professionals (as well as in the field of medicine for example), who are confronted daily with issues in strong transformation from the technological and normative point of view.
The awareness that lifelong learning is an integral part of the architectural profession can represent for this generation of young architects a pillar of their professional achievement, above all in a context, such as Italy, where the architect’s professional identity crisis has many reasons and ancient causes, including the circumstance that Italy is the EU country with the highest presence of architects.\(^\text{101}\)

REFERENCES


\(^{101}\) In Italy there are 147.000 professionals registered in the National Chamber of Architects, against a general construction market estimated at € 2.8mil; for comparative purposes it should be noted that in Germany there are 101.000 registered in the National Chamber of Architects for a homologue construction market of € 4.2mil. (Source: Ace, 2012, pagg. 5-6).


CF: chap. 1-4-6; AB: abstract-chap .2-3-5.

Senem Kaymaz Koca, Özé Uluengin

Abstract

Based on the acknowledgement that space, which has been expected until today to perfectly fulfill the function it is assigned, to be derived from the context it is located in and to relate with the time it belongs to, has been transforming today, this trilogy-based study aims to develop a new discourse on the transforming space and to reconceptualize three transcendent concepts of architecture, ‘function’, ‘context’ and ‘time’. In today’s post-professional era, spaces are no longer able to be produced with an understanding that establishes mandatory relations with these transcendent concepts; furthermore, these concepts that were the leaders of space-making can no longer explain the space-making of today’s post-professional era. As a result, space, which has disjoined from its own transcendent relationships, has transformed into different space; and, space-making must be explained with new concepts.

Moving from this problematique, this conceptual study grounds on being analysed a number of pioneer texts by philosophers, urbanists and architects, who discuss on the transforming space. In this sense, the reconceptualization is methodologically carried out by a trilogy which analyses these three concepts of space-making, ‘function’, ‘context’ and ‘time’; and the new concepts to be recommended in place of these transcendent concepts, ‘experience’, ‘genealogy’ and ‘becoming’, are tried to be discovered. As a result, this study tries to obtain comments on how to actualize a new space discourse derived from these new concepts.

Keywords


Introduction:

The book of architect and architecture theoretician Rem Koolhaas (1994) describing the architecture of contemporary American culture over the city of New York titled ‘Delirious New York’ defines a ‘Retroactive Manifesto’ indicating that common urban intervention forms are eliminated. With the expression of Koolhaas this manifesto is a manifesto that tells what happened in New York leading from the evidence rather than the concepts. The fundamental issue that Koolhaas is interested in here is how the crowded culture of New York -or its
multi-cultural crowd- produces its own urban form and how it continues to produce it. According to Koolhaas New York is built with the desires of people rather than transcendent concepts. These desires may be instantaneous, unconscious, wasteful and they may be unscaled, arbitrary and megalomaniacal. In this context, New York is delirious; it burns; it is demolished; it is rebuilt; it is demolished again. It has contents that fill up and empty in order to become something else. This is the place of the intensity of changing images, consecutive impressions, social speed and diversity. The city does not imply anything except itself. Furthermore, it constantly demolishes itself in order to produce without caring about concepts or productions before it; it rebuilds and is involved in a cycle. According to Koolhaas this production in New York takes place with immanent accumulations, compressions and desires rather than transcendent manifestos or concepts. In this context, it seems as though time and space in delirious New York have displaced every concept and production originating from the classical conception of history.

An understanding of space as defined by Koolhaas with the ‘Retroactive Manifesto’ reoccurs with the narration ‘Thirdspace’ (1996) of postmodern urban planner Edward Soja. In a similar way, this narration also claims an important estimation that space-making is transforming. The first of the three spaces described by Soja in this narration is the material, objective and physical space; the second possesses logical and representative transcendent qualities. The third space surrounding the first and second spaces, originating from their deconstruction is the space that is lived in; it is the space of representation. All controversies, dualities and dialectics are broken and reestablished in this space. It is not possible for this space that is constantly broken, decomposed and cracked to be represented. Nothing in this space can be transcended enough to be represented; because when it is represented it will lose all its potential. As it cannot be represented, this space is always lively and active. In this context, it seems as though Soja’s ‘thirdspace’ conceptualization has taken place in the immanent spaces of Koolhaas’s delirious New York.

With this narration Edward Soja (1996) is the harbinger that a third and final space has taken place with deconstruction of the first material space and second rational space. In this new space all the dualities that created the space until that time are surrounded by the thirds. Such that the -first and second- spaces, which are expected until then to perfectly fulfill the function it is assigned, to be derived from the context it is located in and to relate with the time it belongs to, have deconstructed and transformed into a different -third- space. In other words, spaces are no longer made with an understanding that establishes mandatory relations with concepts that have been transcended/aggrandized until that time such as function, context and time; these concepts that were the leaders of space-making can no longer explain the space-making of today’s post-
professional era. In our day space has differentiated from its known methods of utilization; it has become flexible, it started to be made with thoughts where cause-result relations are not sought. In other words, space does not have obligation to conform to limits and regularities of Euclidian geometry.

It must be mentioned at this point that a space that is restricted to a production that is made with transcendent and intangible concepts can no longer exist and that space-making must be explained with new concepts. This study, which is performed upon all that is given until this point, discovers new concepts that can explain space-making in the present time and that can replace the concepts of function, context and time. In other words, this study aims to discover the new concepts to be recommended in place of these transcendent concepts, to create a new space discourse derived from these new concepts, and to reconceptualize space-making. In this meaning, it must be indicated that this new discourse is derived from the trilogy created by the concepts of function, context and time.

The concepts making up the trilogy are analyzed through the texts of a series of philosophers, urbanists and architects who are discussing that space is being transformed. In this context, instead of the concepts of function, context and time the concepts of experience, geneology and becoming are being suggested; in other words, the former trilogy is being reconceptualized by a new trilogy consisting of these suggested concepts. It must be mentioned that the new space discourse put forth by the concepts of experience, geneology and becoming derived from the former transcendent concepts are desired to be of a nature that transforms/sustains the former discourse rather than destroying it.

THE TRILOGY: THE INTEGRATION OF FUNCTION, CONTEXT, TIME

Function ( ... or Experience ? )

The consideration that the concept of ‘function’ is a transcendent concept for space-making and that spaces must be designed by possessing special and rigid functions is opened to criticism with the book of architecture theoretician Christian Norberg-Schulz dated 1972 titled ‘Existence, Space and Architecture’. According to Schulz it is crucial that under different traditions and environmental conditions even people’s basic needs require different spaces and that spaces must not be constructed by being reduced to only their functions.

As Schulz opened to criticism, it is clear that the making of such a space will fix and take under control the movement of the user. In other words, the user will enter into a controlled interaction with the space that he is located in; he will transit from a space with a certain function to another space with a specific function. In this context, it is obvious that this type of production where the space is universalized by assigning a function upon it will remain insufficient in
explaining today’s space-making. Because the net distinctions that took place between spaces earlier are being eliminated today; space utilizations are being mixed with one another; mandatory movements made among specific spaces are being transformed; and the dialectic of the relationship between the space and the user is becoming interrupted. With another expression, spaces that are not designed according to their special functions are appearing and these spaces are being used in a manner to allow the user to interpret or experience them. Such that the transcendent relationship, which the space establishes with its ‘function’, seems to have relinquished its importance to the ‘experience’ in the space. In this context, pioneer thinkers Edmund Husserl and Maurice Merleau-Ponty of phenomenology known for the objection made to dual relationships transcendentized by modernism, express that the body determines the space with its movement, also pointing out that the actual creator of the space is the human body (Archer, 2005). At this point it must be indicated that Merleau-Ponty’s (1968) ‘third dialectic’ concept and Husserl’s (McIntyre and Smith, 1989) ‘intentionality’ theory radically altered the concept of space and that they liberated the body, which moved in the space like a vehicle that is dependent on function, turning it into an objective. According to Merleau-Ponty, such a body-space relationship defines uncertainty and this situation causes the space to have potential. The body balances this relationship through its movement and experiences the space as the seeing and the seen. Furthermore, according to Merleau-Ponty the exterior of the body describes a negative space; as the experience of the body in its own positive space changes, the positive and negative spaces are constantly exchanging places. While such an experience will lead the body to gain experience and create associations, it is in a state to be complemented with the experience the body will undergo in that space.

Similarly, another sociologist and philosopher Pierre Bourdieu, who considers the structure of the space that feeds from human practice and shapes it, states with the ‘habitus’ concept that human is in a dual relationship that complements each other between himself and the space. According to him (1980, 1984) habitus defines an informatic and instinctual structure that develops according to the experience of each individual. In this context, Bourdieu is of the view that space is made according to the position of those that will experience it.

At this point, it appears that the concept of ‘function’ placed in the space by being transcendentized left its place to the concept of ‘experience’ acquired through the body in today’s post-professional era. In this context, the relationship between experience and space is not as transcendent and absolute as the relationship established between function and space. On the contrary, this indirect, uncertain and incomplete relationship will cause the space to have potential as Merleau-Ponty also claims. In this context, it is possible to say that
the space that was previously objectified with function is made subjective through experience and opened to interpretation. In other words, the former status that dictated the body to perform the function assigned to the space without opening it to interpretation, has been transformed into a new status that internalizes the concept of space through experience. In this new status, space gets the body into motion, gets it to ask questions and makes it find the answers by experiencing the space.

Context ( ... or Geneology ? )

Philosophers and theoreticians such as German Martin Heidegger, French Gaston Bachelard and Norwegian Christian Norberg-Schulz performing work on ‘context’ join with the opinion that each space is located within a context, it should conform to this context and it would lose its meaning if it is removed from this context. Such that, Schulz (1980) emphasizes that each place has its own specific character and that this character is the simplest and most basic feature that the place possesses; and he launches the concept of ‘genius loci’. At this point, it can be said that this study joins with these theoreticians in that space should give special reaction to the specific context it is located on. However, this study claims that context cannot be reduced to a fundamental characteristic that appears to be frozen and therefore, the space-context relationship must be sought through another way. In other words, it suggests that the possible relationship, which space is likely to establish with the essence of the environment, can be sought over the concept of ‘geneology’ that should be considered as an active and intense fullness rather than the concept of ‘context’. In this meaning, this study suggests a mobile and variable space-geneology relationship against a fixed and frozen space-context relationship.

Geneology is flexible not frozen; it is ongoing; it tells of an incomplete process. It should be considered as taking in new events, identities, relationships or taking them out from inside it. Therefore, it is constantly changing and is full of vitality. Everything it takes in and takes out from inside it collects in the memory of the geneology. In this meaning, during space-making geneology must be activated and the variable aspect of geneology must be followed. This is because geneology is of a nature that reproduces and differentiates, rather than one that is closed up and not transforming into something else. In conclusion, the space related to geneology shall not bear iconographic characteristics visually or symbolically, it shall be freed from mandatory and transcendent concepts, connections and considerations coming from the past.

Architect Bernard Cache (1995) directly references the possible relationship that space may establish with its geneology in his book titled, ‘Earth Moves: The Furnishing of Territories’, where he develops a reading suggestion aimed to understanding the making of space. Based on the idea of ‘smooth space’
proposed by philosophers Gilles Deleuze and Felix Guattari (Bonta and Protevi, 2004), who questioned the analytic thinking characteristic of the 20th Century with the thought of ‘Geophilosophy’ is a reading suggestion that assesses geometric concepts beyond what they directly explain and recommends to reunderstand them. According to Cache it is important to reveal the geneology of space before starting the architectural design and this process is possible by analyzing the data belonging to that space through a scientific method starting from the geographical scale. Cache states that the geneology of each form can be understood over the ‘vectors’ that fill it and that everything can be considered as a vector in this meaning. Every vector registers on the surface of Deleuze and Guattari’s smooth space in a way to create a meaning and a form. Smooth space stands opposite to the old ‘striated space’ and is established upon the idea of ‘multiplicity’. The idea of multiplicity may cross various relationships and is an idea of the type that may define a new space at any moment (Arsic, 2005).

At this point the definition of the ‘topological space’ proposed by John Rajchman (1998) will significantly facilitate the understanding of the geneology concept. This space that consists of layers/strata is not something that is empty and needs to be filled in, but is a space that is already full and constantly takes in new concepts. The layers may contact each other at different levels; thus a slippery and mobile ground consisting of countless layers appears. In this meaning, topological space is in constant production. Mobile layers maintain this production by searching for the potential and by trying to see the unseen. In the topological space forms/figures/events are not gathered with a concern to become ideal, untouchable and transcendent. Topological space may not be removed from time, does not house the ideal moment and constantly produces temporary situations and forms. The production in this space takes place with loose, soft and mobile materials that can always be bound with other shapes. Materials constituting this dynamic space are so soft that fixed qualities cannot stick to it and its geometry cannot be drawn with fixed points. Topological space has a memory. In time, everything that enters the space collects in the memory of it. In this space everything is spontaneously related to previous concepts and connections. As a result, the topological space conceptualized by Rajchman is like a type of ideal space where geneology is sought and found. This space did not reduce the pieces that it consists of into a frozen context; it has refused transcendentalization. In other words, this space has blended with the geneology of the environment it is located in and has become freed.

Time ( ... or Becoming ? )

Trying to break the transcendentalism that space is required to establish a relationship with the time that it is made in, this study is based on the argument
that such a space-time relationship cannot go beyond a material/objective relationship. Space and time can no longer exist in a Cartesian relationship as architectural critic Siegfried Giedion (1941) explains in his book ‘Space, Time and Architecture’. According to Giedion, in Cartesian understanding space exists as void; time is included into space as motion. Such a relationship also accepts the idea that space is experienced in the same manner by everyone. However, in the present day space and time cannot sustain such a homogenous relationship with each other and they cannot be conceptualized as two different objects.

In this context, this study suggests breaking the transcendentalism of the concept of ‘time’ through ‘becoming’, which is an important concept in the environmental readings of Deleuze and Guattari. According to Deleuze (Goodchild, 1996) becoming is the sum total of the pieces that work and produce. The pieces making up becoming have a history; every concept in becoming is mobile and is related to other moments/concepts in the past. It constantly gathers, collects and makes itself meaningful again. In other words, becoming is in a state of getting rid of all kinds of fixed concepts/relationships and to create a new becoming from within. The layers of becoming that resemble black holes are making the motions of grabbing and capturing to collect what they gather and transform them into ground molecules (Lambert, 2005). In this context, it is against the becoming idea of Deleuze and Guattari for the space to be made to be only in a relationship with the time it is located in. This is because such a space-time relationship accepts the objectiveness and stillness of time. Becoming, on the other hand, tells of a process that is ongoing rather than standing still.

To summarize, this study suggests the development of an understanding that can be transformed with the becoming where space is included and that can transform the becoming, rather than a transcendent, physical and objective space-time relationship. At this point, such an understanding faces us in the narrative of one of the pioneers of postmodern philosophy, French philosopher Jean-François Lyotard (1998) titled ‘Domus and the Megalopolis’. While Lyotard describes a space-time that gradually transfers from the domus to the modern megalopolis, which is the network of temporary residences, defining the domus as a transcendent, ideal and consistent world living a rhythmic story in a tamed time. Megalopolis, on the other hand, is immanent; it exists in an unfamiliar order of the space-time relationship; the integrity of the domus is broken with the megalopolis.

The type of space-time understanding proposed by Lyotard with the domus-megalopolis comparison reappears in the utopia-heterotopia comparison by Michel Foucault (1998). Foucault establishes the heterotopia that does not conform to standards upon the transcendent, homogenous and purified space.
of the utopia bearing a perfect society, conceptualized as a space beyond time. Foucault’s heterotopia, as in Lyotard’s megalopolis, is a place where space and time are experienced in a different manner than that which is traditional (or in other words, different from the domus). Heterotopia constantly allows the entry and exit of new thoughts, concepts and meanings. For this reason, heterotopia is loose and heterogenous. In this context, the space-time relationship of urbanist Paul Virilio (1998) in his narration ‘Overexposed City’ is worth mentioning here. This is because overexposed city is going through a heterogenous time-space relationship as in Foucalt’s heterotopia. In this city, aesthetic has been replaced by momentary images and the concept of borders has changed. Borders appear in a momentary and interrupted time, with momentary and interrupted meanings rather than chronologically and traditionally.

ON NEW DISCOURSE OF SPACE-MAKING: THE RECONCEPTUALIZATION/DISINTEGRATION OF THE TRILOGY

Jean Baudrillard (1989) describes America, which he sees as the anti-utopia of Europe, as a world not created with transcendent values that came out until then, established over the immanence plane. According to him, what has happened in America is the subject-object relationship to be indistinct, meaning/intelligence to be disintegrated and representation to be ended. While Europe conceptualizes reality with deep thought, America makes the concept come true. Everything that Europe transcendentalizes is inside life in America. In this context it must be mentioned that Baudrillard’s ‘America’ text is the source of inspiration for this study with his belief that the values Europe transcendentalizes are not the only and mandatory way for understanding and creating the world. This is because this study is trying to check the borders of known transcendent space-making, pave the way for new thoughts on how space-making can be performed in other shapes and search for new concepts that could explain space-making in the present day. It is clear that searching different ways/concepts in the subject of space-making will give birth to new production methods where borders/molds will be broken and eliminated. What is important is to go outside answer keys/concepts thought to be transcendent for producing and to run essays on other methods of thinking/producing.

Acting on the requirement that space-making caught between transcendent concepts can no longer be sustained and that the concepts of function, context and time must be replaced by new concepts, this study accepts that space is a cyclical and immanent phenomenon, rather than one that is stagnant and transcendent. It is obvious that space will be transported to an untouchable position through transcendentalization and that it will have unchanging absolutes loaded upon it. In this context, this study suggests that the concepts of function, context and time that have led the way in space-making until the
present time should trade places with the concepts of experience, geneology and becoming and that absolutes upon the space will be transformed into potentials. Moreover, during the study it is accepted that the new concepts derived from the former transcendent concepts create the new space discourse that transforms the former discourse. In other words, the former discourse is being reconceptualized by the new suggested concepts. According to this new discourse, space that has been fixed through function should be opened to subjectivity through experience; its geneology should be understood rather than establishing a frozen relationship with the context of the environment it will settle in; and it should continue to be transformed with the becoming it will be included in rather than establishing a material connection with its time. This way, space will be saved from its stagnant and untouchable position; it shall be filled with uncertainties and potentials rather than absoluteness. Such a space will be lively and cyclical.

The new space discourse derived from the concepts of experience, geneology and becoming examined within the study is trying to take the functionality, contextuality and timeliness out from a transcendent understanding and to liberate space. It must be mentioned one more time that this new discourse tried to be squeezed into the diagram below is established over the trilogy of function, context and time, but that it has disintegrated this trilogy and transformed it into a new trilogy consisting of the concepts of experience, geneology and becoming.
Diagram. The new trilogy of the new space discourse: While the old trilogy disintegrates...
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The Archaeological Assets Enhancement as a Process of Urban Valorization_Toward an Interdisciplinary Methodology

Renato Capozzi, Adelina Picone and Federica Visconti

ABSTRACT_ The paper describes the result of a three country - Italy, Egypt, Morocco -cooperative international research project to investigate the relationship between an archaeological asset and a given urban setting: in this sense the project necessarily required a consensus to use the same methodology. The method (from the Latin *methodus*, to follow behind to look for) should be based on the principles of a theory which pertains to architecture, the sphere of activity of the project, as well as have the goal of elaborating a process (from the Latin *processus*, past participle of *procedere*: to go forward), establishes a common set of operating procedures for the projects within the different disciplines involved (architecture, archaeology, economics but also the institutions that deal with the protection and the local territorial governments). So an integral part of this process were all the operations connected to the relationship with local institutions which govern the territory to which the archaeological asset belongs; with the governmental bodies charged with its stewardship, with the interested entrepreneurial community, with the state organizations which could be able to provide financing to start the development. A relevant role was that of the different professions involved in the elaboration of the project, the defining of the work group, which required the coordination of an architect but also needed the services of an archaeologist - not only as a consultant *ex ante* but also as an interlocutor during the course of the entire project - and economists for context analysis and operational proposal in the framework of a strategy of revitalization and integration of resources.

Keywords: ARCHAEOLOGY, CITY, INTERDISCIPLINARY METHODOLOGY

1_Introduction: Archeology and City_ Methodological issues

Retracing the methodology followed in the project, named ArcheoURB, an international cooperative research work, is possible to show a way toward an interdisciplinary design process.

ArcheoURB, focused on the relation between Archaeology and City (from which ArcheoURB), worked sharing procedures and design actions between three project teams from universities of Italy, Egypt and Morocco. The theoretical core is in an idea of the archaeological asset’s enhancement able to become the engine of the valorisation of a wide urban ambit, through linking the contributions of different disciplines and professionalism, under the coordination of an architect. Beginning a cooperative international research project simultaneously in three countries (Italy, Egypt and Morocco) to investigate the relationship between an archaeological asset and a given urban
ambit necessarily requires a consensus to use the same methodology. The method should be based on the principles of a theory which pertains to Architecture, the sphere of activity of ArcheoURB, as well as have the goal of elaborating a process, a sort of protocol, which establishes a common set of operating procedures for three pilot projects. The process has to start from the thorough understanding of the essence of the pre-existing. First of all an act of cognition is necessary. The same methodological consideration, which invests the terms archaeology and city, but above all the interconnections, which the two terms give, rise to, find its inescapable beginning in the creative quest for knowledge. There can be no judgement without knowledge and there can be no project without judgement. The disciplinary tool which the architect uses to know the city and architecture, or as one urban theory asserts, the city itself as an architecture, (Rossi, 1966) is the Urban Analysis, a tool which identifies specific epistemological modalities which depend on the urban project. The project is seen, in this disciplinary context, as an instrument of knowledge. If urban analysis give us a well-known procedure, in a certainly sense codified by a reading of urban phenomena, for that which, instead, pertains to the knowledge of the archaeological asset, we must necessarily refer to its material and formal consistency. It is clear that there are multiple possible levels of knowledge of the archaeological asset. Proceeding from this premise the three research groups undertake the synchronous work in the study area: the Archaeological Park of Baiae in Italy, the Fortress of Qasr Moharib in Egypt, and the Basin of Saharij Lagbar in Morocco. The work is to be undertaken contemporaneously with a reading of the territorial scale, through urban analysis, and a formal reading about the archaeological asset, through a research of historical documents and description, based on a relief and re-drawing. The perimeter of the study-area established, the urban analysis focuses on a reading of the infrastructures system and accessibility; on knowledge of and a description of the geomorphology of the ground, and the configuration of green areas and of the open spaces in the context referred to; on a reading about the urban context (primary elements and construction pattern, urban morphology and construction typology); on the investigation and reconstruction of the urban scenes on which the various configurations which the archaeological site has assumed over time have referred to (documentary investigations through elaborate graphic descriptions). In contrast, the followings are the instruments which allow an approach to the formal known of the archaeological asset: historical documentary studies; studies about the architectural consistency, in terms of material form and composite based principles; drawings from architectural surveys and reconstructions of the configurations that the asset has assumed over time. The process by which a critical reading in the three study areas is arrived at, in ArcheoURB starts with identifying the founding characters of the architecture of the asset, of the underlying structure of its
formal configuration, to active for a re-proposition of recognized characters in the concept of the pilot project. In this way a relationship of continuity and affiliation not with the linguistic and figurative apparatus of the asset, but with his hidden structure (De Fusco, 2000). An integral part of this process are all the operations connected to the relationship with local institutions which govern the territory to which the archaeological asset belongs; with the governmental bodies charged with its stewardship, with the interested entrepreneurial community, with the state organizations which could be able to provide financing for the investments to start the development.

This topic’s complexity necessary needs the participation of plus actors to the enhancement’s project definition, mainly if the archaeology is considered as a propeller engine for the urban transformations of the territorial ambits.

2. The enhancement of Archaeological Park of Baiae as an experimentation’s field of the interdisciplinary valorisation methodology

The enhancement project for the Archaeological Park of Baiae has been developed under the scientific coordination of Fondazione Internazionale per gli Studi Superiori di Architettura, by the following project team: Uberto Siola, Renato Capozzi, Adelina Picone, Federica Visconti as senior scientists. It’s really interesting to deeper analyse this project, in fact all components of explained methodology have been epitomized in it, and, furthermore, during the elaboration phase have been undertaken collaborations with: Flavia Milena Guardascione, an archaeologist involved also in the architectural project team; Luigi Manfra, Valerio Tuccini, Alessio Liquori, a team of economists under the scientific coordination of UniMED-Mediterranean Universities Union; a research group of the Centro Interdipartimentale di studi per la Magna Grecia, under the scientific coordination of Giovanna Greco; Campania Region’s team, under the coordination of General Department Relations with National and International Bodies in matters of Regional interest-EU Projects Unit.

UniMED’s team has developed not only the economic feasibility studies, but also the configuration of revitalization strategies of the entire urban ambit, based on a deeper analysis of the context conditions, of the tourism market and of cultural asset’s accessibility in the Phlegraean Fields. Furthermore a relevant contribute has given the economic research to the new functions definition, as will be illustrated in the next paragraphs.

The research group of the Centro Interdipartimentale di studi per la Magna Grecia, in collaboration with the theatre company Teatrocontinuo directed by the dramaturge Nin Scolari, has realized a theatrical experiment developed into the archaeological spaces, simultaneously to the enhancement’s project elaboration. The performance, born from the scientific results of a research on
the *Great Female Figures* from the ancient world, has represented a useful possibility to verify the potentialities of the archaeological park’s open spaces.

The Campania Region’s team has encouraged the integration and cross-disciplinary contamination procedure to put into practice, by envisaging simultaneously architectural solutions and forms of management comprehensive, cheaper and innovative, aimed to develop realistic and achievable action plans.

For a full comprehension of the interdisciplinary contributions to the project definition there is the need of a description of the archaeological asset, although brief. Following some notes from an essay of F. M. Guardascione, titled The *Archaeological Park of Baiae. Short excursus on the archaeological research.*

2.1. The Archaeological Park of the Baths of Baiae, the archaeological ruin

«The Archaeological Park of the Baths of Baiae is the bulk of what is left of the ancient site of Baia, now mostly submerged as a result of the Phlegraean Fields bradyseismic activity, and it is characterised by being a collection of different buildings, with their own independent functions and chronology. The monumental complex lays on the low part of the hill of *Baiae* consisting of natural terraces, moulding them according to the needs by powerful substructures acting as basis villae. It is a semi-annular shaped area of approximately 400 metres from south-west to north-west, between the Ferretti building and nowadays’ Piazza De Gasperi with two nucleus, isolated from the original context due to the contemporary urban cuts, as shown in the so-called *Temple of Venus*, at the entrance of the harbour and the so-called *Temple of Diana* at the bottom of the modern square. The site is now under the authority of the Superintendence of archaeological heritage of Naples and Pompeii. [...] The first excavation in *Baiae* started in 1800. In 1935, mainly by the will of Amedeo Maiuri, was given birth to the Archaeological Park of the Baths of *Baiae* thanks to a project of land expropriation, excavations, restoration and safeguard of a wide area from the hill to the sea, which was enforced only in 1941. Other excavation and relief campaigns were registered in the area until today, helping to restore a more complete picture of the local topography. [...] Dividing into sections has not always found unanimous consensus from the experts, but nowadays is common to recognize the complex as part of imperial *Palatium* divided into the following sections: *Diana section, Mercury section, Villa Ambulatio, Sosandra section, Small Baths, Medium Level Baths, Hadrian Baths.* These designations are subordinated to description needs, because they identify architectural entities more or less autonomous. The difficulty in detecting the use is due to the network of buildings and the superimposition of different building phases, that often prevented from recognizing the original architectural project of the different buildings, as well as the lack of finishing the excavations
and reaching many levels of pounding in various rooms. The preserving state of
the area is not uniform and there are few original decorative coatings.»
(Guardascione, 2011)

2.2. Guidelines for the architectural enhancement’s design

At the core of general theoretical consideration and of planning experiences
conducted by ArcheoURB, instead, according to the original idea, the
archaeological sites should be subjected to proposals concerning not only their
restoration or preservation, but also their use in the present days and,
therefore, their inclusion in the behaviour of the contemporary city, in the order
of a wider territorial reorganization: this means looking at the archaeological
heritage in a different way, from an architectural perspective.

Carrying out the projects by ArcheoURB meant broadening our vision to larger
areas, other than merely the archaeological ones, which as a result of the
identification of their own dimension, changed from study-areas into project-
areas. Within these areas, even if we recognize to the pre-existing
archaeological sites a significant value, we have been working in order to
restoring relationships - functional, formal and meaningful - between the
different elements involved. From the functional point of view, this meant
working on accessibility and on the supply of services, while formally we also
worked with the introduction of new architectures, continuing to settle and
stratify traces. Finally from the meaning perspective, also through the
identification of new uses for the archaeological areas, we suggested the
introduction of new “themes”.

The Archaeological Park of Baiae acquired the sense of an area where the
narration of architectural and landscape values merges with the theatrical one,
in different forms, such as opera, classical and experimental performances, in
harmony with the several spaces across the complex.

The distinctive trait and, in our opinion, also the real value of the ArcheoURB
work consists in developing a possible approach as to the archaeological issue,
aiming at avoiding the risk of creating physical and functional areas and fences.
Archaeology instead, because of its great value, has to be perceived as an area
to protect within a broader “space” where it is possible to seize changing
opportunities, by trying to turn the actual remains, which are sometimes
indecipherable except for the experts, into elements whose task is «spreading in
the future also our present» (Ricci, 2006)

The unique possible way for realize this spreading act, with an enhancement
project, is the achievement of a great and deep knowledge. The analytical
actions addressed to acquire the knowledge of the archaeological asset, have to
be undertaken firstly: the archaeological research and the redrawing with reliefs to verify the correct representation of all the asset’s portions.

The redrawing has utilized as basic plan some reliefs obtained from the Soprintendenza, completed with measurements executed directly on site, the collaboration with archaeologist has been particularly relevant in order to achieve a good reliability of the sections and to individuate the right depth of the original levels.

The redrawing action can be considered an operation useful not only for the deep knowledge of the asset, with documentary finality toward conservation’s actions, but also like a preparatory phase for the architectural design, particularly in Mercurio Section, where was focused a great attention to achieve the correct reconstruction of the original distribution and articulation of the ancient thermal bath’s spaces. (Fig. 1)

Starting from these premises, the design has been focused on two macro-themes, from which originated the following project topics:

1) Improvement, to the urban scale, of the accessibility conditions of the Archaeological Park, considered as a system with all the cultural assets of the Phlegraean Fields in their totality, extending from Pozzuoli to Cuma, and, as a natural consequence, the new definition of the Baiae Park’s entrances, localized according to the urban strategy;

2) Research of new functions, able to activate the enhancement’s booster in the Archaeological Park of Baiae considered as a part of the wide cultural system of Phlegraean Fields.

From a specifically architectural study, confirmed and strengthened by UniMED economic-financial-management study, it emerged the possibility that the Archaeological Park of Baiae could benefit of a new functional life, firstly by considering its degree of accessibility, being understood that it belongs to our cultural heritage, and secondly, taking a valuable action in full respect of the original configuration of archaeological assets, carried on by restoring part of the thermal baths functionality in the Mercury section while utilising the open spaces as locations for theatrical performances, permanently based.

The project starts from the extensive study of accessibility and infrastructural system of the archaeological monumental emergencies of Baiae (the archaeological monumental park, the submerged park, the Castel of Baiae) considering them as a part of a much wider complex of archaeological assets, such as the Phlegraean Fields, which stretches up from Puteoli to Cumae. From the study it is immediately evident that the main obstacle to the tourist-cultural development of the entire area is due to the difficult car access. Baiae, in fact, is
served only by one street, which is at the same time, the access street to the area, the main street crossing the city centre and the coastal street. The project proposes a comparative and integrated reading of infrastructural railways (Cumana) and the probable alternative car routes (the projects drawn by the Local Authorities during the years for the so-called “Baiae passenger” grew deeper considering the possible solutions) which is to say, detecting wide parking areas, foreseeing the re-use of the tunnels of the disused route of the Cumana so to link to the car parks and envisaging the re-use of the Henkel tunnel which connected Baiae with the Fusaro, as well as increasing the sea transport. From this analysis the Archaeological Park of Baiae gains new values and potentialities where the main topics of the architectural enhancement project really emerge from considering it as a possible boosting developing element for the entire area, and not as a problematic and cumbersome presence. (Figg.2 -3)

The topics are:

- redefining the entrances;

- pedestrianizing the coast which strengthens the idea of entering the Archaeological Park from the Temple of Venus, restoring the original relationship between the building and the Palatiium;

- the new entrance from the Venus complex with a bookshop also accessible when not entering the Archaeological Park;

- the entrance from the square becomes at the service of the Mercury complex and of its re-conquered thermal function;

- the established use of the open spaces as theatres, according to the envisaging various intervention levels: from the simple preparation of the seats and lighting fixtures in the so-called Temple of Venus for the experimental theatre, to the mounting of a “theatrical machine” in the natatio of the Sosandra section for the classical theatre and opera, as well as the layout of a natural cavea in one of the pensile garden for musical shows;

- the re-functioning of the baths in the so-called Temple of Mercury, foreseeing the restoration and a new functional life, closest to the original one, with the possibility to use the still active thermal springs.

The development of these last two topics, related to the new functional life of the Archaeological Park, has permitted the experimentation of an interesting type of interdisciplinary approach.
2.3_ The Archaeological Park as a multiform theatrical scene

The choice of theatrical function has allowed to characterize the full Archaeological Park as a great potential centre of events, considering all the open spaces of the asset adapt to host all the kinds of possible representations and performances: from the experimental theatre to the great musical events, to the grand opera theatre.

All the project’s actors have agreed with this interpretation of the theatrical function, particularly the architects’ team, which has conceived the design with the aim to give back to the Palatium the ancient unity, and has highlighted the needs of a new centrality and a new urban visibility for the Archaeological Park. The new entrance, close to the Venus Temple, assumes the role of reconnect, also functionally, the monument with the Archaeological Park.

The Venus Temple’s role becomes of reconnecting and linking again the threads of the ancient tissue and the original landscape relations, and it is also a precious occasion to start new urban centralities in the modern Baiae. This is the meaning at the basis of the project, which intends to set the temple free from its fences and to restore its surrounding spaces back, readapting them for the urban fruition. The expected interventions are of simple rationalization of the pavement and the green parterre of the garden surrounding the monument, which, in the new functional life that ArcheoURB foresees for the Archaeological Park, will host experimental theatre performances and cultural events. The problems linked to the control, to the security and the safeguard of the archaeological remains will be sorted out by placing gates and glasses to the access rooms leading to the main hall, which will constantly be visible but accessible exclusively in planned occasions. Just in front of the Venus Temple, the project envisages a new access to the Archaeological Park using an area roughly based on via Lucullo, one of the few fissures of the curtain wall through which it is possible to see the archaeological complex. Here we find the remains of the walls holding the above terrace of the Small Baths complex. These walls originally closed the halls, that according to archaeologists are of old age and were presumably used as warehouses. Here the designers wish to place the bookshop and the ticket office, planning the front space as continuity and an analogy with the parterre project of the Venus Temple.

This transformation has been possible thanks to the important contribute of the archaeological research, in order to give a certain knowledge of original underground levels of the ruin. Furthermore the economical-financial study and the context analysis, conducted by UniMED team, have been crucial in indicating the visibility-strategy. A way for promote an integration between the cultural and environmental resources converging into the Phlegraean Fields system. The same visibility which the studies have indicated as the high road toward the
enhancement’s project success, in order to create a strategy able to starting again from the demand, to construct an integrated management, a marketing of the cultural offer.

The economists team suggests to commit the managerial aspect, being the crucial one, to a third subject, like a foundation o similar, with the charge of coordinate the different expertise’s, seen the high number of authorities involved: State, Region, Province, Phlegraean Park, Archaeological Government Department responsible for the environment and historical buildings.

In spite of the high quantity of money invested, during the last ten years, for the restoration works, for the rehabilitation and the environmental requalification actions, the expected cultural and touristic development in the Phlegraean Fields is never really started, in the lack of an integrated managerial, and of the putting into operation of the system. The economists’ research makes a proposal for an operational solution for Bahia enhancement, contemplating the theatrical function as a concrete resource:

«the promotion of Archaeological Park area by promoting cultural activities and events which may involve residents and day-trippers. The area of the *Baiae* Roman baths is a charming, open to different options due to the dimensional characteristics and the morphology of the site. The operational proposal devised in this project consists in the setting-up of several performance spaces in the baths area, with variable capacity where a number of featured events (about 20) could be held in the summer season. Extraordinary funding channels could be employed (EU or national) for the facilities (estimated costs for the performance areas is about € 4.2 m). Besides, for what concerns the events schedule (estimated costs is about € 210,000 per year), grants for operating expenses, only partially covered by ticketing incomes, would be necessary, coming from different channels (local administrations, sponsors, etc.). These activities could attract a relevant volume of public (a potential audience of about 8,200 people) and the contribution (the public and the private one) would be widely justified by the potential effect of this activity in terms of appeal, cultural promotion of the archaeological area and economic impacts on the retail trade.» (Manfra, Tuccini. Liquori, 2011)

Following this idea all the *Palatium*’s open spaces become potentially useful as theatrical spaces, as gave a demonstration the theatrical experiment realized by Centro Interdipartimentale di studi per la Magna Grecia, choosing as location for the performance an open space in *Sosandra section*, without needs of sovra-structural installations.

«An extremely minimalist scenery has been requested and implemented, being almost inexistent in some particular areas where, indeed, it has been entrusted
to the effects of lights, costumes and dancing, highlighting its emotional and fascinating side. On the whole, the scenery has never been invasive whereas the lights have emphasized the structures always present in the background. The monument, in all its parts, goes on playing the main character on stage and accompanies the audience towards the discovery of a beautiful niche, vault, or sinuous recess, which is its actual enhancement. The theatre stage, the scenery with its lights and sounds have never hidden the monument and the open-air Museum has gained great emotional momentum.

The scenery has made the best use of lights by re-using the shades of ancient structures, thereby giving rise to evocative powers and feelings that have never upset or effaced the ancient character and the original nature of the monument. At the end of this research activity, a story gathering texts, images, evidences, impressions discussed during numerous meetings and exchanges of views among the participants in the work group, philologists, archaeologists, historians of religions, comedians, has been staged. The story is set in the Mediterranean, sailed across at different times and along different routes. The performed travel is the travel of men, ideas, religions, cults and rites, which unfolds from the fall of Troy and the arrival of the Greeks on ancient Italy’s coasts up to the present day. Great female figures that ancient tradition has passed on to us who answer the same strong and imperative appeal of motherhood. Guided by the strong royal power of Hera, protectress of sailing and happy landings, these Mediterranean goddesses-mothers narrate events and passions, changing routes, spaces and times, beyond rational, natural and temporal borders, thus becoming eternally universal icons and archetypes.» (Greco, 2011)

Different and more complex is the case of a grand opera event that requires a great number of sovra-structural installations, as the known experiences like the grand opera’s events (Cavalleria Rusticana, Aida), realized in Archaeological Park of Baiae by San Carlo Theatre of Napoli.

In the aim of reach a good effectiveness of the theatrical activities in the archaeological park in terms of cultural promotion and economic impacts, the levels of cultural activities offered has to be multiples and diversified. Hence the need to host grand opera events without necessarily every time invest founds for the sovra-structural installations, which, in fact, make the operation not sustainable from the economic point of view. The design meet these needs with the proposal of realize a “theatral machine”. The new theatre - conceived in a demountable wooden structure - leads into the big court bringing it back to its original level and restoring its original function of natatio. The new building - as in the Roman tradition of “celebration machines” for naumachias or as for the maritime theatre of Hadrian’s Villa - is a singular and autonomous element inscribed as a fragment in the global additional composition for each single part,
a new fragment which aims at making easier to acknowledge and to understand the rules and the forms of the old times. In order to define its presence without imposing itself on the monument or competing with it, the theatre - from the architectural and syntactic point of view - thanks to an adequate and fit proportion reaches the maximum height of the portico of the court; maintains in its overall layout, the compositive axe passing by the centre of the exedra of the first terrace; and finally, because of its planimetric form gains the shape of a square gathered from the geometry of the great capacity. In this way, the theatre, isolated in its formal and dimensional individuality, stands and reflects itself in the stretch of water linked to the portico by two pedestrian paths on a piled structure towards east-west which marks the passage between the two cavea, while a third path towards north-south links the theatre to the perimetric deambulatio so to the changing rooms, to the warehouses and to the toilets on the ground floor. From a constructive point of view, the theatre is organised by a very high procession of slender pillars (in lamellate wood treated for external) constantly steady step, which, through the vomitoria, hold the slabs of the steps. These are completely pierced to increase the transparency of the entire building and, as a consequence, to consent the perception of the terraces of the palatium also in the backside towards south. This semantic choice makes the new building completely uncovered and open, giving to the sole framing element - which joins together the two scene towers closing the orchestra - the definition of the architectural decoration whose main objective is to revive the general completeness, alluding in this way to a virtual cubic volume. The proper double inclination of the ima cavea and of the summa cavea guarantees a perfect visibility either of the stage of the maritime theatre, or of the complex architectural/backdrop system formed by a terraced system with concave and convex exedras of the ancient monument. The new building - whose composition, as above mentioned, is programmatically and evidently based on the old monument - proposes, therefore, a possible contemporary interpretation of the theatre theme, in the archaeological sites, basically as an “architectural device”. An intervention able to justify a new presence and collocation in a so delicate and complex contest so to act as a suitable “watching machine”, either for shows or for archaeological remains - without winking but with great respect - and, at the same time, being able to glorify and acknowledge its testimonial value as well as its beauty. (Figg.4-5-6)

2.4_ Modern life for the ancient thermal baths in Mercurio temple

As for Mercurio section the archaeological research has indicated as certain the ancient function of thermal baths, even if the original internal distribution of the spaces is not totally clear, because of the superficiality of the archaeological excavations. Most of the internal spaces of Mercurio section are substantially still underground, and their planking levels are still unknown.
«As for the oldest complex we can only say that the big rotunda could be a natatio; here, drillings were done which reached a floor 8.50 metres under and intercepted a vein of water at 60° C. Chemical tests on water samples coming from the western area of the rotunda of Mercury were run, which have shown the presence of hyper thermal water with a temperature of 54,7° C, with organoleptic characteristics so to be classified as strong sodium chloride useful for balneo-therapy and mud therapy. The Mercurio section, which underwent magnifications, had to be very busy, but it never experienced functional alterations.» (Guardascione, 2011)

The quotation is referring to a Conference held in 1969 in the Castello aragonese di Baia, titled: Baiae Hydrothermal resources. Usages, Perspectives, and the proceedings published in 1997. The conference gathered the opinions of eminent experts, who, while discussing the merits of detecting thermal-mineral water springs placed inside the Mercurio Baths, and drew a work programmed based on detecting the water springs.

The water spring’s permanence, the thermal proprieties of the water, the conservation of the thermal spaces, and mainly the striking natatio, full of water till the vault, are all elements leading to hypothesize a new life for the Palatium’s Baths, not only due a functional and financial choice, but a choice carried on by the enhancement process for giving sense back to the authentic genius loci.

It is almost unnecessary to underline the importance and the effectiveness, as a propulsive phenomenon of tourist-economic development, that reutilizing part of the Roman baths of Baiae would mean, not only for Baiae and the Phlegraean Fields but for the whole regional territory. The main point is detecting the modalities of conceiving this reutilization which should be not only appropriate as regards the safeguard of the archaeological heritage, but also an effective instrument for the preservation for two essential reasons. The first one is strictly of economic nature and concerns the possibility to entrust the management of the thermal activity to a private company which will take charge of the ordinary maintenance of the complex. The second one, of educational and popular nature, concerns the conform use of the original archaeological heritage which allows a more direct empiric knowledge, giving back the original function and finally making the Baiae Complex alive.

The main theme of the project of the Mercury section is the excavation, dictated either by distribution or spatial choices. The excavation itself - of about three meters under the actual level of the floor of the entrance of the so-called Mercurio Temple - which will portray the open space of rectangular shape, - compositive nucleus of the intervention: one space conceived as water basin, a modern natatio, which will compose the archaeological findings that the
excavation will bring to light, the natural forms of the landscape, the architectures (historical and contemporary shapes), and which will create as well the entrance to the baths. The autonomous functioning of the baths will be guaranteed by using a separate entrance dedicated to it: the entrance from Baiae square, designed and realized during the last restoration works, was never used and has now been vandalized. The archaeological visit to the park would not be modified compared to the present one, but in the path starting from the new entrance located in front of the Venus Temple and it will be carried on by visiting the three sections, with the possibility to face inside the Mercurio natatio thanks to the access that at the present is the entrance so to look at the space while being used as thermal bath.

As far as the functional articulation of spaces is concerned, around the central one formed by the big hall of the so-called Mercurio Temple, the project intends to give back the contemporaneity to the halls and functions typical of the Roman baths and foresees as well, despite of the lack of reliable data which could probably come following thorough and exhaustive archaeological researches, a compatible destination with the greatness and proportions of each hall and their proper use, in any case changeable, when a new excavation would bring more reliable ascriptions to the punctual destinations, given the general sense of the operation. (Figg.7-8-9-10-11)

UniMED research has highlighted how this type of enhancement has a very high touristic impact, with a really long range, with enormous potentialities. The problem to solve is the managerial model, necessarily involving in this case a qualified private actor, expert in the field. Following the formulated scenario: «It would represent an interesting opportunity even in terms of management because the maintenance of the area would be entrusted to qualified wellness and spa professionals, once spaces and structures have been restored and given their original function. In addition to maintenance and custody, this option may provide a potential income with positive relapses on the local economy (this initiative may take several legal forms that need further study and investigations). In the case under consideration, the particular features of the territory constitute a unicum which favours this union, by limiting to a minimum the harmful effects that are often attributed to the involvement of the private-profit sector in the cultural sector, and by providing an opportunity of “mutual support” thanks to which an important cultural heritage that is not available today may become accessible to the public. A time-regulated concession of the spaces can be hypothesized, through the payment of a fee in proportion with the income potential of the thermal activity. The resources deriving from this fee could be aimed at management of the part of the archaeological area that is open to the public (the possibility to start a project finance is not precluded). In order to understand the importance of the contribution that this solution could
guarantee to the public mission of the supply of an available cultural heritage, some estimates and some basic, simplistic, yet crucial hypotheses in outlining the possible scenario, should be made. At this preliminary stage, according to some parameters gathered from field investigations, we hypothesize that the management of a spa facility in the Roman site may even produce a significant “compensation” flow aimed at the public management of the site, that may be approximately comprised between €100,000 - €200,000. As stated, this hypothesis is very attractive and innovative but also actually applicable; it is particularly interesting because of the way in which it would make it possible to “open” a limited, yet important management space to private individuals, while still guaranteeing conservation of the heritage, sustainability of the cultural management and access to the public, in an area that today has a high risk of degradation and of being shut down.» (Manfra, Tuccini. Liquori, 2011)

The interdisciplinary perspective, from which we have elaborated this project, leads to the involvement of expertise able to individuate the water springs still in action, able to analyse the water nature and properties, and sending away seawater seepages into the Mercury hall. Such a relevant research would go beyond ArcheoURB competences, which has anyway taken as objective to bring to light, starting from a strictly urban view, the potentiality of an increase in value in this field, giving a specific and clearly outlined scenario of an interdisciplinary methodology of research, waiting for funds that consent to continue.

3. Conclusion: Interdisciplinary and Trans-disciplinary approach in the archaeological assets and urban ambit’s enhancement

The methodological approach followed by the explained project, could be properly defined interdisciplinary, as are ever interdisciplinary even the architectural project and the urban project, when read in relation with the building aspects, economical, social, politics aspects, strictly linked with it. To study in depth the forma urbis, an interdisciplinary process is necessary, where the different disciplines are involved in the urban analysis, considered, as who studied the Urban Science knows, itself a project. In the enhancement project of Baiae Archaeological Park, the different interdisciplinary contributions: given by the archaeologist, by the economist, by the Classical Greek scientists, by the dramaturgy expert, by the hydro-thermal resources expert, are all involved in a unique direction, traced by the architectural project. Is the architect, in fact, the “orchestra leader”. If the interdisciplinary concept is not referred to the juxtaposition but to the interaction of more disciplines on a selected subject, on a same field, where the contributions of all the disciplines are aimed to define it and complete it, then the process could be defined interdisciplinary, and the used methodology really effective.
It seems furthermore interesting to investigate, according with the conference’s theme, the trans-disciplinary approach, intended as its creator J. Piaget clarifies, as the extrapolation of a central thread, a theme, a focus, leading to an epistemological philosophy totally new and original, compared with the epistemologies of the sources disciplines converged in it.

Thinking about the relation between Archaeology and City this focus could be referred to the educational and cognitive aim, strictly linked to the enhancement concept. The educational value of the archaeological asset could become the central thread, according with the educational vocation frequently assumed in numerous researches conducted recently in some European Universities using the trans-disciplinary approach. The trans-disciplinary Chart, written in Portugal in the 1994 during the First World Congress on Trans-disciplinarity, clarifies this concept in the point. «An authentic education can’t privilege the abstraction, as a tool of knowledge, in respect to the others. The authentic education has to teach the contextualization, the materialization and the globalization. The trans-disciplinary education revaluates the institution’s role, the imagination’s role, the sensibilities role and body’s role in the transmissibility of the knowledge.»

An hypothesis is getting ahead: if the Architectural Project is, for its nature, interdisciplinary, the Education to the project first and then the Research could constitute the field of a methodological experimentation based on trans-disciplinary idea.

Bibliography


Third Place in Contemporary Architecture and Urbanism of Iran

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Abstract:

Modern life gives a new and different visage to cities in the Islamic societies. This issue necessitates new spaces that one of these new spaces is the third place defined as the connective space between workplace and home that due to its direct relation with cities' development, has a high social value. The role of this space in the cities of Islamic societies was undertaken by quarters' centers, mosques, religious theaters and religious centers, but changes of modernization current challenged seriously the role and position of these centers and created a definition of the third place in the Islamic cities.

The objective of the research is identifying features of connective spaces between work and life (the third place) generally in the contemporary society of Iran particularly in Tabriz. To reach a comprehensive definition of the third place in Tabriz, investigations of places and spaces are conducted that in the past and present have applications in accordance with the third place's components and the reasons of desirability and undesirability of these spaces are analyzed from viewpoints of architecture and urbanism. Results show that Tabriz, due to its historic ancientness in the past, had appropriate connective spaces between work and life (the third place), but in the past decades due to people’s attitude change, components affecting the third pace have not been considered. To achieve the third pace, identity-historic and cultural issues along with economic, social and special components should be taken into consideration.

Introduction

The third place in addition to its role in the concentrated settlement of the population in different periods, forms human beings' social and cultural relations. It is because that city and citizens need a place to satisfy social and cultural needs in addition to the first and second places. Therefore, the physical body of city also should be designed proportionate to these needs to provide a desirable social life. Human’s need to social relationships makes him in need for a place to interchange thoughts and reflections and urban public spaces are places that satisfy such needs. Thus, the spacial quantity and quality of the third place is considered one of the most important evaluation indices of city's ability in satisfying citizens' social needs. According to Schulz (1971), thoughtful Norwegian architect, public places as a public visiting place deal with manifesting citizens’ common values and are a place for occurring the public’s satisfactory activities. (Schulz 1971) Human, in his life, needs a space in which see himself with others and display and use his sociality in addition to his personal needs. It is on this basis that one-place settled and organized humans throughout history
have always needed a public place in order to mention their social wishes in it, to test their thoughts, art and culture publicly and to interchange social interactions as well as to gain experience in the third places. The main objective of the present research is that what and how special components can be interacted with tradition, culture and customs of the area to fulfill the desired concept of the third place regarding urban spaces.

In addition, specifications and indices of the third place in the past urban spaces of Iran are studied to obtain components of social interactions’ level promotion from their findings and their manifestation way in Tabriz is evaluated.

Literature:

Oldenburg is one of the most characteristic persons that introduce the third places (interface between home and work in urban areas) as a public place where all people can engage in social interaction and communication provider. A better definition that it can present compared to the first and second places, third Place makes feature that the everyday people anxieties eliminated and placed in places of social interaction with other people can easily engage. "The third place hosts people's gatherings regularly, voluntary, informal and happily anticipated persons outside of first and second place". (Oldenburg, 2000, p. 14). In studies that have been conducted about third place, small neighborhood parks to large urban parks, main streets, bars, cafes, coffee shops, post offices, and even bus stations traffic and other urban space third places, Center of vibrancy and vitality of the organs of civil society and a democratic society should have. Oldenburg in his studies and especially in his book (The great good place, 2000) challenged this issue that, why is urban society a Strong need to third place in public and social life of the community’s people.

In urban spaces the places that for applications such as stores, coffee shops, bus stations and other urban spaces have been considered, in the first view is a place to meet the needs of the people, but in a deeper look with architectural techniques and urban design these spaces are the areas of social and communication interaction that a free society and developing cultural and academic needs that and is a factor for vitality and healthy in life style and people society figures for urban spaces. (Haji Abutorabi, 1992). In the studies that conducted about third place, delivers a serious look in these spaces existed that defines the type of impact on urban affairs and urban spaces look at architecture and urban design.

102 Home and living place.
103 Work and employment place.
In the years that the initial spark about third place was created, this theory by science and technology residents as an approach that as a highly valued issue to architecture and urban design and with appreciated by the government, was. Successful examples In this case were implemented, that is one of them was design of urban spaces in Seattle, Florida after a few years the figures provided by the district are showed growth in social interaction and communication the vitality of urban areas and the people in this region is much higher than in other neighborhoods. (New York Times, 2003). As to what a person’s life, to be stand in a hairdresser was in childhood and attendance in bookstore in the old age, will remember as a good place in person's mind, and this makes a welcome to her and other persons that were dependents to her to these places are and the level of social interactions in urban areas will increase.

**Third Place**

there is a simple explanation about third place, and that is that this place between where people live and do work and people are using the feature of this places, that they can interact with other people in social contact and to discuss about social issues and interactions social are. About concepts urban design and architecture should be stated that third place is a basic need for civil society activities to create a sense of place emotionally.(Bressett 1982) This topic exist that a space have a good or bad sense for people, is a fundamental principle in design considered and the cognitive and perceptual factors should be used.

The people spend most of their time in first place. In this place interactions and relationships in a lower level is because the person with her family has a frequent interactions and most discussion generated about details of events and social contact is in the second and third places. It is better the species explained that first place in the social relationships, place for reported that important issue are about the Occurred topics in second and third places. (Oldenburg 2000)

Most of time that people in developing countries are used in social contact and dialogue will be in second place, that through placement in space with its own specific background, this relationships in the direction of their own and these interactions are progressing and working around technical issues.

According to numerous studies that have Architects and Environmental Psychology, the social relationships that create vitality and freshness in the population is that in second place after the passage of time are reach to low level. This issue due to limitations technical for second place are. Third place in terms of environmental psychology and architects as the best and most important places for healthy social interaction, and far from long and tiring day of work, is introduced. The place that all of society people of every stratum are placed opposite each other and this need that people requires to be present along with other members of the community as a social being satisfy. (Lynch,
1984) This is the place, that where the person is released from the limitations and see the same people and in the spaces allocated in this area could a moment away from her daily problems, spend her time. When the human brain are placed in repetitive environments and duplicated persons, data processing will be more around the most important issues and individual problems and this processing operations have a major bad impact on the morale and mental persons. (Kopec, 2006) Placing the individual in a Various environments with variety space, with a large number of people that for him they are unknown or poorly known The human brain is involved to understanding the environmental and recognition and In this period, the person will feel completely different and far away from his problems and his working relationship feels. This needs is an important issue for man to be considered and important for him. The time for distance about main issues of the brain and dealing with various events that moment the person is.

Circumstance of Third Place Spaces
Spaces and places that people with presence in third place are at the Contact with them, should be have functional and spatial variability. The functional space types in third place should be such that it meets the needs of people in social places. Urban spaces that are in third place should be have a series of basic feature. (Diagram1)
After the industrial revolution in Europe and rising technologies and industry, a lot of people time in society, are pass around going to work and going home to rest. Now third place in cities are such fields transferred system were, that people make the transition from work to home and have been lost the types used of third places in the past. However, due to the important issue that person are needs in the community and interacting with others, alternative spaces of third place, that are best for them is virtual third places. (Relph, 1976) Cyberspace is place for redress the social needs, and partly it has also eliminated this need. But in general has become a disease that many people suffer from psychological problems and social isolation had. This topic that virtual space is an ideal replaced for third place is incorrect, the results of which are for people have bad consequences. Good places with its unique features especially in area of

- Architectural space
- Free services & cheap price
- Created spaces for people are curious
- Food & drink are available
- Welcoming &
- Access to sidewalks that are
- Types of spatial relationships that are causing social encounter
- Economy
- Spatial variation
- Basic needs
- Space
- Access
- Urban Design

Potential existence to create a healthy social interactions in a third place.
environmental perception is, that virtual space is not able to provide these features. (Diagram2)

Diagram2: Perceptual features sensational of third place for strengthen the sense of other people's participation in the society places. (Authours 2014)

Third place in the history of Iranian Architectural and urbanism

In historically of Iran, urban public spaces have played an important role in the social lives of citizens. But nowadays because are developments in architecture and urban culture, urbanization and changing lifestyle, have lost its importance. Third places in last historical of Iran that can be cited traditional historic third places, including squares, markets rely, bathrooms and other spaces that were has multi-purpose use. In the past, the value of nature's concept such that many gardens inside and outside of the cities existed and there was an element of
urban spaces considered. (Pakzad, Iran Design urbanism guidance, 2007) In the past, the streets of Iran cities in addition a joint connecting and the resort in city, as a place for recreation and leisure were considered, and the elements of nature in these places quite there existed.

![Figure1: Naghshe Jahan Square in Isfahan that was a third place concept of. (Authours 2014)](image)

One of the most important spaces in the Iranian city that besides trade, the issue of third places that have high importance is, bazar. bazar are covered passageways, that continuity and the way in which they enclosed spaces, simple shapes, proportions, symmetry, arts Incorporate intersections, human scale, maintain pedestrian versus unfavorable climatic conditions, safe and pleasant environment for human presence there. Traditional bazar spaces to species that, the people’s target in bazar isn’t only for shopping and traffic, but also spend part of their time by being in the market. (Soltanzadeh, 2006) Traditional bazar in during the development, connected the Elements of Islamic city are together, and this structure has been in communication with the first and second place, and Solidarity religion and social life and economy provides. (figure1) In the past, designers of urban spaces for different aspects of human needs, for example physical, scientific, moral, his aesthetic, have a great value and created communicated them to the bazar place, and people have mean more than what have given name bazar have a lot needs.

Takaya and religious site in the urban spaces that are considered to be third place, have an open spaces with specific applications around have been. The open spaces this functions, were designed by diverse functions. The most important of this functions is were, rituals religious (which has an area of particular social relations of Iran), theater and tazie khani, lectures scholars and some news had been announced. (Pirnia, 2008) With put the places to sit and drinking water for relax those who are passing through that space, have created a place with great flexibility.

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104 shops, schools, caravanserais, mosques and other users associated with the topic.
105 Reading aloud Religious stories in public spaces with theater.
Figure 2: Tabriz traditional bazar and interaction people with themselves in these spaces. (Authors 2014)

Town squares besides that in last have a communication functions were, also were been accountable for other functions. Spending time in this space, daily meetings, exchanges of news and information, non-formal education, experiences and doing charity work, including the functions of this place were. Traditional city Square of Iran, were a venue for community activities that people of any age, educational status, occupation and income of space used and they were involved in its maintenance. (Pakzad 2007) This topics caused that a strong attachment sense for people the traditional than city Square were created. According to the characteristics described for third places, the best and most complete form of third place are traditional Iran city Square are.

From other third places in past of Iran traditional coffee shops can be noted. people's goal of being in these place, are not spend a time and drinking the tea but also hear the news and exchange the information about the areas that related with them. In third place design in last more attention to the needs of individuals in communicating with people was. Coherence and unity of the Muslim community with being together and informed of the situation of other people occurs. For these reasons, the location and placement of urban spaces, third place was more important than the first and second place. (Pirnia, Style of Iranian architecture, 1997) The issue in Islamic thoughts and culture of the Iranian people had great importance. The evidence of this issues are many historical third places that now, as a legacy of past Iranian architecture have survived.
Separate the private and public spaces of the key components that have been performed on Iran's urbanism. This division is visible of the oldest settlements in metropolitan Iranian history, the division process also reflects social relationships and shape's gives a good urban space. (Shabani, 2012) But this division is not simple, but also it encompasses a wide range, that range from the most private to the most public aspects of society and urban space are included. In fact, the dissociation space and also between public and private spaces, a reflection of social relationships and social organization in a standard for third place in the history of Iran were. (Madani Pour, 2007) Public buildings such as shrines and mosques were built more gracefully from other departments and private buildings were less striking.

Third places in the Iranian history are often formed because of various factors and a variety of functions such as leisure, business, communications, and government - or were political. Third places in last Iranian historical, have a strong presence in the municipal affairs, including: streets, markets, squares, gates, Arsenes\textsuperscript{106}, the input spaces and adjacent spaces are bridges. (Soltanzadeh, 2006) Bazar are one of the most important third places in historic cities of Iran. This places in addition to Commercial function, the place for social events and cultural exchanges were townspeople. Use this space by some people even for social interaction in community that day were and not for commercial issues. Old bazaar in Isfahan, Tabriz and Hamadan are the most important third places among the other examples are, that created these spaces also for social needs were. Coordination and interaction between elements of the market has always to help bazar dynamics, the elements such as the main

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\textsuperscript{106} Central Square and the area that around it and there are others functions.
transition’s ways, sub-corridors, Chaharsou\textsuperscript{107} (four leads), and the forecourt, all these places were Belonged to a third place in Iran city. (Ansari, 2011) Arsene located in the central part of the city and near the government buildings and are related to the market place. This places have a large space that the around of it the functions types to meet the needs of people live in the city is created. In fact, the most important function of Arsene was social and cultural interactions a community. In some arsenate, the main spaces of the city that had been placed around of it, the good sample for this topic is Arsene Ganjali Khan Kermani\textsuperscript{108} that have such as Square, Market, baths, schools and mosques are located around of it. People using this place for a lot of their works, and this issues caused that social interactions in this place be in highest level (Kiani, 2012) Places that were been placed around the arsenate, also was the Spaces for social interaction.

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{image}
\caption{The traditional bazar of Hamadan town. (Authors 2014)}
\end{figure}

Other places, such as the entrance gates of the town and the Square, performance of third place in the Iranian historical cities have had. In fact, the most important concept in Iran’s historical urban and architecture spaces, full attention to presence of people in social interaction in urban spaces has been, because Islam and Iranian architecture, pride their cities in vitality and a strong social ties people together are known. (Nilforoushan, 2006) Iranian architectural approaches and religious doctrines\textsuperscript{109}, have in this regard enormous role in shaping urban social space in different parts of Iran have had.

\textsuperscript{107} The place that two main transition are encountered.
\textsuperscript{108} Kerman town’s great Arsene.
\textsuperscript{109} Islam is the prevalent religion in this country that will a strong emphasis on the unity of believers and people of, and has in touch with each other, and for this reason that willed great emphasis on topics such as mosques, which has believers in these place meet each other.
Third places in the period of transition from tradition to modernity in Iran

From the perspective of architecture expert and urban design, third places in Iranian traditional cities that are generated organically, but have a good definition. After coming developments in today's world, elements modern entered in the Individual and social life of human, that the most influential factor in these topics are streets and cars. This issues caused led to many changes in the types of spaces and changing third place in the modern cities of Iran. With entering the cars in the urban streets of Iran, as an urban modernism and imposition in the traditional space, but was not complete link, with the population lives. (Javanah, 2010) Street that was a place for the people and social interactions, is a space for passing vehicles and false jobs and failed to come back last stand in past.

Behavior that a person have in town square, is very different when he is in a highway or street. When the town square is a node, organizing the communication in terms of social relations is extremely low. In urban areas of Iran during the transition from traditional to modern, radical changes in the areas of third places were created. Attention to public space and Social interaction were forgotten, and the important issue was, rapid transformation of urban spaces of cars, in some parts of the city the areas were in bad situation that as social spaces were placed. Many of these changes in social behavior has been affected so that the concept of place and its content, as well as spaces are causing a lot of change in people’s behavior. Design the Third place in the past have an elements of form, function and meaning of the most important components in the design of urban spaces can exist, but today the quality is extremely low.(Bani Massoud 2009) In fact, strong communication and
coordination between the three components of form, function and meaning, that which makes it a more desirable third places.

Third places in the past, according to social needs and characteristics of the ethnic, cultural, and even the atmosphere of the city was designed, while in modern times, networking through wide cross section is very important in urban spaces, and it makes clear the criteria of the third places in past is more humane than contemporary.

In contemporary cities’ spaces, transit vehicles more important spaces than social interaction and cultural communication. Todays the meaning of third place is, a place for people to travel quickly between first and second places it has become. Large migration of people from villages and small towns to big cities, led to changing Third place to streets and alleys freeway in traffic spaces is. In the past, people in third places in certain areas, such as urban gardens, local fields were and now at bus stations in urban traffic with low levels of social interaction they are.

![Image](image.jpg)

Figure6: Tabriz, bus station Taleghani area, with people who are not reluctant to engage in social interactions. (Authors 2014)

Three main factors for the shift the third places in the transition from tradition to modernity in Iran:

High dependence to cars.

Lack of coordination between public and private institutions in third places design.

\[110\text{ Nowadays due to too much traffic on the highway to escape from this situation people using alleys with too fast, that will cause a lot of risks.}\]
The tendency of modernist architectures and urban planners only to green open spaces.

Wrong policies regional and land plans for urban renewal.

Architects and urban designers with reviews the urban history to searching for answer to maintain the quality of third places, but modern. (Pakzad, A comparative study of the origins of European cities and historical barriers issue of public participation, 2003) This issues led to the development of human life, and third places to particular entity to transfer to the cultural and social heritage. The aim is, activities that occur in third places, toward common goals, not for personal gain, with this strategy, third places according to the needs of quality space will be updated.

Third places in Tabriz

Tabriz is one of Iran’s big cities and highland that in recent decades has been rapid physical development and a good example of the evaluation third places in the urban space. (Behmanesh Rad, 2010, p. 418) Tabriz is located in West of east Azerbaijan. Tabriz is a center city of Trade, culture and economic, for this issues caused the development Tabriz in civil and social institutions. Especially in Qajar period, due to the proximity of Russia and the Ottoman Empire to Tabriz and near the road which connects the city to the West, was the starting point for many of the developments in Iran. During this period, many intellectual movements, social change, economic and civil engineering and rather than the other part of Iran taking shape.

Figure 7: historical Gymnasium in Tabriz Bazaar. (Tabriz historic gymnasium, 1963)

The type of traditional third place in Tabriz city can be considered part of the public open space and a place for that kind of manifestation of the nature of social life are known. According to the third place in the city of Tabriz, this places are where the interaction of people in public life is conducted. All people can use of Traditional third places Tabriz. (Zoghi, 2010) In these spaces not been predetermine collisions that occur and cause effectively join the social interactions are shaped. Traditional third places in Tabriz, include characteristics are:

A tool for social communication.

A place to meet each other people from Tabriz.

Management and coordination of people and businesses in Tabriz.
Bazaar of Tabriz cause the development along the eight gates of the Old City were taken, and the distances covered markets (second place) by residential units (first place) in the past century and has shaped the current landscape. (Nejad Ebrahimi, Pour Rahimian, & Sahraei Loron, 2013) Bazar of Tabriz an important role in adoption of third place have in town is. These are:

Create a form and third spaces and other urban spaces and other important elements of urban layout.

Structure and activities of the city center.

Causing the Urban communication in third place and set of commuting in town.

There were also other places of third places in terms of urban design and architecture in Tabriz. The Sahib Abad Square that was a good urban area, with all the surrounding buildings, the Mosque of Ali Shah and connected spaces, the spaces around the ruins of the Blue Mosque, Mosque and other areas, many properties of arsenate completely had, the traditional third places of Tabriz were. (Soltanzadeh, Adobe architecture firm in Tabriz, Iran 1997) All this places proves that third places subject in the historic city of Tabriz it was at last, well respected.

Figure8: Tabriz Bazaar in 1961. (Abrishami 2007, 84)

Figure9: Tabriz Bazaar in 2014. (Authours 2014)
The Sahib Abad Square

Is the city's oldest square and is a place that has a special place in the Iranian city and is of particular importance. Due to the location where the square it is, and despite its surrounding areas in the past many people for a variety of uses including community social needs to third place respectively. Today, there is not Remaining into this place.

Figure10: The Sahib Abad Square in 1921. (Abrishami 2007, 34)

Figure11: The Sahib Abad Square in 2014. (Authours 2014)

The tomb of Sahib Alamr with their surrounding spaces

This collection is very valuable in terms of architectural value, next to sahib Abad square historic landmark in the city. Due to the surrounding spaces and convenience use of the space, social relations were very abundant in this place. These spaces have full feature of third place was, and the importance of third place in architecture and urbanism about in the Tabriz asserts.
According to the pictures and collect information about the places, this issue demonstrated that changes in the spatial organization and the type of access and also a great influence contemporary street system due to the aspects of modern world, in present strong presence of people in these places are not seen. Third place have strong relationship with the culture of society, and this increases the social relationships and this issue with social interaction is increased, In fact, the presence of persons in this places are caused, third places that make meaning. (Omrani, 1966) One of the reasons for the problems arising in the field of contemporary cultural and social interactions, lack of attention to the performance of third place in urban spaces. This issue more important for Tabriz than Iranian cities, due to the historical record are.

Third places in the transition period tradition to modernity in Tabriz

Major influences on the concept of third place in Tabriz is created in three main periods can be investigated, the second and third in the modern era with its effects on third places and is the first case of its historical roots.
First period: due to natural disasters and civil wars and wars with mercenaries who were attacking the city, changes occurred in the areas of third places.

Second period: the primary rule Reza Khan is, that under the impact of modernization and development of European cities are going to change the whole atmosphere of the city and third place in Iran respectively.

Third period: Middle period of the Pahlavi dynasty until today that drastically affected enter the car and urban street system are.

Street system only to create greater access for cars is done within the context of spaces. The streets of urban from its optimum condition and into consideration the movement of tissue and third places were separated. One of the most important severe injuries that created in third places in Tabriz, was changing the spaces and context of bazar was.

Map1: context of old city of Tabriz's before major changes in the configuration. (Pour Hossein, 2003)

Map2: Tabriz context after tissue manipulation in the urban design. (Behmanesh Rad 2010)
The main outcome was change the texture and urban areas, especially in third places in Tabriz, change in the communication structure of a structure based on the moving sidewalk and organic geometry to a linear geometry of regular and convenient direct movement of. (Nejad Ebrahim, Pourjafari, & Ansari, Effective Factors in Structural Development of Iranian Historical Bazaars Case Study: Tabriz Bazaar, 2013) The fundamental problem was attention to industry and urban affairs, without any attention to the third place and space for social interaction. In fact, cars and streets and other elements related to these changes, take place the third places in Tabriz are. A good example of ignoring the third place among the new urbanism and architecture can be around the Tarbiat streets (a traditional organ) Shams street (a new organ) provided. Tarbiat Street based as an internal communications, while fully consistent with the existing structure and create places for social interaction of people and make two very important points in Tabriz, the building of hours (Municipality) a to be and dikbashi connected. In fact, an optimal joint communication and a third places is convenient for the city. New street Shams in terms of features third places and social life is low level.

Figure14: Tarbiat Street is a good third places in Tabriz. (Authours 2014)

Figure15: Public space around the Blue Mosque of Tabriz. This place is also for worship and the presence of various excuses is. (Urban Space, 2013)

People of Tabriz Because of its unique traditions and culture and the value of the benefit, It were always in relationships and participate in social events, and being from the city and other community members are aware, and it's a nice view of sociologists and experts opinion in architecture's. When we encounter with these two outcomes, shortage the third place or the lack of quality, and a population willing to participate in social communication and social interaction, spaces and places are formed, that have a lowest level in terms of quality, but people want to be present in that space.
Figure 16: Gathering of people in the inappropriate section of sidewalk space for having social interaction. (Authors 2014)

Figure 17: Perch space for terms of passing time and make social connections, with presence Beautiful birds in an urban point and a large number of cars and the streets around, which the space quality in the lower level is. (Authors 2014)

Checking desirable feature a third places in Tabriz

<table>
<thead>
<tr>
<th>row</th>
<th>Desirable feature in third place</th>
<th>Traditional third place</th>
<th>Third place in contemporary</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Economy</td>
<td>Favorable</td>
<td>Inappropriate</td>
</tr>
<tr>
<td>2</td>
<td>Spatial variation</td>
<td>Favorable</td>
<td>Favorable</td>
</tr>
<tr>
<td>3</td>
<td>Basic needs</td>
<td>Inappropriate</td>
<td>Favorable</td>
</tr>
<tr>
<td>4</td>
<td>Architectural Space</td>
<td>Favorable</td>
<td>Inappropriate</td>
</tr>
</tbody>
</table>
Table 1: review the features of favorably Third places in Tabriz, due to the affect factors desirability of a third places. (Authours 2014)

Description table

Economic factor: Issue of obtaining more profit for the third place is very devastating. According to the findings reached of Tabriz property values in public spaces, in fact at third places is very high, and this has caused the supply of service in that location is also of high value. This issue in overtime are causing the divide between population, and eventually was causing empty third places are from all people.

Spatial variation factors: Assigned spaces in contemporary third place in Tabriz, more influenced by modern thought, and close to the municipal areas of Turkey are. This topic has a positive effect on third place, but if it means ignoring the identity of architecture - historic city pass are known, due to the not uniform with type of culture and social relations in the city, people will have no respect to these places.

Basic needs factors: People like to drinking something in public places, it is important that the purpose of a place to spend some drinks or food is an offered at place are and that place is on her mind as a memory.

Space architecture factors: the prices of lands is rising due to population growth and the impact of modernity, that caused people attention to Commercial functions and ideas that benefit the most. Most of the good places (kind of exposure in space) in third places, a place to be turned into profit, and audience participation in these spaces would have to turn around this topics are, the main objective for this places are social interaction But there is no.

Access factors: Cars and other products of the modern era has caused selection of the desired location and transitions ways was important than other issues in urban designer. This issues that people how to find the right way, have a one answer from designer that, today is belong to cars and modernity stuff not the other traditional topics facing. The result of According to excessive use of cars, traffic on the street is more than can imagine, and the other result is Mental illness.

Urban design factors: Due to the design of urban spaces, with full attention to cars, parts of the old tissue destruction and local access old and have been out
of reach. The car has led the minds of city planners are just looking for a solution to traffic problems. Third places for the people right now is a huge traffic that people spend their time.

Conclusion:

To reach a desirable space and place in the urban space of Tabriz that satisfy individuals’ need from different aspects, spaces that played the role of these places in the historic past of the city and have been successful in this view, should be analyzed and then the obtained components should be consisted with the need type of the time. One of the most important design components of these places in the past was paying great attention to the individuals of the area, customs, religion and other their life aspects. By inserting these features in designing and attaching importance to this issue that the third place is more important than the first and second places. The development and elevation of the Islamic society depend on the promotion of social interactions and relationships of the society’s individuals and this issue was completely observed in designing these places in the past.

Now, urban spaces are filled with automobiles and abundant streets. This issue is becoming more important day by day than before. The preventing solution to these various problems, which social issues are the most obvious ones, is dealing with the issue of the desirable third place in today’s urban spaces. By inserting effective historic-identity components of the past and making culture effective, a desirable third place can be created from the viewpoint of developing social and cultural interactions that is one of the most fundamental features of Iranian cities including Tabriz.

Figure18: El-goli in Tabriz. This collection designed for people that have a healthy social interaction with each other. This shows that social interaction was very important in the Iran architectural past.
References


Using Cinematic Narrative Language in Architectural Animations: the Example of “King Abdullah Petroleum Studies and Research Center”

Fatih Us

Introduction

Computer-aided animation is relatively a new source for the representation of architects although their uses has recently become an ordinary. Therefore, architects and designers have still a lack of experience in presenting projects with moving images (Alvarado, Castillo, Marquez, & Mayorga, 2005). Architectural animations are made basic and non-attracted presentations apart from some exceptions. These include unrelated impressions to the expression of architectural design. Moreover, because general usage is purposed, computer-aided software that are used in the construction of architectural animation does not contain subsidiary aids for an original architectural presentation. Hence, in this study, it is considered to be important to regard cinema, which is one of today’s significant branch of art, and cinematographic techniques in order to address these kinds of deficiencies.

While the stories are at the forefront in movies, architectural work should be at the forefront in architectural animation, so, it is difficult to found a clear correlation between two areas. However, despite this, there are studies that show what can be done by benefiting from film grammar in production of architectural animation. Some of these are Eui-Jee Hah, et al. (2008), “Cinematographic Techniques in Architectural Animations and Their Effects on Viewers’ Judgment”; Alvarado (2008), “Analysis of Filmmaking Techniques for Architectural Animations”; Alvarado, et al. (2005), “Filmic Development of Architectural Animations”; Alvarado & Isorna, (2004), “The Fragmented Eye, Cinematographic Techniques for Architectural Animations”. In the light of this and similar conducted studies, in this study, as well, it is going to be examined in detail how to use cinematographic narrative techniques, and what the supportive effects of these narrative techniques on architectural presentation and narrative are, in the architectural animation of the project of “King Abdullah Petroleum Studies and Research Center” in Saudi Arabia, Riyadh, designed by Zaha Hadid Architects.

Architectural Animation and Cinematographic Narrative Techniques

Architectural Design and Architectural Animation

It is essential to address the concepts of architectural design and architectural animation before looking at cinematographic narrative techniques and their use in architectural animation. There are many factors that make architectural design. As these factors might be fully functional, they may be sociological, geographical and technological factors in varying degrees, as well. Ancient Roman architect and engineer Vitruvius (1st Century BC) had used the factors of “function”, “beauty” and “structure” (utilitas, venustas, firmitas) when defining architecture (Vitruvius, 1993). Some sources, on the other side, sorts the elements of architectural design as form, function and context. Conversely, according to Francis D.K Ching, the architect who puts forward the movement and experience
throughout the space in the formation of product, architectural design is the whole of physical, perceptual and conceptual features.

Until today many techniques have been used for presentation and expression of the architectural design. Since the 1960s, computer-aided presentations and narrative techniques have come to the fore along with the developments in computer technology and there have been significant progresses in the representation of architectural design. Two and three dimensional images prepared by computer, animation, simulation, and such techniques like virtual reality may be shown among these developments.

Table 1.1 Architectural design in accordance with Francis D.K Ching (Ching, 2002)

<table>
<thead>
<tr>
<th>Physical</th>
<th>Form and Space</th>
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<tbody>
<tr>
<td></td>
<td>- space</td>
</tr>
<tr>
<td></td>
<td>- structure</td>
</tr>
<tr>
<td></td>
<td>- enclosure</td>
</tr>
<tr>
<td></td>
<td>- machines</td>
</tr>
<tr>
<td>Perceptual</td>
<td>Sensory perception and recognition of the physical elements by experiencing them sequentially in time</td>
</tr>
<tr>
<td></td>
<td>- approach and departure</td>
</tr>
<tr>
<td></td>
<td>- entry and egress</td>
</tr>
<tr>
<td></td>
<td>- movement through the order of spaces</td>
</tr>
<tr>
<td></td>
<td>- functioning of and activities within spaces</td>
</tr>
<tr>
<td></td>
<td>- qualities of light, color, texture, view, and sound</td>
</tr>
<tr>
<td>Conceptual</td>
<td>Comprehension of the ordered or disordered relationships among a building’s elements and systems, and responding to the meanings they evoke</td>
</tr>
<tr>
<td></td>
<td>- images</td>
</tr>
<tr>
<td></td>
<td>- patterns</td>
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<tr>
<td></td>
<td>- signs</td>
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<td></td>
<td>- symbols</td>
</tr>
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<td></td>
<td>- context</td>
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In this study, on the other hand, the development opportunities of architectural animation that offers limitless chances to required expression of architectural design and forefronts perceptual and conceptual properties of architectural space are investigated. While doing this, cinematographic expression language, which posses high applicability to architectural animation and has a significant place in today’s visual communication design, has been preferred.
Architectural animation that is one of the most important representation implement of the 21st century is a digital short architectural film including a construction, a residential area, animated human and vehicles produced with two and three dimensional animation techniques. Architectural animation, provides the architect an environment in which s/he might reflect in combination either all of the factors forming architectural design or some of them s/he wants and also might be well understood by everyone. In addition, architectural animations have the ability to affect the audience visually and auditorily, capacity of emotion transfer and influence of realistic presentation. Animation architecture described here is generally prepared for presentation. There are also architectural animations in design stage but they will not be covered because of being beyond the scope of this study.

Architectural animations for presentation purposes; can be analyzed in three categories including architectural animation competitions, academic - educational environment and architectural offices. The animations that are prepared for architectural animation competitions are made particularly to point out the developed technology and affect the audience. The architectural animations in the academic - educational environment, generally are applied by architecture students and their instructors within the course project. The animations for architectural offices are prepared for project promotion and presentation and these kinds of animations are used in advertisements, architectural animation competitions and presenting to company or person that make projects done.

In this study, in other respect, the architectural animations that has been prepared for architectural project competitions which have a mass of architectures and the other professions in its target. The reason is that the main aim of these animations is to reflect the architectural design to the opposite side within a certain time.

Cinematographic Techniques

A number of studies have been made last 10 years in order to optimize the architectural animations. The studies that associate cinematographic narrative and architectural animations are the most important ones because of the similarity of an architectural animation and a film. In recent years, studies on this subject especially have been accelerated. For instance Alvarado (2008), in his work “Analysis of Filmmaking Techniques for Architectural Animations” makes a general assessment related to the presentation of various cinematographic images concerning the architectural environment and determines the principles in demonstrating of architectural projects by the way of digital visualization. Twenty-production has been viewed as total of eight cinema films, six documentary films and six digital visualization. Evaluation has been made in the three important title: “Image composition”, “shootings and organization of consecutive images” and “general montage of the scene”. The main indication of this study is the presence of visual fragmentation provided with the proposition that is observed in the exhibition of the architectural environment and obtained by changing camera angels in the shooting area. On the other hand, the existence and integrity of “area” are provided on the basis of perception and narratives.
In the art of cinema that has existed for over a century, filmmakers created a well-defined set of rules for proper use of cinematographic techniques. In this paper, the cinematographic factors are discussed under the titles of "single (static) images", "the sequence of consecutive images (moving images) / shot", "montage", "light-lightening" and "sound-music".

Static images are composed as sub-titles of frame size, frame layout/composition, scale of shoot (long shot, mid shot and close up shot), camera (subjective camera, objective camera), camera’s angle of view (top view, the usual angle, bottom view). The sequence of consecutive images (moving images) / shot are separated as camera movement (panning movement, dollying motion, crane shots and optical shift), shooting time and speed. Montage, finally, is composed with the basic transition types (cutting, enchaining, opening and darkening, blurring and netting, integrating, freezing, iris) and the effective transition types. Now let us look at these factors and their meanings briefly.

Frame layout/composition has evolved and has been described in painting, sculpture and photography over and over again for thousands of years. On the other side, cinema benefits from principles related to frame layout of visual arts because of having similarities although it has a different technique within these kinds of arts.

Proximity and size are significant sub-codes in the composition within framework. The closer subject seems as if it is more important. While oblique compositions emphasize the extent of image, symmetric composition put forwards the design. Diagonals are read more actively than verticals and horizontals.

"... before the image appears, the frame is regulated by meaning. The lower part is more important than the upper part, the left part comes first than the right part, the lower is constant but the upper is variable. Diagonals toward from left lower to right upper goes from stability to insatiability. Vertical lines will be more effective than horizontal lines: when faced with both vertical and horizontal lines that have equal length, we tend to read vertical lines longer than horizontal lines. This is a fact that puts forward dimensions of the frame." (Monaco, 2000). When the image appears, shape, line and color are affected by these hidden values. Moreover, it has own direction and intensity effects in its shape, line and color. For example, a strong meaning might be given to a lightened object through a shape.

Scale of shots: emphasis can be made on any part of the film with the size of scale of shots. Thus, which scale of shot will be used in the film is associated with the story of film and its genre. Shot types are divided into three basic parts: long shot, mid shot and close-up shot. While long shots and mid shots provide information about the entirety of object or action, they also show the changes of forms in objects and actions, and tempo of these changes. On the other side, close-up shots direct the audience’s attention to details and provide information about the essence of actions. Thus, the audience enter into the action and might detect more quickly (Zaur, 2012, p. 39).
Subjective camera is the superimposed of the view of audience and the camera angle. Objective camera, oppositely, observes the action impartially and shows the action to the audience through the eyes of an unseen person in the stage.

Besides being a feature in the camera, “depth of field” that can be made by various visualization effects, give also reality effect by mimicking the audience’s focus on an object or an action. In addition, visual effect is improved by this way. In architectural animations, any surface and architectural elements can be put forward by depth of field.

The camera facing with object and formed angle is the camera angle. If the camera axis is parallel to the ground, it is called neutral view. The objects are transferred to the film with the neutral appearances. The audience watches the image with normal, realistic and objective perspectives. When the axis of camera is rotated to below, the objects are seen from above and it is called high view. The objects seem shorter and smaller as they are not in the real. High view reflects oppression, weakness, despair and defeat. It expresses passive emotions. When the axis of camera is turned upward, it is called low view. The objects seem longer and bigger as they are not in the real. Superiority, supremacy, powerfulness, enthusiasm and happiness are reflected by low view. It expresses active emotions. Also, different angles are generated by tilting the camera right or left in the optical axis. These kinds of angles are called oblique framing. With this perspective, mental depression, tremors, imbalance is reflected. The most extreme form of oblique framing is occurred in bringing camera upside by turning the optical axis of camera 180°. It is called reverse shot (Özön, 1972, 1985).

Camera movements are basically divided into two. Panning: The camera does not move, but rotates up and down, left and right or on its own axis. It is a movement that reflects the movements of a human head. Dollying movement: Camera, on any vehicle, is moved forward, backward, up, down and sideways. Crane shot: the intricate movements can be made where the above mentioned camera movements are not sufficient. It is called crane shot. Zooming: zoom that is performed with different focus lenses can be considered as a type of camera movement.

Shooting is a series of images remaining between two punctuation marks like cutting, chaining, etc.. In other words, shooting is that camera records an image on film without any break until it stops. Shooting time refers to this time period.

Montage is that separate shots are sorted successively depending to various rules and ways and according to a certain understanding. There are transitions during this sorting. The basic types of transition are: cutting, chaining, opening and darkening, blurring and netting, integrating, freezing and iris. In addition, there are also types of effective transition.

Generally in the cinema, a main key, light and fill and light system are used. “..., the all light codes covered in photograph functions in cinema, as well. A full-frontal lightening makes grey the object, overhead lightening becomes dominant on the objects, lightening
from below gives the object a bleak view, lightening from top focuses on details, lightening from back either dominates the object or emphasizes its one of parts, lightening from sides has a dramatic effect” (Monaco, 2000).

There are three kinds of sound tracks: 1- Sound/voice band, 2- effect track, 3-music track (Tezcan, 1990).

**The Example Of “King Abdullah Petroleum Studies And Research Center”**

In this study, the reason why this structure has been chosen can be explained as follows: Zaha Hadid (Figure 1.) is an architect who use three-dimensional architectural animations efficiently. Cinematographic elements are used intensively and effectively and the physical, perceptual and conceptual features forming architectural design are reflected in the architectural animation of King Abdullah Petroleum Studies and Research Center that is an architectural competition project and designed by Zaha Hadid Architects. Moreover, having participated in an architectural competition is another influential criteria in selection, because the primary purpose of architectural animations prepared here is to explain the architectural design. Therefore, this purpose of study coincides with the aim of considering the architectural animation. Another reason, what is more, is that there is a specific target group in the presentation of animations; the jury that contains majority of architect consists of some other profession group of people that work in the field of project management. Thus, the being of competition internationally will minimize the cultural differences in the perception.

![Figure 1. Zaha Hadid](image)

**Information about the Architectural Design**

The project that is located in the desert landscape and had 28,500 m² usage area is still under construction (Figure 2.). That project that is focused on especially technical and environmental issues goes beyond to functional borders and have the features of a living and organic structure. Because the construction inherently has a progressive understanding, it has been designed in the aim of having capability of continual expansions or transformation. The center has a structure that is able to be oriented and
change according to environmental conditions and functional requirements such as the cellular structure of crystalline forms.

![Figure 2. Construction Work](http://www10.aeccafe.com/blogs/arch-showcase/files/2012/02/0004-oct5itc.jpg)

**Architectural Animation and the Use of Cinematographic Elements in the Presentation and Narrative of Architectural Design**

In the first 24 seconds of the architectural animation film, which has totally 02:07 minutes, the name of project and information about the architect is given. The next in 13 seconds, the transformation of crystalline into a structure and emergence of an architectural mass is shown (00:24-00:37). The moving image of the structure is shot outwardsly in 8 seconds (00:37-00:45). Structure is being looked from a fixed height of about a human eye and variation in structure is being observed in the next 6 seconds (00:45-00:51). The image is being switched higher and closer to the structure and it closes quickly to one of the buffer zone being in the roof of structure in 11 seconds (00:51-01:02). Within 3 seconds, an image transition is provided from the transformation scene in the buffer zone that is emerged from visual effects to a leaf image. About 16 seconds, there is a proximity with linear forms and camera movements from a leaf image to buffer zone in the roof (01:05-01:21). On the other hand, there are moving images in the interior parts in 18 seconds, initially in 12 seconds and later in 6 seconds (01:37-01:43). Among these interior images, roof images are given in 4 seconds. After crystalline appears only in 5 seconds (01:43-01:47), its architecture and the project name is displayed as it is in the first stage (01:47-02:07). Thus, as it is in initial, name of the project and the architect is imaged about 24 seconds.

To give general information about time; the architectural animation is constituted totally 127 seconds (48 seconds information about the construction, 45 seconds exterior images, 18 seconds interior images and 16 seconds visual effects). At that point, it is understood that the name of designer and design is desired to forefront. Then, it is seen that the exterior part of the construction is desired to be shown rather than the interior part. In addition, the visual effects that are used in order to tell about the design concept are included as much as interior images.
While the name of design is located close to left on the horizontal axis, it is centered on the vertical axis (Figure 3.). On the other hand, the article (letterings) of Zaha Hadid Architect is positioned close to left on the horizontal axis but it is located in the bottom on the vertical axis (Figure 4.). This location can be seen as an appropriate placement according to the composition rules. At the same time, these letters are formed by a variety of effects to attract attention of the viewers. The idea of crystalline that consists of the main concept of the project is used intensively with similar forms both in the beginning and at the end of the architectural animation. After the article of project name is given, particularly, only one crystalline image is seen in the middle of the frame and this idea is brought into the forefront by using proximity and depth of field. This visual expression is done in the reverse direction at the end of the architectural animation. While crystals give dynamism to the image, it consists of the project, at the same time. As the formation of the first project and the direction of movement in the meantime is positioned in the left side of screen, after then it is settled in the center (Figure 5.). In order to emphasize the design concept, crystalline and leaf images covering the screen have been used.

Figure 3. Animation Image

Figure 4. Animation Image
A sense of depth and perspective are gained to the construction by looking from cross in some places. The sense of depth is also provided by using the depth of field. Because of the familiarity of crystalline color to white and bright colors in the scene of introduction of the architectural project, the background color has been considered as dark grey, close to black (Figure 4).

In consisting of project by crystals, while a close-up shoot is used, the camera pass mid shot by moving away slowly (Figure 5.). Thus, first the information about details is given and next the project and its surrounding is told. The scales of mid and long shoots informing about the entirety of objects and actions shows the changes emerging in the construction (Figure 6.). The close-up shoots giving information about details and the essence of actions are also used for similar purposes. It indicates the original point of design concept.

Camera, generally, is used as objective camera in animations. Its main reason can be that the place is desired to describe as conceptual (Figure 5.). The usage of subjective camera...
is mostly seen in shooting of indoor spaces and especially a perceptual place seen natural light is reflected (Figure 7.).

![Figure 7. Animation Images, Indoor spaces](image)

The depth of field that is used to increase the visual effect and reality is also functioned here with related purposes. A depth of field focusing on the construction is used while the camera is looking to the project in the mid-shot from the distance of human eye (Figure 6.). The principal cause is to make the viewer pay attention to transformation emerging in the outer shell of the construction. As this transformation continues, the angle of camera tilts up and present the project with an objective eye. The depth of field, in addition, is used in screens in which there are many crystals to bring the idea of crystalline forefront (Figure 4.).

In outdoor images, the main reason of being top of the camera angle can be the desire of demonstrating details in the roof (Figure 5.). In outdoor images, the transformation within the construction is seen from a merely one angle that is at the level of human eye (Figure 6.). In indoor space, on the other hand, the camera generally looks from up in gallery space while it is at the level of human eye (Figure 7.).

The camera movements are also done architectural concept oriented. Panning and dollying movements are done together both in following linear forms and in willing to demonstrate the relations between the construction and its surrounding (Figure 8.). In indoor areas, basically forward and sideway dollying movements are done. The sense of subjective camera is given by forward dollying movement and it is reflected as if it is taking a walk there. In sideway dollying movements, on the other side, it is considered that it is purposed to give information about that place.

![Figure 8. Animation Images, Indoor](image)
The prominent cinematographic narrative technique of this architectural animation is montage. In the transformation of crystals to construction, the montage technique has been used by the method of superimposition and the intended message has been conveyed directly to the viewer (Figure 5.). The camera primarily closes to one of the buffer zones that filters the cold outside and warm inside and brings the natural light into the place and then, it is matched with the image of a tree leaf by using montage techniques. (Figure 9.) Thus, the idea of design is expressed in a strong way. In addition to these, transitions from one scene to another is made quickly by cutting transition. Its reason might be attention is not desired to be distributed by a different transition because of the intensity of the visual effects.

Figure 9. Animation Images, Montage

Visual effects are included largely in architectural animations. The transformation of crystalline to a construction, linear and animated visuals related to environmental factors might be examples (Figure 5, 8, 9). Supportive expressions for design concept are done by linear and animated figures. It might be considered that it represents the oxygen coming from the nature and give a new life to construction by entering inside of it swiftly.

Because the construction has not a night view, there is no image related to lighting, as well. While environmental light seems a homogeneous distribution, the movement of sun and thus light changes are perceived during the presentation of transformation (Figure 6.). In general, although the shadows are not apparent so much due to homogeneous light, it is realized when paid attention (Figure 8.). Moreover, natural lightening are clearly expressed in indoor images (Figure 7.).

A music involving sound effects appropriate to camera movements and transitions accompanies to visual effects from beginning to end of the architectural animation.
CONCLUSION

In consequence of the study, it is understood that when an architectural project is presented with an architectural animations, physical, perceptual and conceptual features that consist of the entirety of design might be efficiently presented all together and also the support of cinematographic narrative techniques, which has an important place in today’s communication design, is realized.

It is understood that cinematographic narrative techniques such as frame layout/composition, the angle of camera, camera movements, the depth of field, shooting time and montage are assistive in presentation of an architectural design and its expression when it is detailed examined how the cinematographic narrative techniques are used in the architectural animation of the “King Abdullah Petroleum Studies and Research Center” project, designed by Zaha Hadid Architects in Riyadh, Saudi Arabia.

Composition layout that is significant in most of branches of visual art is also given importance in this animation; particularly a left and center-intensity frame layout is made. While the angle of camera is telling about the concept of project, it has chosen any other objective places to look in order to be much more explanatory; on the other side, the camera movements, related to the angle of camera, has made some dollying movements such as close-up shoot, long shoot and moving shoot. The depth of field is used to put architectural concept forward by focusing on the construction and crystalline. The images that have the information of construction is the longest part of the architectural animation. Afterward, exterior images follow this part. Montage technique is the most important and efficient cinematographic narrative technique within animations. Montage is done by superimposed transition method in the expression of architectural concept.

As a result, in only 02.07-minute-animation, several cinematographic narrative techniques have been used. Today, these architectural animations change between 3 or 5 minutes. Hence, it is mostly called cinematographic expression elements. For this reason, it is expected that the usage of cinematographic elements in architectural animation applications are crucial in presentation and expression of an architectural design.

REFERENCES


Fertile Crescent Defensive Cities Architectural Features Influenced by the Land of Incense Culture

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The ancient trade routes for silk spice and incense, established more than seven millennia ago, were means for civilizations to exchange goods, materials, as well as culture and traditions. The authors of this article will attempt to prove that the architecture of the ancient defensive cities of the Fertile Crescent was influenced by the culture of the Land of Incense (Dhofar), which stood at the beginning of the Incense Trade Route. Motivated by this justification 11 ancient cities of the Fertile Crescent, positioned along the overland Incense Trade Route were selected for study. Primarily, Mijmara, the Dhofar region’s unique feature, originating in Dhofar and still present in local architecture, was identified. Then analogies were drawn between this distinctive Dhofari feature and architectural details of the different cities of the Fertile Crescent. A conclusion was drawn that along with goods, an exchange of culture took place and besides the frankincense, myrrh and incense imported to Fertile Crescent civilizations from the Land of Incense, the Mijmara incense burner’s shape was introduced as an architectural feature.

Keywords: mijmara; Dhofar; Incense Trade Route; Fertile Crescent; defensive architecture features

Introduction

The three main trade routes for silk, spice and incense provided a system of linkage for ancient empires which boosted these civilizations’ progress as a direct result of the exchange of goods, materials, innovations and traditions. The Dhofaris, whose homeland (called the Land of Incense) is at the southern edge of the Arabian Peninsula, deserve an acknowledgement for their contribution to the evolution of these core civilizations. Even though this culture was far away from the leading Fertile Crescent empires, the Dhofari culture was significant to them for certain reasons. Their crucial position between India, Africa, Mesopotamia, and the Mediterranean world, meant the transit of goods from one civilization to another passed through their land. They were also responsible and for the availability of frankincense, myrrh and incense, which came directly from Dhofar and were highly appreciated by ancient cultures.1

This research attracts attention to the importance of the ancient trade routes and the subsequent cultural connections and interactions between the civilizations. The effect of these interactions resulted in similar architectural features being employed and can be observed in the profiles of different ancient cities. The usage of foreign elements in the architecture of ancient cities is traced through those cities located alongside the overland Incense Trade Route. The first part of the research emphasizes the significance of ancient trade routes for contact between civilizations. The architecture of the Dhofar region and its distinguishing feature is outlined because it stood at the beginning of the
Incense Trade Route. The second part of the research focuses on architecture of defensive cities of the Fertile Crescent, where analogies to the Land of Incense details are identified. The last part of this research explains the motives of those similarities.

Trade routes connecting ancient world civilizations

Long distance trade routes established some seven millennia ago functioned not only as a means of transmitting luxury goods, raw materials, and foodstuff between east and west, but played a significant part in cultural exchanges between ancient civilizations. These goods were transported by caravans and pack animals overland, or by seagoing ships. There were three well organized trade routes: silk, spice and incense. Some civilizations had monopolies on certain materials and goods. China provided the ancient world with silk through the Silk Route, and South Asia had domination over the Spice Route and spice provisions. The third well established route – the Incense Route - was controlled by the Arabs and they were accountable for incense, frankincense and myrrh supplies (Fig. 1).

Figure 1: Map indicating main trade routes of ancient world - Incense, Silk and Spice routes (by author, 2013)

The cities situated on the trade routes grew and flourished by providing services to merchants. These were the international markets where people of various cultural and ethnic backgrounds met, traded, communicated and exchanged their knowledge, inventions, religious faiths, languages, cultures and customs.

Incense in ancient world cultures

The overland Incense Trade Route originating from the southern end of the Arabian Peninsula and running northward along the Red Sea coast supplied fragrances to the ancient cities located along it.

Incense relevance to the ancient world
Among fragrances supplied by the Incense Trade Route to the ancient world cultures were frankincense, myrrh, and incense obtained from Boswellia tree which grows in Yemen, Somalia and Dhofar region of Oman only.\(^5\)

Frankincense is a raw material, an aromatic resin used in the production of incense, as well as perfume. Incense is produced from frankincense, combined with other aromatic materials such as essential oils, and releases fragrant smoke when burned. A reddish-brown resinous substance collected from the dried sap of the trees and known for its pleasant scent and antimicrobial properties is called myrrh.\(^6\) The three above-mentioned fragrances were decidedly appreciated in the ancient world. Incense sacrifice was an ancient ritual common to the Fertile Crescent civilization religious cultural practices. The Pharaohs of ancient Egypt were painted or carved on temples walls holding a censer in one hand and casting pastilles of incense into holy vessels; Assyrian and Babylonian kings could be seen represented as they made incense sacrifices to the tree of life; Persian priests burned incense on the altars five times a day; Israeli culture also included sacrifice offerings of incense.\(^7\) Beside religious rituals, the fragrances were extensively used in perfume and medication production, home and temple aromatization, embalming processes as well as in wine jars fumigation before bottling.

Land of Incense in history of trade business

The coast of the Indian Ocean of the southern of Arabian Peninsula, specifically the Dhofar region, was the most famed in ancient Arabia. In this land of mountains, plains and valleys, hallowed by monsoon rains, Dhofari Boswellia sacra trees grow, which are considered to be the finest for Frankincense production.\(^8\)

Due to its location between India, Africa, the Fertile Crescent and the Mediterranean world, and the presence of frankincense in the region, the ancient Dhofar was of countless importance to the other civilizations.\(^9\) Besides connecting the Dhofar region with other cultures, the ancient Incense Trade Route helped to establish a rich seafaring tradition which is considered the oldest of any world region. Frankincense harvesting and trade, along with constantly increasing demands of ancient empires for fragrances, contributed to the Dhofar wealth and brought them fame as great explorers.\(^10\)

The trade itself created a trail of city ports such as Ubar, Sumhuram, Mirbat, Al-Balled, Salalah and others stretched along the Indian Ocean coast.\(^11\) These port settlements flourished for centuries and were places where thousands of tons of the finest frankincense cultivated in Dhofar was brought overland by camel or donkey caravan routes and stored before transportation to the north and east. These port cities were trade centres and as well transit places of goods passing from one civilization to other.\(^12\)

The overland route travelled along the Red Sea coast toward north and then moved further east to follow the Euphrates and Tigris rivers. The routes further east passed through the Zagros Mountains to rich the Iranian plateau and beyond. The sea routes, via the Persian Gulf and Arabian Sea, linked Dhofar with the Indus Valley and China, and from the mouth of the gulf to the north toward the Caucasus Mountains. The route, via
the Red Sea, was a means of frankincense transportation to Syria, Palestine, Egypt and Lebanon. The cities of ancient Lebanon were transaction market places where frankincense was stored and sold to the Mediterranean civilizations (Fig. 2).

Along with the fragrances sold to the cities situated along the incense trade routes, supplementary goods such as pottery products and incense burners were traded.

**Figure 2:** Map indicating ancient Dhofar region location and Incense overland and seagoing trade routes (by author, 2013)

**Mijmara as a symbol of the Land of Incense**

A bow shaped cup used for religious rituals and home perfuming is called an incense burner or censer. Throughout history various types of censers, depending on needs had been developed, but in this article, attention will be paid to the censer traditionally used by the inhabitants of the Land of Incense named *Mijmara* (مَجْمَارَة) which is made of clay with or without handles, with distinctive corner stepped features and decorated with triangular patterns of green, red, yellow and black colours (Fig. 3).

**Figure 3:** *Mijmara* – an incense burner and a symbol of Land of Incense (by author, 2013)

Frankincense harvesting, the oldest and the most prominent livelihood of the Dhofari, for millennia has been the mainstay of the region’s prosperity, directly and indirectly affecting the inhabitants. Frankincense, which has always been considered a pictogram
of the Land of Incense, influencing its history and heritage, today remains a significant part of region’s culture. Frankincense is widely used by the Dhofari in events like weddings, Eid celebrations, arrivals of a new-born, as well as in houses, cars, clothes and daily perfuming. It is also used in medicine, local fragrances (bokhur) and perfume production. The secret blends are passed down from generation to generation. Salalah, one of the old port cities and the present capital of Dhofar, is a tourist centre for frankincense where festivals are held and the traditional Al Hafah market offers a variety of products such as incense, bokhur, attar, traditional perfumes and incense burners (Fig. 4). Among various types of incense burners developed throughout time the most popular remains the quadrate *Mijmara*.

![Figure 4: One of the shops in traditional Al Hafah market area in Salalah where local fragrances are offered (by author, 2013)](image)

**Mijmara in Dhofari architecture**

The symbols of Dhofar, frankincense and the quadrate *Mijmara*, influenced not only the life style of the region’s inhabitants but also the architecture. *Mijmara* is still present in each family home as a censer and on the facades of their residences as a decorative element. This favoured stepped architectural detail is featured in almost every house of the region as shown in figure 5.
Figure 5: Residences in Saada, a new district of Salalah city, showing the presence of \textit{Mijmara} features (by author, 2013)

\textit{Mijmara}'s architectural elements have been developed into a variety of styles and are widely applied in buildings arcades and opening constructions as well as in decorations. This decorative feature can be seen in the parapet of roofs, eves, mouldings, band patterns, windows and doors openings, arches and arcades, columns bases and capitals, corbels, and even in the gate entrances of residences. A kaleidoscope of more than 60 diverse types of \textit{Mijmara} features was composed by observing just several modern residences in a new Saada district of Salalah city and can be seen in figure 6.

Figure 6: A kaleidoscope of \textit{Mijmara} shaped features in modern building facades of Salalah (by author, 2013)

The local traditional architecture of the 18\textsuperscript{th} century demonstrates that a \textit{Mijmara} feature application was limited and found mainly on the parapets of roofs. However, it was also utilized as a decorative element in eves, mouldings, band patterns and corbels. This can be distinguished in old residential quarters of the Mirbat coastal port town, well known for the frankincense and myrrh trade as shown in figure 7.

Figure 7: Mirbat old quarters (built in 18th century) residences with \textit{Mijmara} as a decorative element (by author, 2013)
Ancient architecture of Dhofar

To detect Dhofari architectural attributes, one of the ancient ports of the region, Sumhuram (Khor Rori), has been selected. The city was founded in the 3rd century BC and as one of the most important kingdoms of pre-Islamic Arabia, it flourished for over eight centuries. Sumhuram was a midpoint in the international trading network connecting the land of frankincense with the Mesopotamia, the Mediterranean world, northern Oman, the Arabian Gulf, India, Indus Valley and Egypt.

Located on a flat-topped hill 25 meters above sea level, the city was surrounded by a complex defensive system composed of double walls as thick as two-three meters and five meters high with ramparts and battlements. Two flanking towers protected the main city's gate which was a multipart labyrinth structure. The second city gate – the sea gate – provided access to the commercial area where the frankincense was stored. The city space was divided into several quarters differentiated by function. There was a templar area, administrative section with a governor palace, residential quarters and a commercial zone accommodating the stores (Fig. 8). Defensive structures, as well as other structures of the city were built of lime stone which was available in abundance in the region.

![Figure 8](image.png)

Owing to the custom of frankincense exploitation city's inhabitants, developed different sorts of incense burners which were present in temples, palaces, in residences and even on streets and squares. The majority of the burners were cut out of lime stone and decorated with different patterns. There were small burners of cubic or round type, with a flat base or with short legs, and some of them were with handles. The most common type was composed of two main elements - a truncated pyramid base of varying height and angle and a cubic cup, supported by the base. The burners were decorated in bas-relief with a flat-bottom recess of varying depths on top. Among many patterns available, architectural and geometrical elements such as dentils and false windows were the most common decorations of the incense burners. Despite the different decorative patterns, the burner always remained shaped as a cup with distinguishing stepped corner features as shown in figure 9.

Inscriptions of Arabic alphabet, floral and geometrical designs, dentils and Mijmara profiles are among other plentiful decorative features and patterns employed in Sumhuram architecture. However, only the Mijmara element was present in every single
structure of the crowning battlements, crenels and merlons of city walls, towers, gates, and buildings. The outlines of the defensive watch towers follow the shape of the *Mijmara* and have the same stepped elements which are shown in figure 8 and table 1 as Type 1. The same cup shape could be traced in silhouettes of temples, palaces and traditional houses (Fig. 10, 11), (Table 1).

Figure 9: Sumhuram incense stone cut burners examples (by author, 2013)

Figure 10: Sumhuram city’s external temple shaped as *Mijmara* (by author, 2013)

Figure 11: Sumhuram traditional houses topped by *Mijmara* formed parapet (by author, 2013)
Therefore, the peculiar Mijmara feature can certainly be considered a distinguishing element of ancient Dhofari architecture. Five different Mijmara shaped details, which were identified in Sumhuram constructions were collected in Table 1 for further tracing in other ancient cities' architecture located along the overland Incense Trade Route.

Table 1: Types of Mijmara shaped features found in Sumhuram city's architecture

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<tr>
<th>Sumhuram city incense burner - Mijmara shaped features</th>
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<th>Type 2</th>
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Architectural features of ancient defensive cities in the Fertile Crescent

The cities Lachish, Jerusalem, Jericho, Megiddo, Damascus, Ugarit, Babylon, Nineveh, Susa, Uruk and Ur which are situated along the overland Incense Trade Route have been studied (Fig. 12) to identify the common architectural features with the cities of Dhofar which might have resulted from goods and culture exchange. Beside their position on the incense route, the cities share other common attributes: they were at the junction of diverse trade routes and considered as trade centres of great significance. Therefore, to preserve the control over the trade routes the inhabitants of these cities built defensive structures to safeguard themselves.
The city of Lachish, located on the lowlands of the Judean Hills’ fertile valleys, was established in the second millennia BC and remained a prosperous city of the most importance in Judea for a long period of time. Situated on several substantial trade routes, the city was surrounded by rings of six-meters-thick defensive walls with bordering battlements and a complex gate flanked by two square watch towers on either side. The outer revetment wall surrounded the site of the mid-slope ramp protecting the main inner city wall, enclosing the city periphery where residences and monumental buildings such as temples and palaces were located24 (Fig. 13).

In Lachish city architecture the first Mijmara-shaped element similar to Sumhuram was found and identified as Type 1as shown in table 2. These shaped features are found in the city wall battlement (crenels and merlons) as well as in the defensive wall with projecting square towers. Two-storied traditional houses with flat roofs, used as summer cooking and sleeping areas, were topped with a parapet of Mijmara appearance (Fig. 14), (Table 2).

Figure 12: Map indicating ancient overland Incense route and selected trade cities along it (by author, 2013)

Lachish

Figure 13: Lachish city defensive walls showing the appearance of Mijmara (by author, 2013)
The history of Jerusalem can be traced back as far as 4500-3500 BC when the first settlement was established near Gihon spring. This city of the Fertile Crescent was the City of David and the capital of the United Kingdom of Israel, and later the capital of the Kingdom of Judah for some 400 years. Its location on a land bridge linking the Mediterranean Sea with the Red Sea played a major role not only in trade development but also in the kingdom’s prosperity and national greatness as well.¹⁵

Jerusalem city’s architecture, where four different Mijmara features were identified, shows connections with Sumhuram as well (Table 2). The city’s first fortification walls were built in the 17th century BC having a battlement with stepped-shape crenels and merlons with a similar decorative shape (Fig. 15). The same Mijmara like shape was applied in David’s temple as a roof parapet, as band mouldings, and in David’s tower as a corbel supporting the overhanging upper storey²⁶ (Fig. 16), (Table 2).
Jericho

Jericho, confined by Mount Nebo to the east, the central mountains to the west, and the Dead Sea to the south is situated at least 260 meters below the sea level. It is found at one of the lowest elevations of all the earth’s earliest settlements and possibly dates from about 9000BC. These natural fortifications, as well as the resources of fertile land, transformed the city into a flourishing oasis and provided ideal conditions for trade. Jericho’s geographical location was an ideal platform for commerce establishment and communication exchange. The city was connected to Via Maris, a major trade route to the west, and the King’s Highway, a major trade route to the east. The defensive city walls were built to protect the city, located in the middle of Palestine, as a key to control the trade routes.

Two rings of walls enclosed the city of Jericho, providing safety against conquerors. Along the walls, periphery battlements were provided with Mijmara shaped crenels and merlons. Traditional houses of the city were one-story with a flat roof utilized during the summer. The facades of the house were decorated with stepped Mijmara like features. Decorative elements similar to Sumhuram are shown in figures 17 and 18, and table 2.
Megiddo

Megiddo, a city of Israel, and one of the three fortress cities of King Solomon, is considered to be one of the most famous battlegrounds in the world. The fortified city-state was located in the Valley of Israel on a mound rising 70 feet above the surrounding plain, and occupied an area of ten acres. It is believed that the area was continuously inhabited from approximately 7000 BC. The city was of great importance and guarded the western branch of a narrow pass and trade route connecting Egypt and Assyria, thus controlling the Via Maris. Traders from all over the world passed through its walls. The city was surrounded by massive walls with a battlement, crenels and merlons. In Megiddo’s architecture only one type of the Mijmara decorative element was found in merlons, crenels and watch towers and shown in figure 19 and table 2.
Damascus

Damascus, a continuously inhabited city since its foundation in the second millennium BC, was a main cultural and religious hub of the Levant. Situated on the great valley plain of Abana, on the foothills of the Lebanon Mountain some 80 kilometres from the eastern shore of Mediterranean Sea, Damascus was an important caravan centre at the junction of the ancient trade routes. Its advantageous location at the intersection of the orient routes made the city an unremittingly flourishing, fertile oasis. The city of Damascus was surrounded by a ring of defensive walls with gates connecting the three major roads of the city with the western trade route toward Egypt, south toward Arabia, and east toward Babylon.30

Damascus displayed four types of Sunhram stepped detail, which were not previously found in the other cities that were studied (Table 2). The city’s defensive walls bear Mijmara shaped-features which are identified on wall battlements in crenels and merlons, and in projecting towers and decorative corbels. The city gate passageway is shaped similarly (Fig. 20). Traditional houses were two-and-half-stories and the second story was projected to the street and supported by corbels of Mijmara form (Fig. 21).

Figure 20: Damascus city defensive walls’ battlement crowned with stepped features (by author, 2013)

Figure 21: Corbels of Mijmara shape in traditional house of ancient Damascus city (by author, 2013)

Ugarit

Ugarit, capital of the Ugarit kingdom, established in the sixth millennium BC was a port on the eastern Mediterranean coast and controlled the trade connection with Cyprus. Due to its location at the entrance of the inland trade route to the lands of the Euphrates and Tigris rivers, the city status was of high importance. The city was laid on a large
artificial mound called Ras Shamra and surrounded by sloping defensive walls with decreased width toward the top. The defensive walls around the city had projecting watch towers and a postern gate. A new type of stepped decorative element, which was identified as Type 9 (Table 2), in Ugarit’s architecture was discovered. Along the walls periphery the battlements and towers were built with Mijmara-shaped merlons/crenels. The same elements are found on walls as decorative features as shown in figure 22.

![Defensive walls of Ugarit with battlements and watching towers of Mijmara appearance (by author, 2013)](image)

**Babylon**

The city of the New Babylon Empire was founded in 612BC and prospered till 539BC. Located in Mesopotamia in the area of the Fertile Crescent, the city was surrounded with a defensive wall with several gates for access. Two, new decorative elements corresponding to Sumhuran, were revealed in Babylon city. These elements were identified as Type 4 and 5 as shown in table 2.

The walls were built with surrounding battlements with merlons and crenels with stepped features and the projecting watch-towers silhouettes, absolutely similar to the cup-shaped Mijmara with the decorative triangular corner designs. The wall itself is decorated with the recessed stepped-feature. Similar elements are not identified in housing architectural features, even though they are found in the Ziggurat temple shape and in decorative elements of the Summit temple and the king’s palace (Fig.23).

![Babylon city defensive walls showing the projecting watching towers of Mijmara silhouette (by author, 2013)](image)

**Nineveh**
Nineveh was occupied from 6000BC to 3000BC and became an important religious centre of the Assyrian Empire. Later it became the capital of the Neo-Assyrian Empire and was counted as the largest city in the world until 612 BC.\textsuperscript{34}

\textbf{Figure 24:} Defensive walls of Nineveh city with \textit{Mijmara} moulded battlement (by author, 2013)

Located on the eastern bank of the Tigris River, near the intersection with Khosr Rivers, Nineveh was a significant link in the Tigris trade routes and a transitional place between the Mediterranean Sea and the Indian Ocean, tying the East and West. The city was spread over a territory of 750 hectares and was surrounded by a 12 kilometre brick rampart with 15 elaborate gates.\textsuperscript{35} The massive city walls, built of lime-stone, were crowned with \textit{Mijmara} shaped battlements (Fig. 24), (Table 2). The same architectural feature could be found in the temple’s silhouette, its roof parapet and garden accessories (Fig. 25, 26).

\textbf{Figure 25:} Ziggurat, temple of Nineveh city, of stepped silhouette (by author, 2013)
Ur

The city of Ur, inhabited since fifth millennium BC, was a major city and later the capital of the Sumerian Empire of Mesopotamia. Its favourable location and cuneiform writing boosted the civilization’s trade and commerce development. Sumerians traded by land with the Eastern Mediterranean, by sea with Arabia, and travelled as far away as India. Due to their location near the sea, and with an access to the Persian Gulf, the city flourished for nearly 1500 years.  

The city’s defensive system was composed of three rings of walls with battlements. The first ring enclosed the whole city area, the second ring surrounded the sacred area and the third defensive wall was built around the Ziggurat. In architecture of Ur only one type of stepped element was found (Table 2). The city’s defensive walls, battlements, as well as its projecting towers, feature a peripheral-stepped Mijmara-shaped element (Fig. 27).

Uruk

The settlement of Uruk in Sumer, located on the Euphrates River is as old as 6000 years. As one of the largest cities of the world, Uruk served as an economic, political and religious heart of the region. Well positioned on the ancient trade routes between the Persian Gulf and northern regions of Mesopotamia, Persia and Asia Minor, the city was
considered a crucial centre of trade. In 3700 BC the city was surrounded by a circuit of
defensive walls nine-and-half kilometres long, which enclosed an area of 450 hectares. The
four-five meters thick, mud brick walls were armed with 900 circular projecting
watch-towers located at equal intervals along the walls. Two gates with posterns
provided access to the city\textsuperscript{38} (Fig. 28).

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{fig28.png}
\caption{Defensive walls of Uruk city with decorative elements \textit{Mijmara} like
(by author, 2013)}
\end{figure}

The city gates and monumental buildings, such as the palace and temples, were
decorated with colossal sculptures in relief carvings, mosaics of painted clay cones
embedded in the walls. A prominent decorative feature of the city walls battlements,
gates\textsuperscript{39}, watch towers and monumental buildings is a stepped detail of the \textit{Mijmara} (Fig.
29, 30), (Table 2).

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{fig29.png}
\caption{The palace of Uruk city crowned with \textit{Mijmara} (by author, 2013)}
\end{figure}

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{fig30.png}
\caption{The Ziggurat, temple of Uruk city, shaped as \textit{Mijmara} (by
author, 2013)}
\end{figure}

\textbf{Susa}
Susa, founded almost 6000 year ago was one of the city-states of ancient Elam. Located in the Zagros Mountains on a strip of land between the rivers Karkheh and Dez, some two hundred fifty kilometres east of the Tigris River, the city remained a political centre of Elam for the fourth millennium and later became one of the capitals of Persian Empire. The city was located on the Royal Road, which was linked with other ancient trade routes to India, Central Asia, Mesopotamia and the Mediterranean world.\(^{40}\)

![Figure 31: Susa city defensive walls (by author, 2013)](image1)

A defensive wall four kilometres surrounded Susa, with an area of 100 hectares. The second ring of defensive walls enclosed the sacred area and contained temples and chapels, and the third inner ring of wall surrounded its main temple - Ziggurat. The thick defensive walls were built of adobe and baked bricks with towers of diminishing width at the top and with a peripheral battlement of rectangular shape. Stepped decorative elements are not found on the city walls battlements and houses, but are evident in the contours of the Ziggurat\(^{41}\) (Fig. 31, 32), (Table 2).

**Mijmara shaped features in architecture of Fertile Crescent defensive cities**

The architectural features of the 11 studied defensive cities, located along the overland Incense Trade Route show resemblances to the Land of Incense architecture. The *Mijmara* shaped details preferred by the Dhofari are found in all of the cities’ defensive walls, battlements (crenels and merlons), in watch towers silhouettes, and city gates as well. The same architectural elements are found in the temple’s silhouettes, and as
designs of decorative details in palaces and residences facades. Fertile Crescent architecture shows a diversity of Mijmara-shaped features. Within 11 cities twelve different Mijmara shaped details were identified and drawn. Many features were modified and others were developed according to the cultural requests of the city inhabitants. Even though the features differ in number of steps, size and form, they follow the same original Mijmara shape (Table 2). The single defensive city with architectural features that differ from Dhofari is Susa. This can be explained by Susa’s location away from the main Incense Trade Route, closer to the Indus Valley civilizations.

Table 2: Fertile Crescent defensive cities' Mijmara like architectural features

<table>
<thead>
<tr>
<th>Fertile Crescent cities’ Mijmara shaped features</th>
<th>Type 1</th>
<th>Type 2</th>
<th>Type 3</th>
<th>Type 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lachish; Jerusalem; Nineveh; Megiddo; Babylon</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Nineveh; Jerusalem</td>
<td></td>
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</tr>
<tr>
<td>Nineveh; Ur; Uruk</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Feature type and application</th>
<th>Type 5</th>
<th>Type 6</th>
<th>Type 7</th>
<th>Type 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Babylon</td>
<td></td>
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<tr>
<td>Damascus; Jerusalem</td>
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<td>Damascus</td>
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<tr>
<td>Damascus</td>
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<tr>
<td>Jerusalem</td>
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</tbody>
</table>

| Type 9                                           |        |        |        |        |
| Type 10                                          |        |        |        |        |
| Type 11                                          |        |        |        |        |
| Type 12                                          |        |        |        |        |
In defensive architecture, the city walls require a battlement which encompasses a parapet—a defensive low wall of human height, (merlons) with gaps (crenels) located at regular intervals, allowing the defenders to discharge arrows or other missiles through the gaps. The battlement also required a protected walkway located behind it. The battlement was required for protection but, the shape and the design of the battlement was the choice of the city builder. The battlement itself could have been unbroken without any merlons or crenels, and/or the merlons and crenels could have been conceived in different shapes such as rectangles, squares, triangles, or others.

How then can the application of the distinguishing Dhofari *Mijmara* stepped-feature in the 11 studied cities’ defensive architecture and other constructions of the Fertile Crescent be interpreted?

**Conclusions**

The presence of *Mijmara* shaped architectural feature in Dhofari architecture is evident and reasonable—it has always been a part of region’s daily life, culture and heritage. Hence, the presence of this element in the defensive architecture of the Fertile Crescent cities can be explained by the cities locations on the Incense Trade Route. It can be assumed that along with the imported frankincense, myrrh and incense from Dhofar, the incense burner was also introduced to the Fertile Crescent civilizations. Along with goods an exchange of culture/traditions and building techniques took place. Diverse civilizations of the studied cities applied the *Mijmara* features, according to their own understanding and integrated these elements into the architectural fabric of their settlements. Therefore, the assumption that the defensive architecture of the Fertile Crescent defensive cities was influenced by the Land of Incense culture is a logical conclusion. Nevertheless, adaptation of foreign architectural features by a civilization affects the silhouette of cities, but does not directly influence the culture of the civilization itself.

The intention to consider that the *Mijmara* architectural feature was imported from the Land of Incense to the Fertile Crescent civilizations and not vice versa, occurred because incense and frankincense and the distinctive *Mijmara* burners originated and were developed in the Dhofar region. The incense and the burners were customary - in Dhofar and the ancient cities of the region widely utilized the stepped-feature which is proved in Sumhuram city architecture. Another consideration is that the *Mijmara* shape was
uninterruptedly applied in the region's architecture since prehistoric times and still remains the preferred choice today which is demonstrated in examples of Sumhuram, Mirbat and Salalah cities as shown in figure 33.

Figure 33: Diagram showing the influence of Dhofari Mijmara on Fertile Crescent defensive cities architecture (by author, 2013)

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1. Endnotes. Photographs are taken by the authors. The schematic drawings and diagrams of Sumhuram and the defensive cities of the Fertile Crescent were produced by the authors through relevant literature review. For the production of Sumhuram city drawings the archaeological site of Khor Rori (Sumhuram) in Dhofar region was also examined.

References:


8. Ibid., 5 at 13


18. Ibid., p. 428
20. Ibid. 12, at 16, 20, 35
21. Ibid. 12, at 48, 51
22. Ibid. 12, at 51
23. Ibid. 12, at 23, 30, 35, 40, 51
27. Ibid. 24, at 7-10
28. Ibid., 24, at 19-25
29. Ibid., 24, at 7-25


41. Ibid., pp. 23-30

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Abstract

This paper aims at accentuating the role of tobacco as a catalyst in the evolution of urban identity of Kavala. For doing so, an initial framework will be defined, based on the history of its urban formation, and highlighting its unique characteristics as an international center of tobacco cultivation, elaboration and exportation. Succession from a multicultural Ottoman past, to a national identity in a new Greek State; the arrival of the refugees at 1922 in Kavala and their embodiment in the social group of tobacco workers; the various social movements of the tobacco workers of the 20th century; and all of them, soaked in a strong tobacco aroma, and wrapped in a characteristic urban tissue. The evolution of this tissue will be examined in relation to its specific elements (tobacco warehouses, the old neighbourhoods of the city, the port etc.), and to the elaboration and implementation of the first urban plans of Kavala.

The transition from the past to the present will be approached through a comparative point of view, and the structural and essential changes of the urban character of Kavala will be pinpointed, through the analysis of the urban planning procedures.

Urban planning of the 21st century for the city of Kavala encompasses the potential of a city to embrace its past as an essential element of its cultural reproduction and plan its future beyond the current economic crisis, according to the principles of sustainability and the aspirations of its inhabitants.

Keywords: Kavala, urban identity, city plan, tobacco warehouses, cultural heritage

1. Introduction. Cultural heritage as a component of the evolution of urban form

Cultural heritage has shaped the identity of Greece throughout the ages and up to the present day. Tradition and history, temples and monuments, traditional settlements and old buildings of unique architectural value have been for Greeks the source of what they perceive as “uniqueness”. This feeling has been further strengthened by a global recognition of the “value” of this heritage, expressed in archaeological, historical or social terms. Culture and civilization are seen as the comparative advantages of contemporary Greek cities, the only valuable “products” to be exported in the world of globalisation, intense competition, and severe economic crisis\textsuperscript{111}. Built heritage (or architectural heritage) has been a significant component of cultural heritage, either as individual constructions or as compounds of constructions with their surroundings, united by a common social function. Cities in Greece “gifted” by architectural heritage had for a long time followed a traditional approach in managing it, by treating its elements as monuments which should be kept intact, mostly as museum exhibits. In the last decades, though, this approach has faced a strong challenge: regeneration became a

\textsuperscript{111}Lalenis, 2005
favourable practice in urban planning and management, and integration of architectural heritage in nowadays city life became a significant component of urban regeneration projects. Urban sustainability, (aephoría as has been the term in Greek) in the form of reuse of traditional structures by allocating contemporary urban uses to them, became a necessary component in city planning in Greece, and cities are competing for related good practices. The city of Kavala, a town by the sea in northern Greece, constitutes an interesting example of the above, since it was developed to one of the most important tobacco elaboration and export centres in Southern Europe during the 19th and half of the 20th century. This heritage shapes up its present form. The various historic phases of evolution of Kavala can be seen in figure 1.

Kavala is currently the second largest city in northern Greece, and the principal seaport of Eastern Macedonia. It is situated on the bay of Kavala, across from the island of Thasos. Its population (80,000 people) classifies it as a middle sized city. It is the major tourist center in North Eastern Greece, a transportation node where seaways, air transport, the Egnatia international motorway, and rail transport meet. Tobacco warehouses and tobacco company headquarters are significant city landmarks, although in nowadays, none of them keeps its initial use. Integration of this heritage in contemporary city life has been a major goal for urban planning in Kavala, and the analysis and assessment of this venture will be attempted below.

Fig.1: Historical Evolution, Phases of Development of Kavala. (Source: Papagiannis, 1987).

2. Historical Reference: the city before the tobacco era

Kavala, as an ancient Greek town dates back in the middle of 7th century B.C. It was established as a colony of Thassos, the island across the sea in North Aegean, and its initial name was Neapolis. It became important as a port serving the rich gold and silver mines located in the nearby Pagaion mountain. Neapolis was a member of the Athenian Alliance (League) and played an active role in the Peloponnesian War. Two Athenian honorary decrees in 410 and 407 BC rewarded Neapolis for its loyalty. The city was conquered by Philip the Macedonian at 340 B.C. and its importance as a significant
commercial port was further increased, since it was serving the neighbouring important
city of Philippi. Later, during the Roman era, the Roman road Via Egnatia, which was the
main transportation axis from the East to the Adriatic Sea, passed through the city,
adding thus to its importance as a commercial centre. Neapolis was a base for Roman
Senators Brutus and Cassius, who organized the assassination of Julius Cesar, before
their defeat in the battle of Philippi at 42 B.C.

During the Byzantine era, the city was called Christoupolis. In the 6th century, Byzantine
emperor Justinian I fortified the city in an effort to protect it from barbaric raids. Due to
the location of Christoupolis, the city experienced an economic resurgence, serving as
the main contact between Constantinople and Thessaloniki. In 926, the walls of the city
were reconstructed in order to secure its defense against Bulgarian attacks. A new
defensive wall was built around the city by the Byzantine emperor Andronikos II
Palaiologos, but at 1387 the Ottoman Turks captured the city, which was destroyed at
1391. Since then, there were successive occupations of Christoupolis by Venetians and
Ottomans, and the city was rebuilt at 1425112.

Since the end of 15th century the city is known by its present name as Kavala. In the
middle of 16th century, Ibrahim Pasha, Grand Vizier of Suleiman the Magnificent,
contributed to the prosperity and growth of Kavala by the construction of an aqueduct -
which still is the most recognizable landmark of the city- the extension of the Byzantine
walls, and the construction of a mosque and a hostelry. A little later, a first shipyard
started operating close to the city, out of Panagia peninsula. (Lalenis, 2013; Wikipedia).

A turning point in the history of Kavala was the birth, in 1769, of the founder of the last
Egyptian dynasty, Muhammad Ali. He was a great benefactor to the city, founding a
significant wakf and endowing it with the “Imaret” building complex. Imaret was
constructed from 1817 to 1821, and it was a remarkable example of Islamic architecture
which functioned as a shelter for poor people, as a religious school and as a boarding
school.

3. The tobacco era

3.1. First period (1800 – 1864)

3.1.1. Economic development

Muhammad Ali’s legacy coincided with the commencement of transport of cannon balls
made in the nearby town of Eleftheroupolis, from Kavala to Constantinople, as well as
with tobacco cultivation in the area. Kavala gradually became a commercial link for
merchandises from Egypt, Smyrna, Thassos, and the Aegean islands, transferred north to
Bucharest, Vienna, and Central Europe, and an important port in the Balkan peninsula in
tobacco and cotton exportation.

The growing importance of the city as a tobacco centre at this period is indicated with the operation of seven tobacco companies at 1838 (3 Greek companies, 2 Austrian, and 2 French). At 1860, the number and “relative weight” of such companies had already increased, as well as their influence on the economy and the built environment of the city. Major tobacco companies such as Allatini, Abbott Bros, Regie, Oriental Tobacco, American Tobacco etc. were established in Kavala, and the first tobacco warehouse was built on the coastline, out of the city walls, around 1850. It was the “Latinou” warehouse and belonged to Fratelli Allatini Company, a major Jewish firm. It is interesting that this warehouse was built when there was still prohibition from the Ottoman administration for such constructions out of the city walls. So, this was probably an indication that the prohibition was mainly directed to domestic subjects of the Ottoman Empire, while demands of big international companies were faced with certain flexibility from the High Gate.

3.1.2. Urban and social organization

Until the middle of the 19th century, Kavala was a small town built in a peninsula, encircled by a Byzantine wall (fig. 2). Travelers at that time were describing it as a typical Turkish town with wooden houses mostly with two floors, introvert, and around internal courtyards, with narrow and often dead-end streets, dark and muddy. Its population at this time consisted of Turks, Jews, some Greek orthodox families, and few Armenians. Chionis (1992) mentions that, according to another traveler of that time, named Nikolaidy, there were 500 houses in the inside the walls city, and some 300 more in the out of the walls periphery. Nevertheless, this number, according to Stefanidou (2007:313), seems excessive. The main ethnic groups were living in five distinct neighbourhoods, built around their religious places. According to Stefanidou (2007:273-283), there were five neighbourhoods in the city, three of them Muslim, one Christian,
and one which was the central (commercial etc.) area where Jews were also residing. The wall was the city limit beyond which, industrial constructions were prohibited. Tobacco processing was being made in workers houses and in humble workshops, most of which belonged to Ottomans who were renting them to non-Muslim tobacco workers. (Rudometof, 1993). Muslim houses were differentiated from non-Muslim ones, being allowed to have two or even three floors buildings, contrary to the non-Muslim subjects, that were allowed to only one floor. This differentiation was in accordance to building regulations\footnote{Building regulations of 1725, 1818, and 1827, mentioned by Stefanidou (2007:284).} which existed before Tanzimat\footnote{Tanzimat was a major reform in the Ottoman Empire which began in 1839 and ended in 1876. It aimed at modernizing the Ottoman Administration and securing its territorial integrity. The reforms attempted to integrate non-Muslims and non-Turks more thoroughly into Ottoman society by enhancing their civil liberties and granting them equality throughout the Empire.}.

### 3.2. Second period (1864 – 1923)

#### 3.2.1. Economic development and urban planning

During this century, tobacco habits gained in popularity all over Europe, and cigarettes gradually replaced pipes and –in the Ottoman Empire- nargileh\footnote{Rentetzi, 2008:69}. Naturally, tobacco elaboration gained in significance and increased its prospects as a source of economic benefits. Tobacco cultivation increased in the areas of Macedonia and Thrace, and “Basmas”, the local variety, became famous for its aroma and good taste. Kavala became the major port for tobacco exportation and the demand for more space for tobacco storage and processing became pressing, since the up to then processing in the small houses inside the wall could not satisfy the demand. The breakthrough of this deadlock came around 1864, with the introduction of a new code “concerning streets and constructions”, according to which, permission was given to non-Muslims to build houses and factories out of the city walls. Constructions were allowed to be more than 7 metres high. This permission came as an outcome of the intervention of the Patriarch to the Sultan for this matter\footnote{Rudometof, 1993}, but also found fertile ground with the general spirit of Tanzimat. There was also a decision of Sultan (firman) for the expansion of the city out of the city walls, for which the exact date or other relevant information could not be traced. This firman can be considered as constituting the first urban planning framework for Kavala.
Right after permission was granted tobacco warehouses and residences started being
built outside of the walls, and mostly near the port (fig. 3). As size restrictions were not
an issue any more, they were large enough to be used as stockrooms for unprocessed
tobacco. Others were arranged in such a way as to provide working space for numerous
workers who were processing the tobacco by hand. Exports were directed to Austria,
Russia, England, Egypt, France, and the United States. While the first tobacco trading
firms were owned by Ottomans, Armenians, Jews, and Greeks, later on, there was a
dynamic entry in the –up to then- mostly local market, by strong companies and
corporations from many other European countries. Representatives of European
corporations built their own warehouses and offices, and besides trading tobacco, they
often had the role of consul of their countries. As Lykourinos states (1997:107) by 1880
all the major European countries had founded their consulates in the city of Kavala. At
the beginning of the 20th century, the establishment of foreign companies –mainly
French and Austrian- to Kavala increased so much that dominated the tobacco trade and
controlled exports to all over the world119. According to a report by the Chief Accountant
in Macedonia at 1913, Kavala exported at least four times more tobacco than
Thessaloniki at that time, and there were 61 tobacco trading houses in the city120.

119 Stefanidou, 2007:177
120 Stefanidou, 2007:171
During this period, Kavala was always a centre of attraction for both, financial and commercial agents, as well as for the working population of the region. Indicative of this, is the fact that three major tobacco companies (Commercial, Hertzog, and ATC) employed 6,000 workers in the various warehouses which they owned\textsuperscript{121} (fig. 5). Also, at 1910, Bank of Athens, Bank of Thessalonica, Imperial Ottoman Bank, and several Independent Bankers (Benveniste M., Kolokithas M., Proropapas G. D., Herzog M. et Cie, Sarikas Zisis P.) were operating in the city\textsuperscript{122}. Their operation added to the economic development of Kavala, but also to its architectural environment.

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{fig4.jpg}
\caption{Villa Herzog, offices of the tobacco company, and Villa Zsolnay, residence of the director of the company Baron Wix de Zsolnay. Today both are parts of the City Hall. (Source: Angeloudi-Zarkada, 2008:68).}
\end{figure}

3.2.2. Cityscape - social infrastructure

At the end of the 19\textsuperscript{th} century the urban form of Kavala was reflecting the social, economic, and spatial characteristics of its industrial identity. Several travelers in the area stress the striking antithesis in the city images of the two areas: the parts of Kavala inside, and outside the walls. The inside the wall part, consisting the old part of the city, still had the image of a poor, dark, dirty and “depressing” urban environment, with wooden houses, and narrow muddy streets. Contrary to the above, the new part of the city, out of the walls, was a modern urban area, with stone made constructions, of modern architecture and of obvious wealth. It hosted a variety of economic and social functions, and the city image was typically “European”. Most economic establishments were located in a semicircle area behind the seacoast, where newer warehouses were also located\textsuperscript{123}. New constructions reflected in a high degree the architectural styles of the origins of their owners, or of the architects who were employed by the owners. So, neoclassical, eclectic, baroque with Turkish influences etc. buildings coexisted in a cosmopolitan environment. As Rentetzi (2008:75) describes “In the area around the warehouses potent tobacco merchants who formed the new Greek bourgeoisie built

\begin{footnotesize}
\begin{itemize}
\item \textsuperscript{121} Vyzikas, 2010:33
\item \textsuperscript{122} Iglesis, 1911 in Vyzikas, 2010
\item \textsuperscript{123} Stefanidou, 2007:296
\end{itemize}
\end{footnotesize}
their mansions, imposing houses in neoclassical design. First closer to the sea and later in a small distance from the coastline, the numerous impressive dwellings evolved to a prestigious neighborhood known as Saint John, having as its center the first Greek Orthodox Church that was built out of the city walls. Several mansions, the most remarkable of all and sited in the most central location of the seafront, belonged to foreign tobacco merchants and consuls.\(^{124}\) (Fig. 4). The new city centre was completed by educational and cultural establishments such as one school for Greek boys and one for girls,\(^ {125}\) the grandiose Central Civic School for Muslim boys, a Jewish school for boys and girls, two French schools, one for boys and one for girls, exclusive clubs, Turkish baths, and luxurious hotels and restaurants for the local aristocracy.\(^ {126}\) This part of the city was mostly built according to the Ottoman Building Regulation of 1863, under the Tanzimat principles. It is worth noting, though, that besides the wealth of the area, there were complaints about the lack of adequate lighting and cleanliness in many parts of this sector of the city.\(^ {127}\)

A little further from the above beautiful façade, “those who were engaged in jobs related to tobacco industry were mainly cramped in a neighborhood with a multiethnic character in the northwest part of the city, overseeing the warehouses. In this case people lived in shanties or small houses without a religious point of reference. Built on a hill, the expanded city slowly acquired an amphitheatrical shape, having as its central stage the semicircular area of tobacco factories.\(^ {128}\).

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\(^ {124}\) One of these buildings, namely Peter Herzog’s mansion (1890) is now the City Hall of Kavala.

\(^ {125}\) Angeloudi – Zarkada, 1986a and 1986b

\(^ {126}\) Stefanidou, 2007:305

\(^ {127}\) Stefanidou, 2007:323

\(^ {128}\) Rentetzi, 2008:76
During this period, the city increased impressively its population and its area. According to Stefanidou (2007:285-286), the city had 11 neighbourhoods at 1905, eight of which, were new ones (three Turkish, three Greek, one Jewish, one of mixed ethnic population). The population was around 20,000 (23,378 inhabitants in 1913, 22,939 in 1920), from which 9,000 were Orthodox Christians. At this time the region was going through turbulent events with Balkan wars (1912-1913), the 1st World War, and successive changes in national borders followed by movements of ethnic groups. Since 1912, Kavala was no longer part of the Ottoman Empire. It was briefly occupied by the Bulgarians during the first Balkan War in 1912, but was finally captured by Greece in 1913. During World War I Kavala went through another Bulgarian military occupation, but at the end of the war, it became again part of Greece.

Fig. 6: Kavala at early ’30s. (Source: personal archive)

3.3. Third period (1923 – 1974)

3.3.1. The arrival of refugees – Changes in the urban environment

At the beginning of the second decade of the 20th century (1922-23), after an unsuccessful attempt of the Greek army to invade deep in Asia Minor and a subsequent defeat by the Turkish army, Greek state had to face an urgent need to resettle 1,300,000 refugees who fled the country 129. Kavala accepted a high number of refugees, and almost doubled its population (50,065 inhabitants at 1928) (fig. 6). Most of the newcomers resided out and around the up to then existing city tissue, occupying the infertile hills which were public property. Others settled in four refugee neighbourhoods.

129 After the Greek – Turkish war of 1922 in Asia Minor, and the defeat of the Greek Army, there was a convention concerning the exchange of Greek and Turkish populations signed by Greece and Turkey in Lausanne at 1923. According to it, 1,300,000 Greeks living in Asia Minor, Eastern Thrace, and the Black Sea, and 600,000 Turks living in Greek territory were exchanged.
(Pentakosia, Hillia, Byornas, Dexameni) (fig. 7), built partly by the Greek State and partly by the refugee themselves, and some of them were housed in houses of former Turkish residents which were given to them. The city expanded rapidly and in an uncontrolled manner. Illegal constructions in public land in the hills surrounding Kavala shaped up a new urban zone, the “Perigramma” (“Surrounding Zone”), with an area almost equal to the “formal” one of the City Plan (fig. 8).

Fig. 7: Refugee neighbourhood Pentakosia, then and now. (Source: Angeloudi-Zarkada, 2008:100-101)

The increase in the city population of this period was reflected in the population of tobacco workers which, in 1930, reached at 14,000. Furthermore, there were 2,282 other businesses in the city, directly related to the tobacco processing, which employed 792 employees, and 2,826 workers. At the same time warehouses became the landmarks of the city and dominated its urban form both by their impressive figures and by the changes in the urban culture which they instigated.

This “booming of development” trend was interrupted at 1932, with the eruption of a crisis in tobacco exportation, mainly due to the financial crisis in USA. Among the effects of the crisis was the reduction of wages of tobacco workers by 40%, which provoked social unrest and long lasting strikes.\(^\text{130}\)

Fig. 8: “Perigramma” then, and now. Problems inherited. (Source: Angeloudi, 2008:78-79).

\(^{130}\) Vyzikas, 2010:229
The crisis of 1932 caused the first phenomena of urban shrinkage in Kavala, with the emigration of 200 families to the area of Kilkis at 1934, who, under the circumstances, preferred to exchange work in tobacco factories with work in agriculture and farming\textsuperscript{131}. Emigration from Kavala continued with fluctuations in the next decades, having as causal reasons the continuation of crisis in local tobacco industry, as well as the oppressive political environment against left wing population\textsuperscript{132} before and after World War II. The introduction of Western type (Virginia) tobacco, which started being imported and cultivated in Thessaly and other places in Greece, affected negatively the consumption of the local type “Basmas” with which the local tobacco industry was working. Tobacco factories started moving from Kavala to Thessaloniki, and technology gradually substituted workers. Accordingly, local population also emigrated to Thessaloniki and Athens, and also abroad —mainly to Germany. Tobacco cultivation was also hit hard at the countryside, and tobacco farmers/producers were moving to Kavala, hoping to find work in a supposedly wider job market. A number of them were spending some time in the city, and then they were migrating mostly to Germany. As a result, the magnitude of urban shrinkage did not become so obvious in the city of Kavala, because, at the same time, internal migration from the rural areas of the prefecture of Kavala to the city, was also taking place in high rates.

In short, tobacco cultivation, elaboration, and exportation went through crisis in 1932, which had lasting effects during the WW2, the Bulgarian occupation of Kavala\textsuperscript{133}, and the Civil War. After then, there was a slight recovery which peaked around mid-50s, and then a stagnation period until mid-70s. The different phases in tobacco business were reflected firstly in the fluctuations of number of tobacco workers in the city, but also in the fluctuations of population size of Kavala\textsuperscript{134}. The last two tobacco warehouses in Kavala were built at 1958 at the eastern outskirts of the city, and stopped operating in late '90s. These two factories can be considered as the end of the epilogue of the tobacco chapter in the history of Kavala.

### 3.3.2. Urban Planning initiatives

\textsuperscript{131} Vyzikas, 2010:231

\textsuperscript{132} World War II in Greece was followed by a catastrophic civil war (1946-1949), fought between the Greek government army, supported by Great Britain and the United States, and the Democratic Army of Greece, which was left wing and supported by the Communist Party. Democratic Army was defeated, and in the following years there was persecution of left wing population. This political polarization lead to the 1967 military junta, and lasted until mid '70s.

\textsuperscript{133} During World War II the Nazis awarded Kavala to their Bulgarian allies. Bulgarian occupation lasted from 1941 to 1944.

The first attempt to organize and institutionalize the city expansion after the settling of refugees, was with the City Plan of 1923 (FEK 210 A, 9.7.1923) (Fig. 9). This was revised at 1926 (FEK 201 A 17.6.1926), and revised and expanded at 1928 (FEK 250 A 30.11.1928) in an area of 450 hectares. At the same period (1929), there was the commencement of works for the new harbor of Kavala which incorporated expansion of the terrestrial zone of the seafront (The works finished much later, at 1960). The continuous and rapid increase of the city size, both in population and in built area, necessitated a new definition of city limits at 1936, and an extensive revision of the city plan at 1939 (FEK 98 A 16.3.1939). Nevertheless, the rapid urban sprawl was always ahead of planning attempts. The urban zone which emerged by illegal constructions in public land in the hills surrounding Kavala remained largely uncontrolled. It is still called “Perigramma” (“Surrounding Zone”), and it occupies almost half of the total urban area of Kavala. This zone was later characterized as “urban neighbourhood” by a Prefectural Decision of 1958, and constructions were allowed in it without any formal planning(!!). In fact, a “proper” integration of “Perigramma” in the urban tissue of Kavala, through “proper” planning interventions was never achieved, and its differentiation from the rest of the city is obvious until today (fig. 8).

3.4. Last period: 1975 – present: Changing of urban identity

Kavala after mid 70s was facing an irreversible decline of tobacco business. At 1992, only 1.500 tobacco workers were left, with this number continuously decreasing. The new pattern of development was based on marble industry, textiles, and tourism. This historical phase was characterized by the emergence of a new middle class, with new orientations and new life style. Kavala, from a city of one-dimension economy –the Mecca of tobacco, as it was characterized- became another typical Greek middle sized city, with economy based on services and retail.
Today the city is spread in a zone of 15 km length and only 1 km width, since it is naturally restricted by the sea in the south and by the mountains in the north. Half areas of the urban tissue still exhibit a strong heritage of illegal constructions and unplanned development. The biggest part of social infrastructure is located in the central area which is around 50 hectares. Changes in the characteristics of the city included replacement of the one/two floor houses with apartment buildings made through “antiparohi”\textsuperscript{135}, built on the edges of the pre-existing narrow streets, and followed by other planning initiatives with questionable aesthetics (fig. 10, 11). Striking urban indicators are also the high population densities in areas with inadequate infrastructure, traffic congestion and lack of green and free spaces\textsuperscript{136}.

\textit{Fig. 11: Eleftherias Square, centre of Kavala. The tomb of Muhammad Ali’s mother survived until 1967. Then, it was replaced by the square in the adjacent photo. (Source:}

\textsuperscript{135} “Antiparohi” is the exchange of land property as it is before constructing on it, with built apartments after this property has been developed. It is provided by law 3741/29, and has been the main method/policy of housing provision in the after the 2\textsuperscript{nd} World War period. It is mainly managed by small scale developers of the private sector and has been used to counterbalance the diachronic lack of housing policy from the part of the Greek State.

\textsuperscript{136} Athletic facilities are less than 0,5 m\textsuperscript{2}/inhabitant, residential densities are 300-230 residents/ha brutto and 300 res/ha netto in the building squares, occasionally reaching 550-1700 in some neighbourhoods, the indicator for free spaces is 2,61/resident (less than the ones in Athens and Thessaloniki).
During this last period, many tobacco warehouses were demolished and some even burned. Nowadays, remnants of the tobacco era include few still standing houses of exceptional architecture, a still impressive set of warehouses saved until now, and the refugee neighbourhoods which are kept with no major changes (fig. 7). Nevertheless, it is exactly these remnants, together with the amphitheatrical shape of the city around the sea, its waterfront, and the view of the old city inside the walls, which make Kavala still beautiful and loved.

4. Tobacco warehouses (*kapnomagaza*)

Fig. 12, 13: a. Layout of tobacco warehouses in the urban tissue of Kavala, 1920. (Source: Vyzikas, 2010), b. Seafront of Kavala with warehouses, around 1920. (Source: personal archive).

The *kapnomagaza*—the familiar, initially two and later multi-floor stone and timber tobacco warehouses—were—and still are—important city landmarks (fig. 12, 13). They were rectangular, with their front door usually on one of the narrower sides, and wooden roofs (fig. 14). Their architectural style varied according to the modifications which technological advances imposed on them, but also according to the aesthetic considerations of their wealthy owners. In most of them, a neoclassical style can be observed. These early types of factories, testaments to the close bond between tobacco and the cities where it was processed, shed light on every aspect of this complex relationship. They combined multiple kinds of production—economic, political, and cultural—and gradually became the determinants of the integrated evolution of the city as such. Their function through all these years, besides the actual processing and packaging of tobacco leaves, integrated the invention of new technologies with the construction of a work culture in which gender differentiation played a vital role (fig. 15). The development of ideological conflicts, and the catalytic role of the workers’ organizations in the formation of broader political movements were other indirect,
but significant outcomes of their presence in Kavala. As Rentetzi (2008) states, “eventually, the warehouses were the sites where the transformation of people’s identities as they shifted from farmers to factory workers took place”.

*Fig. 14: Tobacco warehouses of Kavala in their present state. (Source: personal archive).*

5. The evolution of political identities

It is of particular importance for the political characteristics of the urban identity of Kavala that in February 1879, the first strike of tobacco workers in Ottoman Empire was recorded there. It lasted for 15 days, and 3,000 tobacco workers participated in it. Since then, a number of big strikes took place at 1896, 1904, 1905, 1912, and at 1914, this last making the front page news in national newspapers for many days, being particularly intense, with the participation of 20,000 tobacco workers.\(^{140}\)

*Fig. 15, 16: a. Working in the warehouse. (Source: Stefanidou, 2007:184), b. Strike and demonstration for 1\(^{st}\) of May. (Source: personal archive).*

Diversity in race, religion, ethnicity, and gender were the main characteristics of the working force. The development of a social/political identity of the tobacco workers was marked by several milestones: two workers’ unions were established at 1908:

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“Evdaimonia”, consisting of Christian, Jewish, and Muslim workers, and “International Union of Tobacco Workers”, which was predominantly Greek and Turkish. Women were not allowed to participate in them, yet. Some years later, at 1914, the first Collective Work Contract in Greece was signed in Kavala \(^{141}\). “As the workers’ struggles moved from the factory to the urban space during the end of the nineteenth and early twentieth centuries, the factory and its life took finally over the whole city\(^{142}\) (Fig. 16). The radicalization of tobacco workers was further increased after the introduction of “tonga”, a tobacco pressing machine, which was combined with an effort to cut back labour costs. Initially, only women were allowed to operate them, since their wages were lower than men’s. The violent strikes that erupted were faced by the government by issuing legislation which restricted the right to strike\(^{143}\).

Since the arrival of refugees and their integration in work force, tobacco workers’ strikes in the area started having a qualitative difference in their demands: besides raises in wages, they were asking for guarantees for at least ten months contracts for each worker and nine or eight hours work per day, prohibition of “heavy work” for women and children, medical care for workers suffering from tuberculosis, abolition of the system of tobacco processing by “tonga” (see above), etc.\(^{144}\).

Political consciousness was raised in working population, and while the majority of refugees were supporters of Eleftherios Venizelos\(^{145}\), the left wing political parties had also significant political support. It is characteristic of the political climate of that period in Kavala that at 1934 the first communist mayor in Greece\(^{146}\) was elected, and ousted, though, by the central government in less than a year from his election. In the same elections there was also the participation of the first woman in the country as a mayoral candidate, although, at that time, women had not yet voting rights\(^{147}\). In the same period, at 1935, in the political clash between Venizelos and King Constantine\(^{148}\), Kavala

\(^{141}\) Vyzikas, 2010

\(^{142}\) Rentetzi, 2008:65

\(^{143}\) Agriantoni, 2006; Vyzikas 2010

\(^{144}\) Vyzikas, 2010:219, Pegiou, 2013:161

\(^{145}\) Eleftherios Venizelos (1864-1936) was a charismatic Greek politician who served several times as Prime Minister of Greece. He was a progressive liberal and his pro-Allied foreign policy during the 1st World War brought him in direct conflict with the then King Constantine, and the country to a national schism. Venizelos is credited of being “the maker of modern Greece”.

\(^{146}\) Mitsos Partsalidis (1903-1980) was a refugee from Asia Minor, who resided first in Thessaloniki and then to Kavala. He worked as a civil servant, he was fired by the military dictatorship of Pagalos, and he became a tobacco worker and a trade union leader. He was a leading figure of the Greek Communist Party and he was elected Mayor of Kavala at 1934. He was ousted by the government four months after his election and he was exiled.

\(^{147}\) Robina Tokkou was the first woman in Greece who was a mayoral candidate in Kavala at 1934. Her name appears in archives of that period, but there is no more information about her. She might be related to Nikolaos Tokkos, a wealthy tobacco industrialist of the time, or to M. Tokkos, owner and editor or newspaper Ermis.

\(^{148}\) See footnote 5 above.
was a stronghold of Venizelos’ supporters. As a result, the city was bombarded by the naval fleet supporting the king, 37 citizens were killed, and parts of the city were seriously damaged.

6. Tobacco era: from actual production and consumption, to cultural reproduction and architectural heritage

6.1. Most important contemporary Urban Planning initiatives

As shown above, the first urban planning initiatives in Kavala started in early ’20s, and coincided with the flourishing of tobacco related activities and with the arrival of refugees in Greece. The period of significant planning activities lasted until the beginning of the war. The succeeding periods of Occupation, the Civil War, and the post war decades of 50s and 60s were characterized by stagnation in planning initiatives in both, Kavala and the rest of Greece. This also coincided with the decline of tobacco related activities in the area of Kavala. Exceptions -rather insignificant- in this stagnation were the elaboration of urban plans, mainly for the expansion of specific sectors of Perigramma, and the revision of the building regulations of specific sectors of the city 149.

Fig. 17: General Development Plan (Master Plan) of the city of Kavala, 1987. (Source: personal archive).

It was only at mid ’70s that urban planning in Kavala started being active again. This period is referred to, as “period of contemporary planning”.150. The determinant of this period is that planning is mostly initiated by the central government, within a national framework, and is not limited to lower scale urban plans, but includes strategic planning of a higher scale and of a broader area.

The most significant planning interventions of this period are listed below:

149 As seen above, the zone around Kavala, where refugees resided after 1923 was named Perigramma. Most of it consisted of infertile hills which were public property. Perigramma was mainly informal settlement, and restitution of property rights to refugee families has been a complex procedure until today. Perigramma has also been problematic in terms of urban planning and organization of urban functions.

150 Lalenis, 2000 & 2001
• 1973-1978: Master Plan of Kavala and the surrounding area, revision (KEPA\textsuperscript{151}) – approved at 1980.
• 1980: Revision of City Plan.
• 1987: General Development Plan of Kavala (Master Plan - EPA\textsuperscript{152}) (fig. 17).
• 1989: Revision and expansion of the City Plan of Kavala, nullified at 1994\textsuperscript{153}.
• 2004: Expansion of city plan (Perigiali).
• 2012: Approval of the new General Development Plan.

6.2. Institutional Protection of the tobacco heritage in the built environment until 2012

Cultural heritage, and in particular architectural heritage had no protection in formal planning until the ‘80s. Attention in cultural heritage started being given in EPA (Urban Reconstruction Operation 82-84 – see related footnote). In the General Development Plan (Master Plan - EPA) of 1987, there was a proposal for the refugee neighbourhoods “Hillia” and “Pentakosia” to be characterized as “historic/traditional” settlements in the framework of “protected areas”, but the formal procedure for this was never initiated by the Municipality of Kavala. Thus, until today, parts of them have been replaced by apartment buildings, and in others, interventions have been made in the houses for extra rooms, bathroom etc. Good part of them is still saved due to the initial “one and collective” building permit which was issued for each block of buildings (and not for each building), something that now necessitates approval of all descendants and inheritors of the initial holders, for any intervention in their structure, or in their status of property rights. Similarly, the neighbourhood of Panagia, which includes the part of the old city which was inside the historic walls, was declared as “traditional neighbourhood”, and as a zone of special initiatives for cultural activities, a zone of special economic incentives for the protection of architectural heritage, and a zone of special protection for the

\textsuperscript{151} KEPA (Centers of Urgent Planning Intervention) were provided by Law 360/1976 “concerning Regional Planning and the Environment”. According to them, five middle sized Greek cities were supposed to develop in new Metropolitan areas, in an effort to counterweight the attraction of the two biggest cities, Athens and Thessalonica, and prevent the further desertification of countryside. Unfortunately, only two studies were finished and approved (Kavala and Heraklion), but none of them was ever implemented.

\textsuperscript{152} EPA (Urban Reconstruction Operation) was a very significant and ambitious program of the Ministry of Urban and Regional Planning and the Environment which started at 1982. It was supposed to interrelate to Law 1337/1983 and have Master Plans and City Plans prepared for most cities all over Greece.

\textsuperscript{153} Revision and Expansion of the City Plan of Kavala was nullified at 1994 after an appeal to the Council of the State, of a private citizen. The Municipality of Kavala tried to have it officially approved again at 1997 but instead of issuing a Presidential Decree, as provided by the legislation, tried to oversimplify the process by issuing a Prefectural Decision. Expectedly, the City Plan was nullified again at 1998, and hasn’t been re-approved until today.
natural, historic, and cultural environment. There was also provision for the elaboration of a “Special Urban Plan” for the area, which would be the prerequisite for the implementation of all the previous provisions. Unfortunately, this urban plan was never made. Furthermore, there were plenty of occasions in which, the Municipality of Kavala took initiatives for urban interventions, and for which, the Department of Archaeology was strongly against, considering them catastrophic for the historic preservation of the area.

Finally, the EPA Master Plan did not have any provisions for the protection and management of tobacco warehouses and the tobacco company offices as operational aggregations, either on a spatial or in a functional basis. There were only characterizations of individual buildings as parts of cultural heritage by three sources: (a) the Ministry of the Environment until 1990, (b) the Ministry of Macedonia and Thrace which, at 1990 was given this responsibility for Northern Greece, and (c) the Ministry of Culture.

In terms of characterizations for special protection of individual buildings by each source, there were:

- From the Ministry of the Environment (YPEHODE): 80 cases from 1986 to 1988.
- From the Ministry of Culture (YPPO): 85 cases from 1974 to 2006 (most being between 1985-1988).
- From the Ministry of Macedonia and Thrace (YMATH): 24 cases from 1990 to 2006 (most being between 2002-2004).

In a closer examination of the above legal acts, one can detect that there were many cases of characterizations of the same building by two sources, independently, and even at the same year\(^\text{154}\). The guidelines for interventions from the different sources were significantly different, and this created confusion, ineffectiveness, was leading owners of buildings in desperation because of inability to re-use them, and buildings in decay.

6.3. Current State of tobacco heritage in the built environment of Kavala

\(^{154}\) I.e. the warehouse at Salaminos Street 1-1a in Kavala, which has been “characterized” by the Ministry of Culture (FEK 710/87 YPPO) and by the Ministry of Planning and the Environment (FEK 1023/87 YPEHODE), both at 1987.
In an effort to describe and codify the current state of tobacco heritage in the built environment of Kavala, one would observe a wide variety of cases, ranging from the complete abandonment to very successful examples of renovation and reuse of culturally valuable buildings. An attempt for a categorization can lead to the following categories:

- Warehouses vacant, and abandoned in decay (fig. 18).
- Warehouses in various uses (mostly for storage of textiles but also bars and coffee places on the ground floor155) without any intervention (or few unsuitable, arbitrary ones) for restoration (fig. 19).
- Warehouses being successfully restored and re-used (fig. 20, 21).
- Residences of tobacco merchants, and offices of tobacco companies, of exceptional architecture, in decay and in danger of demolition.
- Residences of tobacco merchants, and offices of tobacco companies, of exceptional architecture, restored and in various uses.
- Refugee neighbourhoods with currently no protection status (indirectly related to tobacco heritage).

A first conclusion stemming from the above is that protection and management of architectural—and specifically tobacco related—heritage has not been implemented in an organized manner, and/or as an outcome of a related policy. There was no implementation of an integrated urban regeneration project/programme, either for historic quarters and neighbourhoods, or for the total group of buildings of a certain use and with certain characteristics (as, for example, the tobacco warehouses).

After the decline of tobacco business, local industry tried to survive by making a turn to textiles. Many vacant tobacco warehouses were used for textile storage, and some of them keep this use until today. Turning the ground floor of a warehouse to a pub, a bar, or a coffee place, became also a fashionable trend.
Another conclusion is that all interventions which took place regarding buildings related to the tobacco heritage, were handled as individual cases. Some warehouses were bought or leased by public organizations which renovated them and used them as offices. In others, privately owned or managed, interventions were limited to the interior of their ground floor, mostly for uses related to recreation (bars, coffee places, restaurants). In very few cases, warehouses were transformed by private developers to apartment buildings, and one was modified for mixed uses (a supermarket in the ground floor, offices in the first and second floor, and apartments in the higher two floors). The two most impressive samples of renovation and reuse of warehouses are at the centre of the city, the one being a cultural centre owned by the Municipality of Kavala, and the other, a shopping mall, privately owned (fig. 20, 21).

The high number of vacant and abandoned warehouses is mostly due to the inability of their owners to renovate them, either because of lack of money or financial incentives, or because of the very strict regulations imposed for any intervention by the related bureau of the Archaeological Service. In most cases, this bureau would not allow any use of modern materials in the interior of the buildings, even if necessary for their protection against natural hazards (earthquakes, fires). Also, they would not allow any internal modification, even though a new floor arrangement would make them usable for contemporary uses (residences, offices) by lowering their floor to floor height. The specific cases for which permissions were given, provoked speculation for corruption and under-the-table-agreements between the bureau and the owners of the buildings.

Some offices and headquarters of tobacco companies, which were of exquisite architecture, are now hosting administrative and cultural uses, and most of them are owned by public organizations. Notable examples are the buildings of City Hall (fig. 4), the Municipal Library, the Municipal Museum of Popular Art, the Bureau of Archaeology of Byzantine Era etc. Most of the private residences of tobacco businessmen were demolished and gave place to impersonal apartment buildings before and during the 70s, where protection measures for architectural heritage were non existing or very loose (fig. 10). Some others which were characterized as protected heritage, were deliberately left in ruins, so that they could be demolished as being threats for public safety (fig. 18), or caught fire under mysterious circumstances—something that was also the case for a number of warehouses which were protected and could not be otherwise demolished. Few private residences were kept, renovated, and are still inhabited either by descendants of the original owners, or by ones who bought them and could afford to make them suitable to their needs.


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This height in most warehouses is more than 5 metres, far beyond the 3 m height appropriate for residences, offices etc.
The new General Development Plan of Kavala (approved in 2012) (Fig. 22), has a special chapter about “interventions for improving and upgrading the urban space” in which there is extended reference to cultural/architectural heritage and particularly to tobacco warehouses. It focuses on their potential for integration in city life, and allows interventions, modifications, and the use of modern structural materials in their interior which will provide safety, functionality, and sustainability. It also provides for an incentives’ policy for the owners, for the renovation works. At the same time, their external facades are to remain intact, protecting, thus, their architectural and cultural heritage elements.

*Fig. 22: The General Development Plan (Master Plan) of the Municipality of Kavala, 2012. (Source: personal archive).*

The refugee neighbourhoods of Hillia and Pentakosia, the historic part of the city inside the walls (neighbourhood of Panagia), and areas where there are concentrations of warehouses, are characterized as regeneration zones. These zones are also proposed for special incentives, aimed to secure their architectural value, to integrate them in the city life of the present, and to encourage public participation in these processes.

This approach, which aims to be in accordance to sustainability in the built environment, signifies a turning point from the previous ones, which were regarding cultural heritage with a monumental/museum-like manner, and in fact, excluding them from offering up to their potential in improving the city life of Kavala.

7. Conclusions

Urban identity of Kavala, at its historical profile, has been greatly shaped by activities related to tobacco elaboration and exportation. Sectors which were affected are: demographic, economic/developmental, sociopolitical, infrastructure, and built environment/architectural form. Even in nowadays, after the transformation of Kavala to a typical middle sized Greek city and away from its previous identity as a tobacco centre, tobacco heritage still bears some exceptional characteristics that enable Kavala to be distinguishable. The interdependence and interrelation of tobacco warehouses and the
city, has been proved of vital importance, since, besides the economic, architectural etc. direct outcomes, it shaped up the political identity of the city population for almost a century.

Kavala served as a unique tobacco processing centre, a major trade centre, an important transportation node, an architectural showcase, and a mold for workers movements and political processes. This multi-dimensional identity served as a catalyst for the evolution of the urban character of the city. The local and foreign bourgeoisie, the factory workers, and the refugees, redefined the centre of the city, its character, the neighbourhoods, and the city borders. They were the factors which shaped up the urban planning of Kavala, directly or indirectly, by legally constructing architectural masterpieces, or illegally setting up informal settlements. Demonstrations, strikes, and violent clashes with the police, occupied public space, imposed on it functions reinforcing collective consciousness, and up to a certain degree, predefined its future characteristics. At the same time, this collective consciousness became the strongest element of a distinct and unifying urban identity in a multicultural and multiethnic population, large part of which, had just migrated to the city, either from agricultural villages, or from their homelands in Asia Minor.

Urban planning mostly failed to provide the suitable framework for protecting, managing, promoting, and integrating the above heritage in the contemporary life of the city, until the 80s. Attention in cultural heritage started being given in EPA (Urban Reconstruction Operation 82-84) but it was limited in characterizations of individual buildings as parts of architectural heritage. These characterizations, coming from different administrative sources (three ministries), were having different approaches and controversial guidelines. The four, formal refugee neighbourhoods of the city were not designated as protected areas until now, and all interventions which took place regarding regeneration or renewal activities, were focusing on individual cases of buildings.

The high number of vacant and abandoned warehouses is mostly due to the inability of their owners to renovate them, either because of lack of money or financial incentives, or because of the very strict regulations imposed for any intervention by the related bureau of the Archaeological Service.

In general, there was no integrated approach of protection and management of tobacco heritage in the built environment until the end of 20th century. The incapability of all sectors of administration (central government through the responsible ministries, the regional administration, the prefecture, the municipality) was obvious, and reflected deeper inadequacies, such as:

- The lack of an effective legal framework for urban regeneration: it was only in the current legislation, enacted at 1997, that explicit provisions were introduced. Still, there have not been related implementations due to the complex legal prerequisites.

Before the implementation of an urban regeneration project, there is need of numerous decisions from various administrative sources.
• The on-going lack of a sound housing policy. Apart from specific organizations which provide residences to their members (Housing for Army Officers, Residences for Workers Union etc.) housing has been totally left to private sector, and mostly to small scale developers with the system of “antiparohi”. The public sector has no experience in managing an aggregate of constructions, such as the warehouses, in an organized and global manner.

• The unwillingness to formulate policies and plan for long term. Politicians in both the central administration and the local government usually want to deal with issues of short and medium term implementations, which would benefit them in the forthcoming elections. Long term projects such as the management and reuse of tobacco warehouses as a whole, do not offer foreseeable political gain.

• The extremely frequent change of legislation, policies, financial schemes etc., and especially in the present period of economic crisis, that do not provide a stable environment, appropriate for long term projects such as urban regeneration of historical quarters, or the management and integration of tobacco warehouses to the contemporary urban life.

• The excessive centralization of the government system in Greece which curtails initiatives of local government to plan, finance and implement projects such as the ones mentioned above.

• The inability of the municipality to finance such projects due to its general, long lasting, and almost permanent lack of finances.

• The new General Development Plan of Kavala (approved in 2012), has a special chapter about “Interventions for improving and upgrading the urban space”. This approach aims to be in accordance to sustainability in the built environment, and signifies a turning point in the planning reality of Kavala. It is still only wishful, but optimistic.

References


PANEL 1: TERRITORIAL RIFTS AND CONFLICT BORDERS AS SITES OF COLLABORATIVE PEDAGOGY

Panel Convener: Anna Grichting

Introduction:
Border Zones - such as the Cyprus Green Line, the Berlin Wall, the Belfast Peace Lines, the Korea DMZ or the US Mexican Border - have become choice sites for speculative design studios and prospective research in architecture, urbanism and landscape design. Out of bounds for civilians, and outside the developers realm, these sites are nevertheless important and symbolic landscapes that offer layers of complex and conflicted histories and memories that need to be dealt with in any reconstruction and reconciliation project. In these highly militarized and geo-politicized terrains – which temporarily escape the everyday economic and political spheres - insurgent ecologies and mobile, opportunist occupations emerge. These emergences can sometimes become catalysts to develop projects that do not necessarily respond directly to a market need, but that build on the natural insurgencies in order to propose possible and meaningful spaces of intervention. In these interstitial territories, the architect, urbanists or landscape architect becomes not only the designer, but also the agent of the projectual process, possibly also a catalyst for reconciliation between opposing or divided communities. It is important that students in architecture, and those that are teaching them, be they academics or practitioners’, need to become aware of their potential roles as agents of transformations, understanding that they do not necessarily need to wait and to respond to a prescribed brief, but that they can also identify terrains of project and initiate them.

Over the past years, an increasing number of architectural, urban and landscapes design studios have begun looking at borders as sites of pedagogy. Teddy Cruz, an architect and Professor in Public Culture and Urbanism and Co-director of the University of California Cross-Border Initiative and of the Civic Innovation Lab, City of San Diego, investigates the geography of conflict of the Tijuana-San Diego border which has inspired a practice and pedagogy that emerges from the particularities of this bicultural territory and the integration of theoretical research, pedagogy and design production. His practice and research convene knowledges from across the fields of architecture and urbanism, environmental and social practice, political theory and urban policy, visual arts and public culture, and mediate the interface between top down institutions (governments, universities, foundations) and bottom-up socio-economic, cultural and environmental intelligence embedded in communities. Another example of interdisciplinary and collaborative design studios on the US-Mexican Border is Borderlands by Kim Steele and Rebecca O’Neal Dagg. They worked with their students on a series of graphic explorations and verbal arguments discussing the relationship between landscape, urban form, interiority, architecture and the political, social and cultural transactions that occur within the built environment of the borderlands. Analysis of the existing built environment’s relationship to the landscape provides a critical view of how the borderland was shaped culturally, socially, and politically. According to Steele and Dagg,
this base knowledge of cultural inhabitations and geographic adaptations promotes informed decisions regarding appropriateness of proposals and interventions in the future growth and development of the borderlands.\textsuperscript{158}

Collaboration – between universities and between communities on either side of the dividing line – produce new ways of thinking and strengthen critical reasoning and negotiation skills inherent in any group situation. Outside academia and the studio, examples of action-based research can also contribute to the creating new pedagogies and practices in borderlands. At the Edge of the City is an action-based research effort to document the status of Beirut’s park and public space and to bring back the park to public memory and the public debate sphere. The project started with an awareness of the imperative nature of communicating research to a wide audience and of informing political change avenues with contemporary empirical findings and conceptual frameworks and resulted in a book publication. In its own way, the book acts as a platform for a multitude of stakeholders in Beirut’s urban space and for the viewpoints of professionals across disciplines contributing to knowledge production about Beirut’s public space.\textsuperscript{159}

This panel on “Territorial Rifts and Conflict Borders as Sites of Collaborative Pedagogy” seeks to open up a platform of discussion on collaborative and interdisciplinary pedagogies in border landscapes, and to share experiences, methods and results. It proposes to examine a series of architectural, urban design and landscape projects elaborated in a studio or educational research context that propose new visions for the contemporary world’s territorial, cultural and social rifts. It will includes contributions from architects, artists, educators, and students, who have participated in these border projects. The geographical context will be focused on the Middle East and the Mediterranean, but will also include other border regions to introduce comparative pedagogies and practices.

The panel contributors come from the fields of political geography, landscape, urban design, and architecture working on border territories and cartographies at in Europe and the worldwide (Korea). The work and interventions are at different scales – from a regional cartography of European Borderlands, to the landscapes of an interstate border of 280 km - the Korean DMZ to the Buffer Zone within a walled city Nicosia, to walls separating neighborhoods in Belfast. The common point is that these are projects elaborated in a studio or research setting – with architecture, urban design, political and

\textsuperscript{158} Kim Steele, Rebecca O’Neal Dagg, Borderlands: A Place Apart - Human Settlement in a Divided Landscape. In Proceedings of the 19\textsuperscript{th} National Conference of the Beginning Design Student, Oklahoma State University, Stillwater, Oklahoma. April 3-5, 2003.

social sciences, etc. – and that all the projects are looking at, and positiong architecture as a reparative and healing mechanism.

Henk Van Houtum hails from the field of Political Geography/Geopolitics at the Nijmegen Centre for Border Research, Radboud University Nijmegen in the Netherlands. His plea for a liberated c/artography of borderlands builds on his work on the Dutch, German, Belgium Border with landscape architect Mark Eker. and academics, designers, artists and policy makers. With students, they explore the meaning and value of borders and the potential of cross-border landscape design. The Korea DMZ. Passive Borders, Active Ecologies is a paper based on a studio led Yehre Suh, Assistant Professor, Seoul National University, Graduate School of Environmental Studies. Her paper analyzes the politicization of the border as a mechanism of political control and strategy of exception by both South and North Korea, to discuss the various typologies of ecological porosity present along the border and to analyze the existing spatial product typologies for its political ramifications. It explores the pedagogical possibilities of approaching architecture as a key actor within environmental and transboundary diplomacy through the architecture studio course on the DMZ that she conducted at Cornell University College of Architecture, Art and Planning in 2011. This work led by Yehre Suh work builds on a previous initiative - The Korea DMZ Workshop - at the Graduate School of Design, Harvard University, directed by Anna Grichting with Korean students to foster dialogue on diverse issues of the DeMilitarized Zone in Korea. The aim was to explore the significance of this protected and confined landscape through the various disciplines of design - landscape, urbanism and architecture, envisioning the boundary as a potential space of project, one that offers unique opportunities for ecological and sustainable planning as well as opening new pathways to reconciliation through design.

Co-authored by Dr. Karim Hadjiri, Dr Fevzi Ozersay, Dr Christakis Chatzijichristou, "Healing the Liminal Space” presents a student project on the Nicosia buffer zone conducted in 2008 with twelve sixth year architecture students from the School of Planning, Architecture and Civil Engineering at the Queen’s University Belfast. While the students were from Belfast, also a “divided city”, the studio reviewers Chatzijichristou and Ozersay, are architects and faculty from both North Cyprus and South Cyprus. Nicosia was selected because of its ongoing physical division and similarities with Belfast in Northern Ireland. Northern Irish students, due to their background and experience of peace lines and spatial division, understood the Cypriot issues and were eager to offer bi-communal and integrated solutions through architecture and urban design and this educational experience brought students and stakeholders closer to a complex inaccessible spatial context. “Negotiating spatiality: Potential of border areas for intergroup mixing in divided cities” by Mulholland, Abdelomnem and Selim, also at Queen’s University Belfast, discusses an ongoing study which examines sites located on community borders and assesses their capacity to act as beneficial ‘spaces of engagement’ for communities set within the divided context of spatial segregation, focusing on Belfast as a case study.
Taking place in Cyprus, close to the Green Line Buffer Zone, this panel, through the contributions of experienced practitioners, academics and researchers, aspires to generate discussion on new directions and interdisciplinary projects and collaborations between Academic Institutions on the questions of the disciplines of Architecture, Landscape and Urbanism and their roles in the visioning of new futures in border areas of conflict. A special journal issue and/or edited volume will be proposed as an outcome of this work.
BorderScapes: Redesigning the Borderland

Henk van Houtum and Mark Eker

Intro: Borders as Scapes

When looking at the border regions of the European Union a striking observation can be made. After about two decades of experimenting with cross-border cooperation within the framework of INTERREG in the European Union, it can be ascertained that there is a general lack of power, courage or will to really make an integral design of the border regions siding next to each other. For many local and regional planners and governors the border is still seen as the end of the planning zone. There have been many individual cross-border projects. But an integral spatial vision and visualisation that starts still missing. The ambiguity, the ambivalence, the interplay between here and there, the quietness, the interesting contrast is hardly seen as the beginning of a plan. Usually, the paradigm of the ’80’s that the border is an obstacle, a barrier that impedes cross-border interaction, dominates. The conceptual richness that has been developed in most parts of the fields of border studies over the last decades or so has not found its way into concrete regional planning and design. That is a serious lacuna in border studies. Also for the country where we live and work, the Netherlands, despite having one of the oldest cross-border regions in its domains, the Euregion, this observation holds. The Dutch have a long standing tradition when it comes to landscape planning and design. But for the case of border regions, there is a remarkable lack of interest. That is a missed opportunity. For the regions themselves, but also for the further development of the debate in border studies. We argue here that there is need and a chance to take the term border landscape literally in the case of border regions. With this we mean, it is interesting to go back what scape originally means, namely to shape, to create. As we explained in a special issue of AGORA (van Houtum and Spierings, 2012), entitled ‘Borderscapes’, scapes comes from the Dutch term ‘Scheppen (to create) and the past tense of ‘Scheppen’ which is ‘geschapen’ (was created), and the Dutch term ‘Landschap’, which means something like a created land. This term was picked up in English and later was turned into landscape. Interestingly, recently, the Italian researcher Brambilla picked this up as well in her assessment of the critical potential of borderscapes (2014) and by Buoli (2014) in her dissertation. And earlier, used and interpreted differently, Kumar Rajaram, and Grundy-Warr in 2007 also hinted at the potential of the hidden geographies of borderscapes. If we accept the idea that a border is a construct, a social design, which is common knowledge now in border studies, it means that there is also room to redesign a border and hence there is a possibility to tell another, more liberating narrative of the same border, one that goes beyond the existing narrative of the border being the end of a national planning zone.

Division as an opportunity

With the idea in mind to go back to the origins of the word Scapes, to see borders as scapes, as land to be developed and designed, we recently published the book
‘Borderland: atlas, essays and design’ (Eker and Van Houtum, 2013). The main question we worked with was: what are the possibilities for a reinterpretation of borders as spaces to redesign and architecturally reshape, or in short, to see borders as spaces to create, as ‘scapes’? The start of our research, that took many years, was to distinguish a strip of land 20 kilometres on either side of the border with Germany and Belgium – the area we refer to as the ‘borderland’. The Dutch border landscape covers about 28% of the land area of the Netherlands. It has 5.8 million inhabitants, and with an average of 494 inhabitants per square kilometre it is more densely populated than the rest of the country (385 inhabitants per square kilometre).

The boundary we have drawn around the border landscape is an arbitrary one; it is just as much of a ‘construct’ or design as the national borders themselves. Its purpose is simply to allow us to think and talk about the area as a whole, to make it manageable as a subject for investigation. The common characteristic shared by all the places in this zone is their location in relation to the centre of the Netherlands: as far away as possible. In this respect, this makes this part of the country peripheral, whereas in other respects some parts of it could be considered to be very central indeed. This makes the ‘land border landscape’ somewhat different from the ‘sea border landscape’, which is more uniform and which generally conjures up just one type of image. The border with the sea is a geomorphological border; it is not a result of agreements or conflicts with others. From a historical, social and spatial perspective, the land border is a multidimensional and complex construct. In our study, the ambiguity, two-sidedness and division that characterise the border zone is interpreted as an opportunity to plan and design the area in a different way. The appreciation of border landscapes as landscapes of difference is growing worldwide, while the national traditions and practices underlying these differences at least in the EU are meant to slowly to converge in a EU wide planning. And so national orientations are giving way to international ones and the EU is harmonising its legislation on numerous topics and seeks to eliminate regional disparities. The Borders as Scapes project is hence also a design study to investigate the development possibilities of the current Dutch border landscape in the context of this ongoing European integration.

Borderers between disciplines

Right from the very early experimental phases of this long project, already in 2004, the aspiration was to make a link between thinking and doing – translating the morphological presence of the border landscape into a meaningful new design – and it was the reason we brought together various disciplines in the research project. During the first excursion involving landscape architects, town planners, social geographers, artists and art historians, it became immediately apparent that these disciplines looked at the landscape in different ways. The social geographers and art historians, who can roughly be described as observers, took the landscape to be a result of constructs, processes and events, as an area where different groups of people live and work. The designers, the landscape architects and town planners, did that as well, but they perceived the landscape primarily as something that could be remodelled. They
constantly thought in terms of relocating rows of trees and dikes, and restructuring areas. The realisation of such differences between disciplines fuelled a fruitful discourse in which the border and its landscape was continually reconsidered and recast. Interestingly, all the researchers involved in our research were initially clearly affected a strong reflex, a hesitancy or diffidence in entering the imaginary space of the other and daring to think about it and reshape it. Perhaps this is key to the lack of inspiring border designs. We have arguably become too conditioned, too disciplined too tied to our own national space and too conditioned in thinking that there is only one design for a border, namely the current dominant one represented by fences or lines on maps. So, in the spirit of the philosopher Jacques Rancière, we worked towards becoming true ‘borderers’ in Dutch: Grensgangers), writers and thinkers between and beyond disciplines and internal disciplination, (Rancière, 2007, see also Brambilla and Van Houtum, 2012).

Cultural heritage and design

The border landscape is considered as a landscape with a certain cultural heritage value – because of the presence of the border as a tangible and abstract fact, because of the activities and characteristics of the area inherent to its location, and because of the 150 years during which the current situation along the Dutch border was able to evolve. However, the term ‘cultural heritage’ may lead one to think that our intent was to encapsulate the ‘unique and specific characteristics’ of this landscape as a sort of museum piece to be conserved – to designate the border landscape with the purpose of fencing it off for preservation. If the border landscape, or parts of it, could be identified so unequivocally and precisely, we believe that conserving it would not be a good idea. Rather, the border landscape is something that ‘evolved’ because for one reason or another it has been ignored, because the border was the ‘limit of the plan area’ or because it was where passage to the rest of the world had to be facilitated. Seldom has the border landscape been planned or designed in any meaningful way with the idea of making it a border landscape. The question of how to do this and what interesting possibilities this opens up is what our study set out to investigate.

Transition space

Although we investigated the cultural heritage of the border landscape, we looked at it just as much as a non-landscape: as a transition space, a place that has been largely unnoticed. A place which, if you really wanted to preserve it, you would have to ask yourself whether it would not actually be better if it remained unnoticed. In this sense, this study can be seen as part of a wider growing interest in forgotten corners, no-mans lands, transitional zones, hidden landscapes, white areas and deregulation – born of a realisation that the Netherlands has been planned down to the last detail and that a lack of planning and leaving things alone may just provide some much needed freedom and room for manoeuvre. Discussion on this aspect within the working group led to the coining of the term ‘de-designing’, or ‘non-designing’, and of course the inevitable question of whether this is actually possible, and how.
Border as Janus

In our book we first presented an atlas of the present situation in which the form, diversity and qualities of the border landscape are surveyed, and where possible visualised. Then, in the second part of the study, assuming that the border is a political construct, a design, we study the historical, existing and expected political interest in the border landscape. After this we focused on the possibility of redesigning the borderland. Can we step out of the conventional way of thinking, can we steer a different course, and can we re-design? To inspire the search for new designs, we made use of the theoretical concept of the Janus face (Van Houtum, 2010a), implying a continuum of two different kinds of desires or, reverse, fears. On the one hand there is a tendency to retreat behind the border, to close the door and hide away for the world outside. This tendency is what Deleuze and Guattari (1972, 1980) called paranoid desire or what Nietzsche termed Apollonian desire (1872). Within this desire to retreat, there is a tendency to long for a here and we, a process of what we described earlier as Bordering, Ordering and Othering (Van Houtum, 2002, 2010b). That is, the demarcation of Borders in space, often is co-incided with the making of an internal Order and is co-constituted with the making of Others. On the other side of the continuum there is what Deleuze and Guattari framed as psychoid desire, or what Nietzsche termed Dionysian. Within this desire, there is longing for the Other side, the there. To actively want to escape the homogenising tendencies within the own B/Order and engage with and dwell in the differences across and outside the border. We argue that this epistemological two-sidedness of a border, this intrinsic ambivalence and ambiguity, renders a fertile ground for a thinking of design scenarios.

Border as mise-en-scene

We developed three design strategies for designing the border scape. Besides ‘doing nothing’, the study examined a ‘radical dissolution of the border’ option (Community scenario) and a ‘strengthen the border in a theatrical manner’ option (Desire scenario). These scenarios allow the border to be not only the cause of the present landscape, but also to set the imagination in motion and underpin visions of what the landscape might look like. For example, how can wishes or desires be given spatial expression? How can you design for the friction between the various interests in the area? These are questions and exercises that have relevance not only for the border landscape, but also for all forms of designing for borders.

**Autonomous Development scenario**

A first option is no development of the border landscape. This non-development and non-design implies creating room for endogenous development in the border landscape and the borderland. The advantage of this is that the border is truly opened up for a new appreciation, a new vision and new interpretations. A possible disadvantage is that the agoraphobia, the fear of the emptiness which is an important motivation for closing the border, may persist. As a consequence, the open space of such a non-development could
become a no man’s land. This could be liberating, but it could also drive a wedge between those on either side of the border.

So this scenario sketches what the border landscape would look like if national policies and the EU funded cross-border cooperation programme remain more or less the same. The original intermediaries – the Euregions – gradually evolve into institutions with an interest in maintaining the status quo. The consequence of this is that while parties on both sides of the border apply jointly for subsidies, they then use them for their own purposes. If the current situation continues, there will continue to be no cross-border integrated spatial plans. Cooperation will remain limited to sectoral issues such as recreational infrastructure, regional promotion, education, healthcare, culture, water management and the construction and upgrading of infrastructure. At the national level, us/them thinking will persist and an area’s importance will be measured against national criteria. The differences in planning culture will also remain. As the dominant trend in the Netherlands is development planning, whereas Belgium and Germany operate a system based on planning control, this also means that opinions about the potential of planned change will continue to be divided.

**Community scenario**

In this design scenario, which is inspired on the Apollian desire of European homogeneity described above, the importance of national borders become less important. The borders continue to exist, but the differences between the two sides have increasingly little to do with national characteristics, interests and policies. The regions themselves decide what is good for them. Allocation inefficiencies (such as double infrastructure, hospitals on both sides of the border) are sorted out and network optimisation supports sustainable regional development. The housing and employment markets are the first to become fully integrated. Spatial planning also becomes increasingly coordinated. National policies and plans are revised in line with common regional interests and there is a dialogue between national principles. In this scenario, the regions take responsibility for physical planning and nurturing the border landscape as a symbol of national identity and as a cultural and historical phenomenon and motor for the region, leading to considerable variety along the whole border. The particular qualities of the border landscape are treated pragmatically – as part of the sectoral policies for culture, tourism, nature conservation and recreation. The Euregions are concerned primarily with optimising the natural and economic infrastructure, which thus becomes increasingly the same on both sides of the border. Cultural differences remain and are cherished on both sides of the border; they colour the regional landscape but do not form the basis for planning and design.

**Desire scenario**

The European Union and the national governments have discovered the potential of border landscapes as landscape and cultural showpieces and have made the creation of spatial differentiation in the border zone a national policy objective. Following decades of Euregional experimentation it has become clear that real interaction in the border
landscape does not come about through attempts to build a sense of collective identity, because the effect on the ground is almost always mediocre. A much more promising strategy is to focus on the specific aspects of the border landscape, such as its twosidedness and ambiguity. The regional differences in the landscape throw up a range of unique and interesting design challenges for the European border landscapes, which are testing grounds for instrumental physical planning and design. The planning and design of the border zone includes reflecting on the otherness of ‘the other’. This perspective is inspired by the Dionysus desire described above. In landscape terms this does not mean that partners on both sides of the border try to meet each other’s wishes or expectations, but rather that the aim is to create an interesting and distinctive border landscape that reflects shared qualities and goals. Through speculative, playful themes and extravagant interventions, researchers and designers can show how the physical landscape can be used to surprise, challenge, provoke, seduce and serve ‘the other’. The unexpected and unregulated parasitisation by ‘the other side’ of these unilateral interventions is a positive thing. Longing is bound up with transience, with coming and going – Heimweh und Fernweh. This feeling can be fed by manipulating space and time at the border, for example by selectively improving or restricting accessibility and in some places expanding the border into a ‘border space’ between the two nations. One way of encouraging movement across the border is to design housing facilities and landscapes for temporary use. In this scenario the Euregion is the guardian of differences and promotes the otherness of ‘the other’.

**Dasein is Design**

What we as researchers experienced ourselves, namely how disciplining the dominant border narrative and national trapping the current border design of containered nation-states can be, perhaps holds for many, including the people who live in the borderland themselves. The problem of enclosure is not due to the border itself, but the traditional interpretation of the border, the conventional meaning given to it, as many scholars now have argued in border studies. The traditional idea of the border as the territorial limit of a country – the edgeland that serves to protect the heartland – still dominates out thinking. Two thousand years of Platonite geometric thinking has proved difficult to erase. So one could ask whether our persistent desire for national border and the bounded fear of the other can be made more fluid, more an object to work with than see a border as an end by a new design policy for the border landscape? A revision of the border may well be insufficient to bring about a fundamental opening up of society, but it could be a start. Moreover, it is now within our grasp and there seems to be a chance of creating a fluid perspective, or, to borrow Henk Oosterling’s expression, an ‘inter-esse’: a shift to a halfway area in which opportunities are created for the desire for an outside and an other, without the loss of familiarity and comfort. We can therefore use the border and the borderland as a micro situation, as an exercise in the dynamics between demarcation and boundlessness, a shadow dance of presence and absence. The borderland in the European Union waits patiently. It has been waiting for a new interpretation since the lifting of the internal borders. A revaluation of this borderland can be a driver for new development. The European Union has already made considerable investments in the
creation of a transnational space, but this project does not seem to have struck deep roots. Numerous bridges have been built, but bridges have a tendency to disregard the underlying landscape. The border area itself, that which lies under the metaphorical bridge, remains undiscovered and untouched by both parties.

This ‘policy vacuum’ for the border itself as a territory should be seized upon as the subject of a new dialogue between people and the physical environment. We should make something of the relationship between people and the border landscape, their territorial fears, uncertainties and desires. This requires an alternative vision of the landscape that is the border. Precisely because giving substance to the closed or open character of the border depends on human interpretation, the border itself creates the room for reinterpretation. We need a vision of the landscape that will emerge when the border is re-evaluated, not as a driver for change, but as a generator of ideas for a new interpretation of the border. The emptiness of the border now expresses distance, fear and uncertainty, a vacuum between the here-land and the there-land. It is this vacuum that offers room for reinterpretation.

It is time, and there is room, for a turnaround in which the border is seen not as the terminus, but the departure point for a new development. After all, we are not only victims of the border. Borders do not only protect and exclude, they are also opportunities, and the periphery is also a beginning. Besides, we are the perpetrators of the border. Laying down a border is a strategic collaborative deed. The reality of a border therefore permits itself to be reformed or transformed, a process in which the border landscape can serve as a vehicle for new interpretations.

So we would argue that there is chance to use interventions in the landscape to stimulate a form of spatial development that imbues the border with a different symbolism, one which is not purely geometric and geopolitical. We feel that along side the theoretical debate on understanding geopolitical efforts to border, order and other, as this will continue, there is also a need to analytically explore and exploit the borderlands and to redesign the borders as to make the differences and the distinction between here and there and us and them more fluid. To this end, we must open up our rigid geometric thinking to the possibility of a play on lines, a choreography of the border, without the destructive or exclusive interpretation of the border. For, if we accept that policies for the border have landscape implications, we can then reason backwards: reshaping the landscape will in turn have implications for thinking about national policy. And if we accept the idea that the border can be interpreted differently, and borders can be imagined differently in our heads and projected differently on a map, and was and is a human design, this will create room for reinterpretation and re-imagination and redesign. Although the planning emptiness of the borderland may still have an important symbolic function, the lifting, negation and disappearance of the borders in the physical landscape of the European Union has created more room for reinterpretation. The monofunctional reality of the border is less forcefully dictated by its morphological manifestation, at least within the common physical space of the
European Union, and this creates more room for overwriting or recoding that reality and constructing and representing other realities.

The result is a fabrication of space, a new theatrum, or fabrica mundi. As opposed to the traditional notion of borders as the end of the open space, the end of the polis, the design notion of the border implies the initiation of an open space, a space that is open to reconstruction and revision. Or to play with Heidegger’s famous term dasein, the new Dasein of borderlands is Design! And this is not a task for policy makers or rulers of our territories alone. What we need is co-makership and a sense of co-ownership in redesigning our borders. For, it is primarily up to us people ourselves, as social constructors and designers of our political space, be in it the form of academics, entrepreneurs, citizens, artists or planners, to come up with new representations and imaginaries and semiotic meanings of borderscapes.

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Passive Borders. Active Ecologies.: Reflexive Border Territories of Korea

Yehre Suh

ABSTRACT

There is great disjuncture between a line on a map and a line in reality. The line on paper might be able to demarcate boundaries that identify legal properties and jurisdiction limits, but the natural and artificial ecologies such as species migration, watersheds, telecommunication, radio signals, internet and air and water pollution cannot be defined nor controlled by the line. Despite the presence of passive physical borders, the active ecologies of the site produce inevitable porosities that cannot be controlled nor managed by physical border walls. The Korean border is considered the most militarized border in the world. But despite the high level of militarization and the tightly controlled borders, the diverse bio-ecological environments and development in internet and telecommunication technologies establish a wide territory of ecological interaction and movement that is not hindered by the physical boundaries of the border. The paper will historically map the active ecologies that had existed despite the highly passive borders of the Koreas to analyze the politicization of the border as a mechanism of political control and strategy of exception by both South and North Korea.

This paper looks at this topic in two facets. First, the specific border territories between North and South Korean are investigated to discuss the various typologies of ecological porosity present along the border and to analyze the existing spatial product typologies for its political ramifications. Second, the pedagogical possibilities of approaching architecture as a key actor within environmental and transboundary diplomacy will be reviewed through the process of an architecture studio course progressed at Cornell University College of Architecture, Art and Planning in 2011.

Key words: transboundary, spatial products, ecologies, environmental diplomacy

Agency of Spatial Scenarios

The intent of the article is to explore the possibility of architecture as an agency of negotiation in border conflict territories through the mechanisms of environmental as well as socio-political ecologies.

There is an increase of literature and interest in environmental diplomacy in transboundary conflict zones relative to the field of environmental studies, international governance policies and environmental NGOs. But the field of environmental design that incorporates architecture, landscape architecture and urban design have not yet had much traction in these discussions. In the discussion of transboundary protection areas or collaborative economic developments, social, political resiliency is an afterthought and economic incentives and political showmanship becomes front and

160 Agency is used relative to Bruno Latour’s Actor Network Theory.
center. In the Koreas, Special Economic Zones have become a common spatial development typology that has been implemented in the border region, such as the Kumgang Tourism Zone and Kaesung Industrial Complex. But with the high level of ongoing conflict between the two Koreas, the development typologies lack resiliency and have been subject to unidirectional shutdowns. There has been constant interest and pursuit in establishing the Korean border zone as a natural preserve due to its unique ecological habitats. In 2013 South Korean President Park Geun-Hae announced plans to push for the DMZ Peace Park, which re-invigorated the debate. But as we will discuss further in this paper, Peace Parks are typically implemented in post-conflict areas and have had much difficulty being implemented in on-going conflict zones. Most cases, Peace Parks are proposed and built as a sign of goodwill after the conflicts are over or have been proposed by politicians as a political vehicle for agenda driven policies and had not been successful at actually inducing “peace” between the neighboring territories. But whatever it’s label, an environmentally conscious preservation, conservation proposal for the border zone contains spatial opportunities as key components of a negotiation process, where environmental design can become a key agency in initiating and expanding a collective discussion on collaborative relationships and structures of co-governance.

Through spatial speculations along the North and South Korean border zones, the paper attempts to show how spatial scenarios can become an integral part of the collaborative process where spatial opportunities and resilient systems can be designed to operate for

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162 Waterton-Glacier International Peace Park is the world’s first Peace Park and was created in 1932 at the U.S. and Canadian border. U.S. and Canada were at war 1812-1815 and has since kept its borders demilitarized. Retrieved from http://www.pc.gc.ca/eng/pn-np/ab/waterton/natcul/inter.aspx

163 The Peace Park idea has been proposed by U.S. government entities for the Jordan Valley-Golan Heights area since 2002. Israel had captured the Golan Heights from Syria in the 1967 Six-Day War. The territory has remained in Israeli hands ever since, and is now home to around 40,000 Jewish settlers. With the current on-going civil conflict in Syria, the area has become fraught with military tension; Hof, F. C. (2009, March). Mapping Peace between Syria and Israel, USIP Special Report 219. Retrieved from http://www.usip.org/sites/default/files/resources/mappingpeace.pdf

164 Jordan River Peace Park is a successful precedent of collaboration between regional NGOs, scientists and engineers that created a Peace Park that integrates ideas of ecological conservation for the Jordan River. The Friends of the Earth Middle East, the central NGO represented by Israeli, Jordanian and Syrian environmentalists, created a foundation of collaboration, which involved faculty and students from Yale University Architecture Department in New Haven, U.S.A. and the Bezalel Academy of Arts and Design, Jerusalem, together with Jordanian, Palestinian and Israeli architects for design workshops for the design of the Peace Park. “The goal of the event is to develop ideas on how to recreate a wetland from the dry lake bed into a bird sanctuary, convert the old power station into a visitors center, the old workers’ homes into eco-lodges and renovate the bridges so they can be used again.” Jordan River Peace Park is not included as a precedent in this paper due to it being a post conflict initiative; Ashkenazi, E. (2008, May 14). Israeli, Jordanian architects plan peace park in Naharayim. Haaretz. Retrieved from http://www.haaretz.com/news/israeli-jordanian-architects-plan-peace-park-in-naharayim-1.245799
development, conservation purposes, while at the same time being able to create resilient environments that can persevere through the extremities of military and political conditions. Transboundary conflicts always contain heightened sensitivity to territorial concerns and therefore the field of architecture, landscape architecture and urban design, which deal with the specificities of spatial contexts and territorial opportunities, can become critical agencies in the pursuit of resilient environmental diplomacy.

**Resilient Transboundary Development and Conservation Precedents**

In transboundary zones, environmental and economic incentives become key mechanisms to initiate collaboration and negotiation between the states. And spatial products, such as special economic, tourism, industrial zones, mega infrastructure, transboundary protection areas, ecological conservation zones, peace parks, have become critical vehicles of transboundary development and conservation. But most spatial product models in military, political conflict zones are limiting in its performance due to its lack of spatial resiliency and indifference to regional sustainability.

The precedents cited in this paper have been selected for its resiliency within ongoing conflict situations as well as its attention to regional sustainability. Although they are not always fully successful, these precedents show us how the socio-politically and environmentally resilient ecologies become flexible modes of operation within high conflict territories through agriculture, science, engineering and environmental conservation programs, while at the same time being able to maintain sustainable regional strategies.

One of the most prevalent models of transboundary development has been the Special Economic Zones. Special economic, tourism, industrial zones are tax free, incentivized zones for foreign and domestic business investments that have been utilized as economic incentives for transboundary negotiation and collaboration. Government initiatives with private, or sometimes third party funding, allows for a global market force to become an active agency of transborder diplomacy. A relevant precedent of this model would be the various initiatives supported by the Multilateral Investment Guarantee Agency (MIGA), a member of the World Bank Group, in West Bank and Gaza. The Jericho Agro-Industrial Park (JAIP) is a special industrial zone that is located in Jericho and sponsored by MIGA. It is a collaborative initiative between the Palestine Authorities, Israel, Jordan and Japan.

What is of interest to us is its model of third party involvement and funding and its resilience despite the prolonged 6-10 year process. Foreign interest in Middle East oil

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165 This is under a larger initiative “Valley of Peace” which is an effort to promote economic cooperation between Israel, Jordan and the Palestinians; Peres, S. (2007, August 10). Valley of Peace. IsraCast. Retrieved from http://www.isracast.com/articles/756.aspx
becomes a strong initiative to participate in collaborative development and assistance projects for the region.\textsuperscript{166}

A second point of interest is the international collaboration that the project garnered to continue the transboundary cooperation and development. They include the United Nations Development Programme (UNDP)'s Programme of Assistance to the Palestinian People (PAPP), MIGA, who provide risk insurance to the investors, and the government of the Netherlands who provided container scanners to the Israel, Jordan border checkpoint to facilitate the border crossings for cargos going to and from the JAIP\textsuperscript{167}.

But there are concerns by NGOs regarding such neo-liberal models of spatial products in its lack of investment for the micro economy and infrastructure for the region's community and the loss of territorial rights to foreign entities.\textsuperscript{168}

The Kaesung Industrial Complex and the Mt. Kumgang Tourism Zone in Korea are ongoing examples of such economic experiments. But the Korean examples have been pursued without third party involvements which make the developments susceptible to unilateral decisions. As recent events in 2008 and 2013 that led to the sudden shutdown of both complexes have shown, the vulnerability and risk of such developments becomes clear when one party has the power to override any and all agreements with no consequences.

The second model is Transboundary Protection Areas, which has become an important concept for environmental groups. With heightened global awareness on limited resources, climate change, population increase and urban growth, environmental issues have become central to transboundary discussions whether the sovereignties involved are mutually cooperative or in the midst of political, military conflicts. Saleem Ali argues that "any conservation zone that, by virtue of multiple jurisdictions, could either help resolve a conflict or maintain existing peace" should be considered to have diplomatic potentials and that peace parks can help challenge historical assumptions about conservation zones which have been accused as sources of conflict themselves due to its leading to dispossession of land and limited development. He also argues that Transboundary Protection Areas (TBPA) are not only effective for "soft peace" but also for "hard peace". "Environmental issues can be an important entry point for


conversation between adversaries and can also provide a valuable exit strategy from intractable deadlocks because of their global appeal.\textsuperscript{169} Environmental diplomacy has become a popular concept, which many international and regional NGOs and environmental conservation groups have incorporated into their operations to utilize conservation as a strategy of negotiation and mitigation and the concept of Transboundary Peace Parks have become a popular proposal for territories of conflict. But so far transboundary conservation have mostly been implemented in post-conflict territories where the entities involved are already mutually cooperative and collaboration is focused on a history of positive relationships. The peace park model for high conflict zones is still in the beginning stages.\textsuperscript{170}

The Cordillera del Condor is a relevant example for the Korean context because it is the first peace park involved in an armed conflict between the neighboring states, Ecuador and Peru. It is the first formal effort in which conservation groups were actively involved in the international conflict resolution and the resultant peace treaty included explicit conservation measures for the region. In 1998, with pressure from key environmental groups, such as the Conservation International, and with assistance from the U.S. government and the U.S. satellite mapping technology, the parties were able to agree on the border demarcation which also acknowledged the ecological conservation zone. Although initially both states declared national parks on their respective sides, in 2000, Conservation International and the International Tropical Timbers Organization partnered with local conservation groups to establish a bioregional management regime and this resulted in the Condor-Kutuku conservation corridor in 2004.\textsuperscript{171}

The aspect that has clear resonance with the Korean context is the unique ecological and biological qualities of the territory and its potentials for tourism. Both North and South Korea have vested interest in the tourism potentials of the region which already initiated the collaborative development of the Mt. Kumgang Special Tourism Zone. Also there already exist various unilateral tourism developments along the DMZ by the North and South from the respective sides of the border.\textsuperscript{172}

Another point of relevance is the process in which the ecological conservation issue was internationalized by the NGOs in Ecuador and Peru to promote third party involvement.\textsuperscript{173} International interest in the environmental conservation of the region

\textsuperscript{172} South Korean and North Korean tourism websites; Retrieve from http://www.dmztours.com and http://www.north-korea-travel.com/dmz-north-korea.html

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was able to place political pressure on the two countries for a collaborative agreement. For the Koreas, in addition to the government efforts for a UNESCO Biosphere Reserve designation, it would be greatly beneficial to construct stronger affiliations between local and international NGOs to gain latitude with the U.S. government, who has actual jurisdiction over the southern part of DMZ as the leading entity of the UN Command, as well as establishing an international ‘epistemic community’ within and beyond the Korean territories that can place pressure on relevant regional and national government bodies.

A third model for the Korean situation would be the infrastructure development model based on a common concern towards the depletion of natural resources. The Indus Water Treaty of 1960 between India and Pakistan that was achieved under the auspices of the World Bank allowed the two states to share water resources from the Indus River. The collaboration proved to be resilient despite two wars that happened between the two countries since its agreement.

The first reason for the initiative’s resilience was due to a strong third party involvement. The World Bank provided funding assistance to resolve conflict issues as well as providing continuous support through the whole process.

The second reason for resiliency was that the two parties came together to discuss the water problem as a “technical” problem vs. a “political” problem. This allowed for the ‘objectivity’ of science, technology and engineering to determine the final agendas rather than being influenced by political rhetoric.

The third reason was “water rationality,” where both countries had strong concerns for the long-term implications of non-cooperation. Collaboration was an urgent necessity for survival for both countries which created a common ground.

Fourth reason for its success lies in the fact that the World Bank pressed for the negotiations to be progressed under confidentiality so that the political rhetoric and public opinions minimized its influence on the agreement process. Conflict between countries is driven by nationalist politics and resource negotiations become easy pawns of political propaganda, which in this case was minimized by preemptive agreements.

An article by Mackelworth, which analyzed the success and failures of various proposed and ongoing international maritime peace parks notes that “maintaining environmental sustainability should be good enough incentive for States to cooperate. However, the long-term commitment that is required for this does not usually coincide with political time frames which often require short-term results.” For most models of collaborative

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174 Peter M. Haas argues that ‘epistemic communities’ may be crucial in creating the conditions that lead to international co-operation because they are entities that can distance themselves from the political agendas through expanded scientific knowledge; Haas, P.M. (1992, Winter). Epistemic Communities and International Policy Coordination. International Organization, Vol.46 (1). 1-35.
development and conservation, short term political hype and funding are available, but the initiative's success lies in long-term commitments and management. In a politically unstable climate, such as the Koreas, consistent maintenance and management may not always be possible. Therefore in order for such collaborative projects to achieve environmental and regional sustainability, long-term resiliency becomes the key concept.

The Dilemma of the Korean DMZ and the Necessity of Resilient Spatial Strategies

Korea's Demilitarized Zone (DMZ) is a biodiverse ecological preserve by default, a rich ecological habitat fraught with visible and invisible military, political tension. It is a catch 22 where the bio-diversity of a no-man's land oasis can exist only because of the triple layer barbed wire fencing, military surveillance equipment, camouflaged tanks, missile launchers and the incessant patrol by heavily geared soldiers. Sectors of the government and environmental groups have been eager to convert the bio-diverse DMZ and its buffer territory, the Civilian Control Zone (CCZ), into an ecological preservation/conservation zone. But the issue of preservation vs. development of the DMZ and the CCZ remains a contested topic.

In Sept. 2011, as part of a long effort to maintain the biodiversity of the DMZ, South Korea's Ministry of Environment unilaterally submitted an application to UNESCO for the designation of 435km² in the southern part of the DMZ below the Military Demarcation Line, as well as 2,979km² in the privately controlled areas, as a Biosphere Reserve. But the application was denied by the UNESCO Commission in July 2012. The official reason stated by the Commission was that the research, education buffer zone in the Chulwon area was insufficient. Although not specified officially, it is also argued by the critics that the application was rejected because it did not have official approval from the UN Command, who officially has jurisdiction over the southern half of the DMZ, as well as not having official approval from North Korea. Also the local community of Chulwon poses as a problem due to inadequate support from adjacent private land owners and local communities due to their reluctance towards preservation zones as prohibiting land development and its economic opportunities.

In 1997, ROK revised the Natural Environment Conservation Law to include an amendment that specifies that starting from the time the territorial control is ceded to ROK, the DMZ will become a Nature Protection Zone, where no development will be

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allowed for 2 years. But environmentalists are raising concerns that the 2 years is a very short time to strategize and implement sustainable conservation strategies. Without a long term plan, the 2 year phase will result in de-regularization plans of the DMZ and the adjoining CCZ which will spur highly competitive real estate speculations and development.

Concerns regarding conservation, development and jurisdiction are overlaid with the indeterminacy and uncertainty of the future, which have been stalling discussions on further possibilities of the current border territories. Much unilateral speculations on post-unification scenarios exist but the current conditions at the border region are considered a stalemate and are not thought of having potentials for possibilities of the present.

But with North and South Korea in a state of indeterminate parallelism, it is imperative that we envision sustainable futures and possible alternatives that are not solely dependent on particular futures but is focused on opportunities of the present that are flexible and adaptable for all impending futures. It is critical that we start the process of sustainable conservation and development today through spatial opportunities available now. Architecture, through its ability to project resilient spatial interventions that can create sustainable possibilities for diverse ecological scenarios, has the potential to provide spatial strategies of interventions that can co-exist within the jurisdictional possibilities and beyond by cultivating new routes for possible collaborations through the seemingly conflicting environment of extreme political rhetoric and fluctuations.

The idea of resiliency can be referenced to C.S. Holling, who talks about biological resilience of species and its habitats. "Resilience determines the persistence of relationships within a system and is a measure of the ability of these systems to absorb changes of state variables, driving variables, and parameters, and still persist." He points out that "(a) management approach based on resilience... would emphasize the need to keep options open, the need to view events in a regional rather than a local context, and the need to emphasize heterogeneity. Flowing from this would be not the presumption of sufficient knowledge, but the recognition of our ignorance; not the assumption that future events are expected, but that they will be unexpected." In the social-ecology systems study, Holling’s idea of ecological resilience was translated into the analysis of environmental conservation and its relationship to societal systems as ‘robustness’, which initiated more interest in thinking about environmental conservation as means to a sustainable resilient social system rather than just the protection of the environment. "(R)ather than asking how society can better "manage" ecological resources, we ought to be asking "what makes social-ecological systems(SES) robust?"
In the new age of risk society, focus shifts from the production of newness to the maintenance of indeterminacy. If modernization had been a history of revolutions in scientific and technological discoveries, innovations, advancements for an industrial society, the current post-industrial society is, according to Ulrich Beck, a risk society that is focused on the consequences of new technologies and developments. "Risk management may be defined as a systematic way of dealing with hazards and insecurities induced and introduced by modernization itself". Risk societies of the contemporary world require reflexive and therefore resilient strategies to maintain and manage the risks of modernization.

**Korean Border Scenarios and the Open Texture of Language**

In the Koreas, three border typologies are defined by the 1953 Korean Armistice Agreement. The first type is on land and is what we call the DMZ. According to the Armistice, "A military demarcation line shall be fixed and both sides shall withdraw two (2) kilometers from this line so as to establish a demilitarized zone between the opposing forces." It is 250 kilometer long land border that begins at the East Sea and crosses the peninsula until it meets the Imjin River to the west. Although the Armistice map demarcates the northern and southern boundary lines as an exact offset of the Military Demarcation Line, the reality on the ground is much more nuanced due to both armies having shifted the borders closer to topographically more strategic areas within the rugged terrain. There are also territorial exceptions to the DMZ. As part of an amendment to the Armistice, in August 3, 1953 it was agreed by the Military Advisory Committee that Taesung-dong on the south and Kijong-dong on the north, existing farming villages within the DMZ were allowed to stay with its original civilian residents.

http://www.ecologyandsociety.org/vol9/iss1/art18/

The second type is the Han River Estuary. The approximately 40 mile long river border condition starts where the DMZ dies into the Imjin River, and ends where Han River meets the West Sea. According to the Armistice, the river is "open to civil shipping of both sides wherever one bank is controlled by one side and the other bank is controlled by the other side." Historically rivers have been a popular choice for politico-jurisdictional boundaries. Whereas a legal border assumes a permanently fixed line, a river is a transformative dynamic landscape that constantly shifts and moves, making the river border a territorial ambiguity. The Han River Estuary border is a legal condition of 'condominium' where two or more sovereignties share equally dominium and exercise their rights jointly. Internationally not many condominiums exist currently due to the difficulty of mutual agreements by the parties involved, and at the Han River, the whole width of the river has become a No-Man's Land where shores on both sides have been fenced off completely.

The third type is in the open waters of the West Sea. “...(A)ll the islands lying to the north and west of the provincial boundary line between Hwanghae-do and Kyonggi-do shall be under the military control of the Supreme Commander of the Korean People’s Army and the Commander of the Chinese People’s volunteers, except the island groups of Paengyong-do, Taechong-do, Sochong-do, Yonpyong-do, and U-do, which shall remain under the military control of the Commander-in-Chief, United Nations Command. All the island on the west coast of Korea lying south of the above-mentioned boundary line shall remain under the military control of the Commander-in-Chief, United Nations Command.” This is in the most ambiguous and contested border type. Due to the ambiguity of the language of the Armistice regarding the location of the border, the various interpretations of yet to be agreed to international maritime laws, Haiju, a key import/export harbor for North Korean ships having to access the waters, the large tidal flats with gentle bottom slopes that create mudflats that are sometimes 10kms wide, and as the habitat of the highly prized blue crabs that are central to the fishing industry of both Koreas, the West Sea adjacent to the five islands is one of the most controversial border areas that continues to evoke small to major military clashes. The main problem arises from the minimal language of the Armistice accompanied with the various possible interpretations of the International Law of the Sea, which only became effective in 1994. The U.S. has not yet signed the Convention while North Korea has signed but not ratified the Convention. Another side to the problem is that the contested waters is a rich habitat for blue crabs which is a highly sought after commodity in the region. Due to the impasse between North and South Korea, fishing boats from either side are restricted from the fishing zone and during the high seasons, hundreds of Chinese fishing boats come into the territories illegally and harvest the blue crabs, taking advantage of the stalemate conditions of the territories.
For the spatial scenarios, it is important to explore the gaps and opportunities that exist between the legal parameters and abstract notated definitions of the border sites and the realities of the ground. The dynamic nature of the natural and artificial environments defies static legal definitions of territory and properties. This is best exemplified in river properties and river borders where the legal definition of the line as boundary is difficult to maintain in space and time due to the natural transformations of the topography and land formation as a result of water movements. The dilemma that exists between the desire to define and fix borders and boundaries and the indeterminate ecological systems can be explained through the 'open texture of language'. "Whichever device, precedent or legistration, is chosen for the communication of standards of behavior, these, however smoothly they work over the great mass of ordinary cases, will at some point where their application is in question, prove indeterminate; they will have what has been termed an open texture." Due to the open texture of language, text and map agreements of border zones inherently contain ambiguous territories that exist between paper and reality. This is where we can find possibilities of interpretation and intervention for resilient spatial scenarios.

Scenario 1: DMZ villages Kijong-dong and Taesung-dong / Agro-Tourism Zone

Agro-logical Landscapes is a scenario that explores the possibility of a neutral territory within the DMZ. The villages of Kijong-dong and Taesung-dong are the only two civilian occupied villages allowed to exist within the DMZ. Kijong-dong, or the Peace Village, is located 1 mile to the north side of the MDL. Taesung-dong, or the Freedom Village, is located 350 meters south of the MDL. While the residential properties of the two villages are 1.35 miles apart, the rice fields of both sides abut each other along the MDL with only an elevated water channel barrier in-between. Although surveyed heavily by the military of the respective sides, the actual territory is a neutral zone that fall under the jurisdiction of the UN Commander for the south and the Supreme Commander of the Korean People’s Army and the Commander of the Chinese People’s Volunteers for the north. Currently Taesung-dong has approximately 50 farming households while the North purports Kijong-dong to have around 200 households residing in the complex. Although the villagers of Taesung-dong are South Korean citizens, they are exempt from taxes and national defense duties. However they are restricted to move in and out of the town and have strict curfews. The although the farm land on the northern side of the MDL is well maintained, the majority of buildings in Kijong-dong are said to be ghost towns with glassless windows. The project Agro-logical Landscapes attempts to expand the current stagnant separatist border condition into an integrative, education,
production oriented collaborative agricultural landscape. Under the governance of an international food and agriculture focused, such as the International Fund for Agricultural Development (IFAD), that is supported in funding by organizations such as the UNDP, the two villages are to be independently developed into agro-tourism sites focused on agricultural education, production and exchange between the villagers and controlled tourist access of the site. The scenario speculates on how the agricultural cycle becomes an integrative mechanism of the political cycle, and how landscape and topography becomes the key organizer of the various natural and artificial actors of the site. Operational strategies of the scenarios are as follows.

One. The agricultural intervention promotes local biodiversity and sustainable farming by merging agricultural systems with existing ecological conditions. The topography of the rice fields are manipulated to establish a sustainable water supply system that is resilient to flooding while diverse crops will be introduced to enable various farming cycles to exist that would create a heterogeneous environment that is resistant to environmental extremities.

Two. The farmland is to allow for exchange of agricultural knowledge and technology between the two sides. During peace times, the farmland can become sites of agricultural collaboration. During periods of tension, the topography of the site allows for a divided yet proximate environment where learning can happen through visual connections between the fields. The southern farmland can function as showcase sites for the north where the farming knowhow can be displayed without actual physical interaction.

Three. Military observation towers will be located at set intervals to allow for surveillance by both armies. The villagers and tourists will be controlled topographically, where landform will operate in section to create physical divisions through elevational changes, while at the same time maintaining visual connections between the two sides.

Four. As political showcases, the villages have leverage to demand federal funding for the town's infrastructure and agricultural, economic production. The political competitiveness of the two States will provide support for advancing agricultural techniques and supply for equipment and materials. As propaganda, exhibition sites, the villages become valuable tourist destination sites.

Five. During politically tense periods, the Zone might shutdown and the land might not be accessible for indeterminate periods. The project proposes a way to establish heterogeneous crop production cycles to work with the unforeseeable political weather by allowing the land to rest during the conflict periods, allowing the soil to replenish its nutrients naturally.

The scenario speculates on how the agricultural cycle becomes an integrative mechanism of the political cycle and how landscape becomes the key organizer of the various natural and artificial actors of site.
Scenario 1: Agrological Landscape. Existing landscape of propaganda.

Scenario 1: Agrological Landscape. Water supply and drainage system enhanced through topographic manipulation.
SCENARIO 1: AGRO-LOGICAL LANDSCAPE
Topographic Separation and Cooperation

SECTION A

SECTION B

SECTION C

<Image 6> Scenario 1: Agrological Landscape. Topographic separation and collaboration.
Scenario 2: Han River Estuary / Agro-Science Zone

In a second scenario we approach the second border type along the Han River Estuary. The project, Residual Fields, utilizes the tidal flats of the river, which as a condominium is a co-habitable zone. The tidal flats are land areas that appear twice a day as neutral and co-habitable territories. For the brief time it surfaces above the water, it exists as land that is shared by both sides. Because of the high tidal elevation of the Han River, a land mass approximately half the size of Manhattan appears and disappears two times a day.

The project proposes to utilize the temporal tidal flats to implement air and water pollution monitoring systems through clam and rice farming. Its scenario speculates on an international environmental NGO whose objective is to progress scientific research on the ecologies and monitor environmental pollution of the region administering the project. The operational strategies of the scenario are as follows.

One. Clam farms will be installed into the tidal land as a cooperative economic development for the south and north residents. The area will only be accessible during the low tide periods two times a day. During non-conflict periods both sides can access the area for cooperative clam farming. During periods of conflict, both sides will take turns accessing the area. Rice fields on both sides of the river will be administered as special test sites where collaborative education and management will study sustainable organic agriculture techniques and technologies. The area's rice will be branded as "Peace Rice" where the collaborative production will be marketed as a brand opportunity. Tourist zones can be set up in the CCZ nearby to market and sell the clam and rice produced from the area.

Two. Environmental monitoring devices will be installed and administered by both sides as test case projects. The clam farms are installed with buoyant pollutant monitoring devices which will monitor the water pollution. Pollution from agriculture pesticide runoff and industrial and chemical discharges from the nearby urban areas will be monitored. Rice fields on both sides of the border are installed with air balloons with air quality monitoring devices. The devices will also allow for a continued ecological survey of the inaccessible river and can be operational with minimal maintenance irrespective of the political climate.

Three. The project can be utilized as a test case of sustainable governance for scientific purposes. The two sides will have to integrate the regional community with environmental researchers and scientists to establish an experimental model of governance for the zone. It follows the model of special economic zones but requires integration of regional interests under the rubric of scientific research.

Four. Militarily the tide cycle provides a mechanism of control which minimizes the need for extreme security. The entry points in and out of the river can be easily controlled while at the same time providing potential work, market zones for clam processing.

Five. The area can be completely shut down in times of heightened conflict. But the monitoring devices will still be operational and with its field of LED lights become a...
landscape installation which can attract tourists to nearby accessible tourist zones, irrespective of the neutral zone’s shutdown.

Agricultural productivity and environmental management are both critical issues of the region. By utilizing site specific issues and opportunities of spatial intervention, the project is able to envision a scenario where the daily and seasonal cycles of the tidal lands and its ecological system provides a common ground for political, social, economic interaction and how common agendas for economic production and scientific research can initiate ecological conservation.

<Image 7> Scenario 2: Residual Fields. Landscape of agricultural production and environmental monitoring zones.

<Image 8> Scenario 2: Residual Fields. Existing photo of Han River estuary.
Scenario 2: Residual Fields. 1) Balloon monitoring devices at the rice fields. 2) Clam farms accessible during low tide. 3) Landscape scale LED installation for tourists.
Scenario 3: West Sea 5 Islands and Yeonpyeong Island / Aquaculture-Tourism Zone

The third site is situated to the north of Yeonpyeong Island. It is a site fraught with minor and major military clashes due to the ambiguity of the maritime border definition in the Armistice. The five islands of the West Sea are defined as South Korean territories and the notion of the line as border is instead replaced by the concept of points. According to the UN Convention on the Law of the Sea\textsuperscript{188}, territorial sea is defined as a 12 nautical mile offset from the low water line of the coast, and with the complex profile of the coastline scattered with many little islands, and the shallow deep tidal flatlands of the west coastline which expand and contract according to the tidal cycle, a border is hard to define. But as a result of the latest maritime border boundaries argued by both parties, approximately 24km\textsuperscript{2} neutral zone that is neither claimed by North nor South Korea exists north of the Yeonpyeong Islands.\textsuperscript{189} In 2005 the zone was proposed by the South Korean government as a potential Maritime Peace Park at the 2007 South-North Korea Summit, the concept of a "West Sea Special Collaboration Peace Zone" was agreed to by both parties as a means to operate a collaborative shipping route, fishing and maritime peace zone. But the specifics of the proposal are yet to be worked out through the military negotiation meetings.\textsuperscript{190}

The project Adaptive Territory takes the opportunity of the neutral territory to propose a series of artificial floating islands as a special aquaculture peace tourism zone. The project will operate as an independent third party sovereignty called "Korea" under the guidance of a non-profit organization that maintains the maritime territories.\textsuperscript{191} Virtual citizens\textsuperscript{192} of Korea from around the world will fund and support the project. The operations are as follows.

\textsuperscript{191} The Maritime Peace Park(MPP) Report issued by the Korean Maritime Institute between 2005-2007 argues for international and regional third party involvement and partnership for the project. The MPP Korea project had already organized and facilitated an international advisory group composed of multiple institutions and initiatives, including UNESCO, IUCN, the GEF Yellow Sea Large Marine Ecosystem Project, and the UNEP Northwest Pacific Action Plan.; Nam, J., Yook, K., Lee, G., and Kim, J. (2007). English. 45.
\textsuperscript{192} The concept of 'Virtual Citizenship' is formulated through various discourses. The spatial scenario presented here utilizes various legal, jurisdictional, governance mechanisms identified through various concepts of virtual citizenship. The concept is most prominently exercised by the organization Virtual Citizen of Israel (http://israelforever.org/vci/) which promotes support for the cause of Israel by signing up as an unofficial citizen. It is also used to discuss the notion of citizenship and sovereign identity that is established through the internet (http://www.lib.wayne.edu/sites/virship/). And it is also used in the climate change discussion to identify island nations in danger of losing territories due to rising water levels and alternatives modes of nation building.
One. The islands will operate and be managed by an international non-profit organization or NGO with support from the virtual citizens of "Korea". The islands will function as the core infrastructure for sustainable aquaculture fish farming as well as for fishing tourism. During peace times, North and South Korean local fish farmers will collaborate on the setup and maintenance of the aquaculture systems beyond the neutral zone to ensure sustainable operations in the respective territories of the open sea. During times of conflict, the aquaculture systems can be collected into the neutral zone and operate at a smaller scale. North and South Korean tourists can visit the neutral zone during peace times and international tourists can even travel directly from the Incheon International Airport without requiring a visa entry. During military conflict the zone will be closed off to North and South Korean citizens but will remain open to international tourists.

Two. The artificial islands are to mitigate military tension in the area by providing third party patrol of the region. The islands are operated as a third party sovereignty to act as a neutralizing body in the open waters. During peace times, the mobile islands will patrol the West Sea as a neutral police to keep illegal Chinese fishing boats out of the territories. The neutral policing of the area will reduce minor conflicts between military and fishing boats that often occur due to heavy fogs and heavy ship traffic in the area. In case a conflict arises in the open waters, the artificial islands will spread out along the conflict area and exercise its 12nm territorial waters as a buffer zone to separate the two sides.

Three. The conflict area is a rich habitat for blue crabs which are highly prized species in the region. But due to overfishing by the Chinese fishing boats, there is great urgency to establish conservation strategies for the region's maritime habitat. Sustainable aquaculture systems will help with fishing production while protecting the natural habitat. A sustainable aquaculture practice will be enhanced through governance to ensure the problems associated with management of aquaculture fisheries are mitigated.

Four. The islands and its aquaculture system will be resilient to the political climate through its mobility. The islands will mainly occupy and utilize the neutral zone while being mobile along the disputed waters. The aquaculture system will also be able to contract into the neutral territories during times of conflict while expanding out into the northern and southern seas in times of peace. The fishery will also perform unofficially through artificial island territories; Rayfuse, R. and Crawford, E. (2013). Climate Change, Sovereignty and Statehood. Legal Studies Research, No.11/59. Retrieved from http://www.ilsa.org/jessup/jessup13/Climate%20Change,%20Sovereignty%20and%20Statehood.pdf


as a maritime border that can control access into the area. Through its network system, the fisheries will create an unofficial maritime border which will block access of Chinese fishing boats while delineating separate access zones for South and North Korean fishing boats.

Based on political climates and natural ecological cycles, maritime boundaries in the West Sea are in a constant mode of expansion and contraction. In such a state of continuous flux, the mobile islands function as political, military and ecological monitors of the sea. They allow for shared occupation of the disputed areas during the high fishing seasons, while monitoring sustainable fishing practices. During times of conflict they will function as a neutral third party to create buffer zones in the open waters to police and mitigate the tension.

_scenario 3: Adaptive Territory. The neutral territory inbetween the latest North and South proposed West Sea borders._
<Image 11> Scenario 3: Adaptive Territory. Sustainable aquaculture fish farming within and adjacent to the neutral zone.

<Image 12> Scenario 3: Adaptive Territory. Actively monitoring of the maritime border zone by the mobile artificial islands of the Zone.
Epilogue

In the Koreas, ecological conservation and economic development have become important tools of border collaboration, but are questionable regarding its resilience to the political climate. In order to progress dialogue and development despite the political atmosphere, it is important to establish resilient strategies that can persist and are beneficial through periods of collaboration as well as conflict. We have to view transboundary territories, not as military conflict sites, conservation areas or economic, tourism zones, but as experimental territories that can transform social, cultural and political boundaries of both sides. For this reason, we need to integrate the imagination and design processes of architects, landscape architects and planners in their ability to integrate natural and artificial ecologies of the site as a means to re-envision social, political ecologies that are resilient to the extremities of transboundary territories. As an investigation into the possibilities of environmental design’s political agency and its potential strategies of operation, the spatial scenarios proposed in this project actively engages the geopolitical to envision the border not as a means of territorial separation but of productive integration and constructive cooperation.

As a way to continue the constructive projections presented in this paper, we end with the following questions: How can ecological conservation and development become resilient to extremities of the political climate? How can development/conservation diplomacy function as sustainable infrastructure for regional development and conservation? Can flexible and dynamic entities of the ecological environment such as climate, atmosphere, tides, currents, animal and plant species become agencies that allow for resilient spatial strategies? Are there ways in which the spatial interventions can be beneficial to the environment and its resources despite its economic and political success or failures? What are the possible systems of sustainable governance and management in these interstitial zones and who are its potential agencies? Can ecological conservation, science and environmental monitoring groups become active agencies for economic, political collaboration? Can the military become facilitators rather than a hindrance? How can we work between the legal definitions of the border to expand our opportunities of intervention and possibilities of exception? What is the power of spatial scenarios and how can architecture become an integral medium of negotiation and collaboration?

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138 Consider the military as a facilitator rather than a hindrance. Demilitarization might not be the first step, but transforming the military into a ranger force could assuage security and employment concerns while accomplishing conservation tasks. If the conflict has caused environmental damage, the military can certainly play an important role in the clean-up effort.”; Ali, S.H. (2007). Peace Parks. 339.


Healing the Liminal Space: a student project on the Nicosia buffer zone

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Abstract

On 17th October 2008 twelve sixth year architecture students from the School of Planning, Architecture and Civil Engineering at the Queen's University Belfast were granted unprecedented access by the United Nations to enter the buffer zone of Nicosia's walled city. This was a unique opportunity to experience and survey the selected sites for their senior theses design proposals which targeted the liminal space contained in the buffer zone since its complete physical division in 1974 and aimed at reuniting the walled city through urban design and architecture.

This paper firstly explains the context of the study and the role of the Nicosia Master Plan in reshaping Nicosia’s urban growth. It then summarizes students’ experience conducting the two the field trips to Nicosia. And finally it presents the design contributions from the 12 students, the design challenges they faced and the important topics that emerged.

Introduction

Nicosia, the last divided capital in Europe, has been split since the war in 1974 by the ‘Green Line’, which separates the Greek Cypriots and Turkish Cypriots, and divides the island from east to west; a division that also cut through the heart of the old walled city of Nicosia. The impenetrable no man’s land, administered by the United Nations Peacekeeping Force in Cyprus (UNFICYP), has kept a buffer zone in place, freezing the symptoms without ever resolving the conflict itself. The area known as the Green Line is experiencing decay and neglect. If and when Nicosia is reunited, it would require a coordinated effort in order to redesign its public spaces, rehabilitate the existing structures and create new facilities.

This paper presents a first attempt at revitalizing the buffer zone of the walled city of Nicosia. Nicosia was selected because of its ongoing physical division and similarities with Belfast in Northern Ireland. Northern Irish students, due to their background and experience of peace lines and spatial division, understood the Cypriot issues and were eager to offer bi-communal and integrated solutions through architecture and urban design. The aims of the students’ proposals were not limited with the footprint of the buffer zone since the city on each side is currently a living entity.

This educational experience brought students and stakeholders closer to a complex inaccessible spatial context still displaying a layered history of architectural styles, and allowed students to experience the qualities but also the poor state of the existing buildings and the new natural landscape. Architectural and heritage diversity within the buffer zone is highlighted by ruins of historic value that include neoclassical, Turkish Ottoman and Venetian style buildings.

Nicosia, a Divided City in Waiting
Nicosia a city with an incredibly rich heritage has been the capital of Cyprus for the last ten centuries. The walled city which is the oldest part of Nicosia contains fine examples of Byzantine, French Medieval, Venetian, Ottoman and British colonial architecture. The eleven bastions and the three gates were built by the Venetians to consolidate the town and protect it from foreign invasions. During the Ottoman period, Nicosia started transforming into a modern capital city through improved infrastructure, public amenities and housing. At the time the city started to show two distinct communities namely the Greek and Turkish, which were centered and developed around their religious buildings. The settlement of the Greek community in the south and the Turkish community in the north of the city, led to the establishment of two separate local authorities in 1958. During the British colonial period, empty land was increasingly used for new development and as a result the urban density increased noticeably. British rulers needed to expand commercial and administrative buildings which led to more growth outside the city walls, but more dramatic urban growth occurred after the Second World War. Since the independence of Cyprus in 1960, south Nicosia in particular went through rapid urbanization by clearing old buildings to be replaced by modern high-rise towers.

Since the city’s division and the introduction of the buffer zone in 1974, Nicosia expanded dramatically along the north-south axis, although the pre-1974 urban growth trend was east-west. After 1974, Nicosia witnessed ‘sporadic and disorderly development’ that was costly and prevented social cohesion. The walled city in particular experienced socio-economic decline and deterioration of its physical environment.

During the last two decades considerable development has occurred on both sides of the border, but the complexity of the city’s history and ongoing division meant that there is an imbalance in the level and quality of developments within the city. Apart from a survey carried out in 2001 by the Nicosia Master Plan (NMP) team in order to record the physical state of buildings found in the buffer zone, no actions have been taken to safeguard these buildings due to the restricted access to this area. As a result, the city continues to suffer from neglect in some parts, particularly those bordering the buffer zone, which caused two distinct urban growth patterns on both sides of the dividing line and beyond the city walls. This situation has encouraged developments away from the buffer zone effectively creating new centers of population growth. This is illustrated by the increase in the amount of vacant housing in need of repair within the walled city.

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Currently the walled city is experiencing dramatic changes. While considerable efforts are being invested by the Cypriot and the international community to improve infrastructure and restore historic buildings particularly in the historic centre, foreign workers continue to be attracted by low rents in the southern part of Nicosia, and by the ease of access to derelict or poorly maintained buildings in areas adjacent to the buffer zone on both sides. Further, a large number of recently restored buildings remain unused due to lack of cooperation from the owners who prefer to wait for a political settlement, and then decide on the future of the properties. This has been one of the stumbling blocks towards a more comprehensive conservation of the walled city. However, recent developments such as the opening of the Ledra street/Lokmaci crossing in April 2008 offer opportunities for urban regeneration along and within the buffer zone (Figure 1).

Figure 1: A view of a street in the buffer zone, Source: Authors, 2008

The Nicosia Master Plan - NMP

In October 1968 the Greek Cypriot Municipality of Nicosia initiated a project for improving the sewerage and drainage systems for the whole of Nicosia, and, two years later, the implementation of this project started. However, after the division of the city in 1974, the systems could not work without cooperation between the two sides.

As a result, in 1979 the two Municipalities started an implementation project for a shared sewerage and drainage systems. But, during this process it was found out that a Master Plan was inevitable for Nicosia as a whole. In addition, there were no talks between the politicians at the time. The Nicosia Master Plan became a reality thanks to the efforts and close working relationship of the two mayors at the time, Lellos Dimitriades and Mustafa Akinci.

Only a few months after, an agreement was signed and a report on the project was produced by the adviser of the United Nations Centre for Human Settlements (UNCHS - HABITAT). The development objective of this report was “the improvement of the
existing and future habitat and human settlement conditions of all inhabitants of Nicosia.  

The Project had an emphasis on “pragmatic planning approaches” rather than lengthy and complex data collection procedures and analyses. This was due to the lack of human resources, and the fact that Nicosia presented a unique urban setting because of its physical division and the existence of the buffer zone.

The final report for the first phase of the Nicosia Master Plan (NMP) was published in 1984, and that of the second phase was completed in 1985. The planning horizon of NMP extended to 2001, when the thoughts for a “New Vision for the Core of Nicosia Project” (NVP) were established to evaluate the implementation of the NMP and to update the plan to meet current and future challenges. One of the main issues was the historic core of the city which needed special treatment through the formulation of preservation and rehabilitation policies, which were concerned with recognizing the value of its architectural heritage, the planning challenges caused by land use, density of development and vehicular traffic, social aspects related to housing rehabilitation and the provision of community facilities, economic programs to revitalize the core of the city and increase employment, and finally, the protection of natural resources and the city’s environmental wealth.

The NMP proposed two scenarios for growth due to the peculiar conditions of the city and the presence of the buffer zone, which was viewed as the most important zone where ‘gluing areas’ can be created to improve the functionality of the city. The uses to be located in these areas must serve revitalize the area and connect the two sides by introducing facilities to enhance tourism and bi-communal cultural activity. However, the NMP team had to propose a scenario with the buffer zone and another one without. The final scenario would depend on whether the city is reunited or not.

The New Vision for the Core of Nicosia Project final report was published in October 2004. The area covered by the NVP consists of the Central Area of Nicosia including the walled city and the Business/Commercial area around it. Within this plan, six priority project areas were identified; one of them was the buffer zone (the Green Line) Project. (Figure 2)


\[\text{Guralp, A. Interview by Design tutor and students, The Nicosia Master Plan. (April 9, 2008).}\]
The NMP continues to play a key role in reversing the decay of the walled city by adopting a strategy that is focused on urban heritage-based regeneration, which uses cultural tourism and education as the ‘prime movers’ to stimulate future residential and commercial activity. The NMP is in fact “the basis for evaluating the concept of ‘design as reconciliation’ in the capital city of Cyprus.”

The NMP efforts have been recently recognized by winning the prestigious Aga Khan Award for Architecture in 2007.

The experience of the field trips

We organized the first field trip to Nicosia for students attending the first year of the Master of Architecture course in April 2008. A subsequent field trip was conducted in October 2008 for a smaller number of students of the same cohort attending the second and final year of the same course and who opted to design their senior thesis projects in Nicosia. (Figure 4)

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Field trip 1:

Twenty-eight postgraduate students from the 5th year in architectural studies visited Nicosia for a field trip during 7-12 April 2008.

The purpose of this field trip was to introduce students to the realities of a divided city and the ongoing bi-communal and international efforts to protect its architectural and urban heritage, and revitalize its neglected areas.

The objectives of this field trip were to:

1. Introduce students to a complex urban location;
2. Introduce students to the diverse social, cultural, political, and environmental context;
3. Identify potential sites for new developments or potential derelict buildings/areas for architectural/urban heritage conservation;
4. Participate in a design Charrette with local students.

During the field trip students met the Nicosia Master Plan teams, the United Nations Development Program agencies, local architects-academics, undertook walking tours of the city and along the buffer zone, visited various buildings of interest both historic and newly built, and took part in a one-day design Charrette with local students in architecture. After returning to Belfast, students had four weeks to develop individual architectural proposals for their segment of the buffer zone.

This trip provided an opportunity to our students to explore post-conflict scenarios and potential intervention schemes along the buffer zone. Students proposed a variety of schemes which included a peace and reconciliation centre, a reunification and reflection park, a museum, a culinary school, art galleries and schools, a tourist exhibition centre. Some of these projects targeted adaptive reuse while others proposed new contemporary urban interventions.

Field trip 2:
Twelve students of the cohort that took part in the first field trip decided to base their senior thesis project in Nicosia during the second year of the Master in Architecture. This required an additional field trip in order to carry out thorough site selection and surveys, conduct interviews with potential clients, and discuss their proposals with our academic partners in Cyprus. The field trip took place during 12-18 October 2008.

Prior to the visit, students were allocated areas within the buffer zone, and were required to produce an overall urban design strategy and to continuously inform each other’s design developments. (Figure 4)

An important aim of the field trip was to negotiate access to the buffer zone within the walled city which would be a challenging site for the twelve students, but this was not an easy undertaking as this area is only accessible to the military. Thus, the group had to explore other alternative sites available north and south of the green line in case access to the buffer zone was not granted. Several meetings took place between the studio tutors and the UN civil and military staff in order to explore the possibility of visiting the buffer zone and conducting a site survey. In the meantime students were collecting information on the walled city, interviewing residents and visitors, and discussing potential sites with tutors and the Nicosia Master Plan team. Permission to access the buffer zone was granted on Friday 17 October 2008, and an escorted tour was organized by the UN. Students had a relatively short amount of time to collect as much data as possible on their respective sites. (Figures 4 & 5)

Travelling through the ruins, the devastation of the war and the uncontrolled new landscape was a surreal experience... an eerie and chilling one. It became evident that there are numerous buildings of architectural value and significance which should be restored. The combination of drive and walk along the buffer zone from east to west allowed the group to comprehend the level of decay and the challenge of stitching the city together.

Quite interesting was the use of symbolic naming by the UN soldiers to refer to specific locations within the buffer zone. These are Annie’s house, the blue tractor, the yellow car, and OK Corral (Figures 6 & 7). Each of these locations has a story to tell, which were explained in great detail by the UN soldiers who patrol the zone. There was also an improvised museum displaying objects collected by UN soldiers from the ruins, in addition to a car showroom with cars that were never sold.

With the help of the UN soldiers, students were able to record some of their spatial experience that was necessary to support and illustrate their design proposals.
Figure 4: The twelve designated areas within the buffer zone

Figure 5: Student Laura Martin’s Field trip notes
Students were also asked to summarize their experience of entering the Buffer Zone. These are some of the quotes:

1. Cormac Maguire: On Friday 17th of October 2008 a group of Architecture students from Northern Ireland were granted access to the buffer zone area of Nicosia, Cyprus. It was an unprecedented move. I was one of those fortunate enough to be among that group. The United Nations controlled barrier is referred to by many names, “The Buffer Zone”, “The Dead Zone”, “No-Mans Land”, “The Green Line”. It has existed for 35 years with the sole purpose of keeping the Greek Cypriot and Turkish Cypriot communities separated. It is difficult to describe such a space. As architects we learn to understand the emotional power of space, and consequently we aim to create spaces that resonate on a more poignant level. An architect did not design the Buffer Zone, it was not created to illicit emotion, yet as a space it has a power that would be hard to equal anywhere else in the world. In a way, it was like moving through an alternate reality, a liminal space that does not belong to one side or the other. Reminiscent of finding a secret passageway at the back of the garden as a child, being in a forgotten place, untouched and silent but also strange and tinged with menace. As military personnel monitored from both sides of the divide we passed among buildings that had not been disturbed in almost forty years. Unused and uncared for, the abandoned streets were suffering from decades of dilapidation. With windows of shattered glass and facades of broken stucco, the built fabric of this ‘no-mans land’ appeared strangely macabre. An anthropomorphic skeleton of built form.

2. Edelle Henry: The journey through the buffer zone was quite surreal. ‘Dead man land’ really felt dead. It was silent, other than a slight hum of background noise, yet you still almost hear the firing of guns, the screaming of people, the shouts of women and children. The signs of troubled times were all around; the area has virtually been
untouched since 1974. Bullet holes in walls, partially collapsed buildings, graffiti and items left behind tell visible tales of the people who once lived there. The UN have labeled several areas or items which tell particular stories, ‘Annie’s house’, ‘the blue tractor’ and the ‘car show room’, all reminders of past events in time, a person or a place.

3. Paul Toal: Negotiating the fortified city’s narrow streets and randomly woven barrier within, it is possible to capture only glimpses of the 30 years of decay and trapped memories that lie dormant in this lifeless scar that divides the living city. A meandering path littered with outposts reinforces the interface between locals and tourists and emotionless sentries stare but no photographic record of the experience is permitted. Soon after on a humid October afternoon my curiosity was to be satisfied, via the gates to Ledra palace and a UN escort that waited on the other side. In anticipation I made my way through a group of photographers who were reporting on a high profile political meeting of representatives from the Turkish and Greek communities that day. Entering the UN controlled buffer zone only sandbags and collapsed ruins pay testament to a distant life torn brutally from reality and existence. This place of memories is littered with the remnants of everyday life and the heavy dust and dense vegetation shows little remorse. Although life is gone I was being watched, by two armies. The abandoned houses, shops and streets that once formed the backdrop for social activity now portray a theatre of death and decay. The biographic stories of past inhabitants told by UN soldier’s fuel my imagination; a spectacle for me.

The student proposals

Following months of design development and debate, the twelve students produced an urban and landscape strategy for the buffer zone in line with their individual schemes by proposing facilities that can be shared by the two communities (civic, cultural, community and educational). This overall strategy aimed to maintain the existing buildings footprint, proposing adaptive re-use and restoration to significant buildings, inserting new ones, and strengthening the links between east-west and north-south.

Research and Programming

During the period October to December 2008, students were required to complete a research phase that included development of a design program for their area based on the interviews conducted with their respective Cypriot clients. Students were also required to review design theories that could inform their particular design objectives, carry out a detailed site analysis, and produce physical site models. A presentation by students for this stage took place in December 2008.

Design development

Following on the research and programming phase, students had about four months to develop their design proposals. Design reviews were programmed every month and critics including the authors actively contributed to these sessions.
The twelve students had to agree on an overall urban design and landscape strategy aimed at using the east-west landscape corridor created by the buffer zone in order to facilitate the reunification of the two halves of the walled city. Themed squares and open spaces that link and identify the twelve schemes were some of the tools used (Figures 8 & 9). Overall the urban design strategy was having a two leveled approach; the north-south flow in general and the east-west promenade axis in conjunction with the neighboring proposals.

The proposed schemes were: a theatre of memory, an archive, a centre for the built environment including a school of architecture and offices for the Nicosia Master Plan, a school of dramatic art, a school of art, a library (Figures 10 & 11), a craft academy with an open market, a thalassaemia research and patient support centre, a sports’ institute, an integrated school and community centre, a language centre, and an academy of applied environmental research.

The irregularity and compactness of the existing urban grain was a determining factor influencing urban and architectural proposals. It should be highlighted that the students had to deal with a considerable amount of complex data from the field (cartography, surveys, interviews) that needed to be analyzed and synthesized in order to reach meaningful and fitting design proposals.
Design challenges and topics raised

A number of issues were immediately identified as important by the students themselves, while others were brought up by the tutors and external critics, stimulating quite fruitful and educational discussions which, while having the specific case studies as their context, they did touch upon much broader issues faced in architecture today. These are summarized below:

1. **Defining and intervening in an urban entity:** the divided city, the medieval walls with the moat, and the growth of the city before versus the growth of the city after 1974, presented a complexity which rendered necessary an investigation on what was the entity which should be considered as an urban whole. It was here that the use of the theoretical framework as well as the applied methodology of the syntactic, configurational analysis of space proved quite informative. The projects were seen as interventions or transplants in an injured yet living urban organism. ‘Joining’ rather than ‘gluing’ thus became a consciously aimed target so that the new spatial entities proposed would not be rejected by the existing urban fabric.

2. **Understanding the parts that make the whole:** In a smaller scale, the concept of the neighborhood was also addressed, developing a more sensitive attitude towards fine yet important differences between parts of the nucleus of the walled city.

3. **Erasing or preserving the marks of the wound:** Should the buffer zone be allowed to remain as an identifiable zone even if, in case of reunification, it will not serve to buffer, or should the goal of the proposals be to eventually make its marks disappear?
4. **The old texture and the new inserts:** That the proposals should ‘respect’ the nature of the existing fabric. What was discussed were the possible ways this could be achieved. For example, how does one insert relatively larger open spaces within the medieval city without ruining its character? How are the contemporary notions of permeability, visibility, or privacy and public life achieved within a socially and culturally dated urban body?

5. **The meaning of preservation, memory and history:** These notions clearly acquire a new meaning in such a context. And since erasing and forgetting are obviously not the answer, how an architectural proposal deals with these issues is quite a challenge. The city layers, which are in many cases quite literal and concrete, demand an engagement with one of architecture’s oldest challenges: how does one deal with the idea that only one physical entity can occupy a specific space at a time.

6. **Reusing the existing buildings:** Even a seemingly simpler task such as deciding on a new program for an existing building is here rendered complex because of its history. For example, how does one deal with the problem of restoring a structure which was at different times a church as well as a mosque?

7. **The notion of Neutrality:** The desire to achieve neutrality in a place ravaged by the conflict between two communities may naturally, at first glance seem appropriate. Problems arise when one attempts to give it physical presence, either through form or space. The strongest danger is to eliminate or disrespect the differences, cultural and other, of the parties involved, creating an environment which does not cater for the needs of either but addresses a third non-existent society which is naively expected to occur due to the architectural proposal itself. The challenge then is: how does one create the possibility of a common ground without ignoring what makes each party different?

8. **Transference of knowledge:** How can lessons from other conflict zones such as Ireland, the country of origin of the students, be helpful without ignoring the specificities of the new area?
Conclusion

If for nothing else, the presented educational experiment could be seen as rather peculiar if one considers that an Algerian born professor, in collaboration with two scholars, one Turkish-Cypriot and the other Greek-Cypriot - all three from countries that were until relatively recently colonies, bring a group of British and Irish architecture students, to study and comment on the divided city of Nicosia. Our answer could be: and why not an initial argument in support of ‘it takes one to know one’, or one could cite a more structured response as in the following quote:

Post-colonial thinkers accuse Orientalists of stereotyping the other so as to fit the matrices of their own preconceptions. Orientalist endeavors, in this view, are merely expressions of self-serving prejudice. From a hermeneutical perspective, however, this accusation must be approached with caution. It presupposes that there exists the
possibility of an unprejudiced understanding, and for hermeneutics such an untainted understanding is unattainable, an impossibility.\footnote{Snodgrass, A. and Coyne, R. (2006). Interpretation in Architecture: Design as a way of thinking. New York: Routledge, p. 176.}

The goal was to encourage students to critically reflect on their assumptions, and to acknowledge and examine their prejudices and all these by going through the process of understanding the ‘Other’, in this case, the divided city of Nicosia, and community needs on both sides of the divide. The proposals were thus informed by the experience of being there and talking to the local people and stakeholders but also by students’ judgments and know-how, which were informed by their life experiences having lived on the island of Ireland and their architectural education as well.

The twelve proposed projects offer a vision for ‘gluing’ the walled city by designing a diverse range of schemes, and in line with the Nicosia Master Plan new vision for the core of the city. Apart from the educational benefit the students had, we ultimately hope that their proposals could contribute to the bi-communal debate on how to go about reuniting the last divided capital in Europe.

This educational exercise that was based on real needs has enabled this group of students to be truly immersed into the Cypriot dynamics, to understand the needs of stakeholders, and to address effectively complex socio-cultural and political issues through urban design and architecture.

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Abstract:
This paper will discuss the issues of spatial segregation in the divided city context, focusing on Belfast as a case study. It will discuss issues that limit the inclusivity of shared space in the city, the challenge of insular spatial patterns created by division, and the micro politics of everyday contact. It will argue the significance of creating everyday space to enable practical socio-spatial interaction between divided groups and propose that areas on community borders can be developed as active spaces accommodating services that the communities need, use, and want on an everyday basis. By doing so, it offers a potential form of valuable contact. It will report on an ongoing study which examines such sites located on community border and assesses their capacity to act as beneficial ‘spaces of engagement’ for communities set within divided context.

Keywords: divided cities, shared space, spatial systems, community integration, borders and urban design.

Introduction
Shared spaces in a city are considered to be communication platforms where members of the public can be seen, heard, socially engage and interact either passively or actively with other individuals. It is considered space that is common and accessible to all, and a space that represents a wide ranging mixed population [1, 2, 3]. In a divided city where the land has been carved up into territories, the significance of sites of common shared space takes on new importance as it faces significant challenges. This paper will discuss the role of shared space in the divided city context, focusing on Belfast as a case study. It will highlight the issues that prevent shared space being inclusive in the city, the challenge of insular spatial patterns, and the significance of creating space to enable practical socio-spatial interaction between divided groups. It will argue that areas on community borders can be developed as active spaces accommodating services that the communities need, use, and want on an everyday basis. By doing so, it may offer the potential form of valuable ‘spaces of engagement’ for communities within the divided city context.

Defining the divided city
Cities act as platforms for fundamental social and political perceptions, they contain the history of their conception, realise their limits in the urban context and are subject to the influence of urban processes. The urban environment is constantly changing and divisions in cities have always been present in some form [4, 5, 6]. Divisions of varying severity are generated by urban processes, such as globalisation, gentrification, suburbanisation, industrialisation, de-industrialisation, property speculation, in addition to class, race, gender, and religious disunions [7]. Physical and social polarisation created
by these struggles can ultimately lead to hardened divisions and segregated population groups [8]. In addition to the outcome of urban processes, some cities battle with issues that create more permanent and hardened division in the environment and population, these cities become associated with the title ‘divided city,’ cities such as, Jerusalem, Nicosia, Tripoli, Belfast and Beirut.

Defining the term, ‘divided city’ is complex as each city has its own unique set of problems and particularities, however a recognised common feature of a ‘divided city’ is a history of conflict stemming from ethnic /national/ religious difference, which is expressed in polarization of the population which carries inter-generational issues [8, 9]. This definition is widened to include language, culture and perceived history as further situations which divide the population, creating an environment where individuals, ‘co-exist in a situation where neither group is willing to concede supremacy to the other’ [10]. Anderson highlights the difference between cities that carry division and those that are described as ‘divided,’ stating those carrying the ‘divided’ title have questions over the sovereignty of state, and conflict over state borders and nationality, hence they carry the weight of ‘ethnic-national’ division. He asserts that it is this struggle that can create deep hardened division in the population and environment [11].

**Segregation, spatial patterns and intergenerational memory**

A segregated urban population can be witnessed operating in various areas of daily life, affecting housing, work, and leisure spheres. This multiple separation combines to foster future segregation, the impact of which can lead to communities living ‘parallel lives,’ as such ‘these lives often do not seem to touch at any point, let alone overlap and promote any meaningful interchanges,’ [12]. Segregation expressed physically in residential separation supports group isolation, in this context myths prosper about the other group, increasing fear and reducing the desire for intercommunity mixing [13, 14, 15]. In this environment it generates increased resistance to anything considered as from ‘the other side,’ hence it is a location where cultural, racial and sectarian alignments find a voice and it is these deeds and actions that maintain the necessity and want for separation [16].
Psychological barriers created through fear of violence influence perceptions of space, generating insular spatial patterns, and creating boundaries to opportunities for intergroup contact. In order to deal with a threatening situation, an individual will develop ‘coping strategies’ that are applied to everyday activities allowing them to avoid perceived potential danger. In doing so, they create psychological barriers and mental maps of the spaces that they navigate. These maps may be based on personal experience and/or knowledge from their community group and are highly influential in informing and guiding decisions on how space is used [17]. People accustomed to navigating segregated spaces in this manner on a daily basis contribute to the conditions of conflict and ultimately keep the cycle going [18], in addition by repeating the spatial behaviour patterns they have been taught, it preserves elements of segregation from one generation to the next [19, 20].

The significant micropolitics of everyday interaction.

In contrast to the negative effects of population separation, everyday mixing and encounters in social spaces can contribute to an individual’s knowledge about the other group, aid integration and contribute to community cohesion. By breaking down perceived barriers everyday encounters reduce negative associations and fears while contributing to the creation of positive shared experiences. Amin asserts that the continual negotiation of diversity occurs through the local ‘micropolitics’ of everyday interaction between individuals and groups. These types of experiences and local negotiations can be key to overcoming differences. While acknowledging ‘habitual contact in itself is no guarantor of cultural exchange’, he states that mixing individuals in shared environments with shared activities can help to overcome fear of the stranger: ‘placing people from different backgrounds in new settings where engagement with strangers is a common activity it disrupts easy labelling of the stranger as enemy and initiates new attachments’ [13]. He continues to argue that change and intervention function through social dynamic and everyday practices in mixed neighbourhoods, workplaces, schools, leisure sites, and public spaces. This pattern increases cultural contact, negotiation and experiences of difference that can in turn contribute to cohesion and living with diversity.

In addition, daily interaction in our city spaces and presence within crowds builds ‘studied trust’ and shared perspectives in urban multiplicity. This increased trust and integration can build a sense of shared society, and ‘feeling safe and secure in a space is a vital precursor to fostering trust and encouraging new uses’ [21]. Vertovec draws on the work of Lofland contending that ‘incidental interactions among strangers actually do draw upon and constitute shared meanings, common values and cooperation for collective purposes. People accomplish this by learning, negotiating and reproducing overarching principles for stranger interaction and basic, albeit unspoken, modes of civility’ [22, 23].
Considering the evidence that daily interactions and chance encounters present a valuable form of contact, in a divided context it is argued that the provision of space for such intergroup mixing can support reconciliation and integration [24], and the positive actions of this mixing can ‘create room for unexpected or surprise encounters, and illustrate both the potential and challenges of having a less segregated city’ [25]. Komarova emphasises the importance of sharing space as a social resource and notes that such spaces play a role in creating future sustainable communities [26].

The Belfast Case Study

Due to the long history of political conflict in Ireland and Northern Ireland, common terms to describe today’s Belfast is a ‘divided,’ ‘segregated,’ and a ‘contested city.’ Northern Ireland has been officially in ceasefire since 1994, and despite experiencing considerable political development, residential segregation remains as a significant problem. A recent government report states, ‘segregation remains high, with significant costs to those who live in the vicinity of areas such as interfaces. The impact on relationships, labour markets, the inefficient use of services and facilities, significant urban blight and poverty are all characteristics of divided areas,’ [27]. It is notable that segregation is higher in working class areas and areas of social housing [16], 91 per cent of social housing estates under control of the Northern Ireland Housing Executive are highly polarised by religion and community background, with NIHE estates in Belfast showing more segregation than elsewhere in Northern Ireland [28]. The economic implications of the divided population in Northern Ireland are significant. The diseconomy caused by segregation of communities that do not interact has been estimated to cost Northern Ireland £1.5 billion per annum (period of analysis 2004-2005) [29].

Conflict and separation of population groups generates issues which effects community dynamics, perceived ownership and critically creates territorialised spaces in the city, with land viewed as belonging to one group or the other. A key difficulty with territorial ownership is that new land cannot be created, therefore land cannot be ‘won’ unless there is a perceived ‘loss’ to the other side. This tension places emphasis on the shared space between territories, the control of which can often lead to inter-community disputes [24, 30].

Challenges to inclusive shared space in the city

The presence of physical, visual and psychological barriers asserts an urban condition of continuous insular pattern that hinder possibilities of accidental communication or positive intercommunity engagement. These barriers place limitations on accessibility of spaces to all individuals, key factors impacting on inclusivity are discussed individually below, namely, territorial ownership, economic division, limitations on access, unemployment, and fragmented governance.

Territorial claims generated from residential segregation on space is a critical issue in this context, it is an issue which effects accessibility to space and also makes the conflict reproduce as it can keep groups apart. The primary damaging effect is that land is
viewed as ‘owned’ by one community or the other, therefore individuals feel limited accessibility to certain areas. This reduces mobility and makes the creation of new shared space difficult as it sets land patterns as fixed territories in the eyes of the community [27, 31]. The formation of such territories in the city generate a set of barriers which effect the populations ability to move across these boundaries and contribute, to hindering access to shared spaces, these barriers can be categorised as, physical in terms of walls and barriers, visual represented through flags and emblems and physiological in terms of use of space and mental mapping.

The erection of physical barriers to separate the shared space between warring communities presents barrier to the safe sharing of space, and willingness to share space. These walls were erected in reaction to violent acts, once erected these partitions reduce the immediate threat of violence and by doing so, justifies the paranoia and fear of the ‘other side.’ This in turn leads to communities developing behind the walls with a stereotyped fear of the ‘unknown other’ which has ‘toxic’ effects on the social development of the community and this can be a key ingredient for future conflict [15]. A recent analysis of security barriers and defensive architecture in residential areas in Belfast, found 99 such barriers across the city, with one third of these constructed since the ceasefire [32]. Such barriers are significant obstacles to progress as, ‘they prevent the freedom of safe movement and sharing of physical space,’ [14].

Alongside physical barriers, visual markers such as flags, murals, painting of kerbstones and lamp posts are used as territorial indicators announcing that the area belongs to one community or the other. The impact of these visual markers should be carefully considered as their presence can intimate, deter others from using the space and defer inward investment to the area. They effect the daily lives of individuals who view such markings as intimating and hence limit their access to the space, ‘the everyday behaviour of people all over Northern Ireland is dictated by the demarcation of public space through flags, murals and kerbstone painting’ [33]. In addition, the markers have a negative impact on local businesses as their visibility deters people from the area, hence hinders economic prosperity of the community [27].
Groups living in segregated communities experience limitations on access to their most local publicly funded services due to territorial claims. A study on ethno-sectarian enclaving in Belfast in 2006, found 78 per cent of respondents did not use their nearest public facilities because it was located on the ‘wrong side,’ of the community boundary [16]. It is this insularity which contributes to the lack of positive inter-community relationships which in turn can be an obstacle to shared space [14].

The practical issue of physical connectivity restricts access to shared spaces for some individuals. The reliance of transport by car has led to road networks dominating the city and creating unfriendly environments from the pedestrian and cyclist in the city. Just under half of households in Belfast do not own a car and this figure rises significantly in more deprived inner city areas. Improvements to transport networks need to be made to open up opportunities to those effected and increase chances for access to shared space in the city [34, 35].

Group and individual mobility levels impacts on an individuals ability to access, use and hence interact in shared spaces. The residential areas on the edges and interface areas often suffer from education and skills deficit which in turn is reflected in employment opportunities and mobility [36]. In a number of these areas there is an, ‘acute relationship between deprivation, residential segregation and violence,’ this is heightened with the development of ‘twin speed city,’ that evolved with the economic boom, which witnessed groups with skills and education excel and those without these resources remain limited to their estates [37]. Goldie cites these factors as elements that contribute to restriction of residents interface communities ‘freedom of movement’ as ‘education and skills deficit leads to a situation of ‘no skills, no job, no reason to travel’. This dynamic restricts individual mobility to access shared spaces in the city and inhibits their desire to do so [14].

Despite the concerns of economic factors effecting accessibility, the new wave of urban regeneration appealed to Belfast as it created new workplaces and dwellings that allowed a break from established ownerships as they were seemly free from sectarian claims, classing them as ‘neutral’ or ‘corporate’ space, opposed to carrying traditional ‘Protestant’ or ‘Catholic’ territory classification [34]. The positive outcomes can be witnessed through the new spaces created by economic prosperity which has given more choice for groups to interact with [17]. Adopting new imagery through ‘low risk, glitzy and speculator sites,’ was key to new place marketing as a bid to attract new investors and tourists to the city [38]. Murtagh asserts that Belfast has simply followed the pattern of other cities, stating, ‘in reality, Belfast has caught up with the neoliberalization of the urban space familiar in other late capitalist cities but in more selective and potential unstable ways” [38]. These processes have created additional streams of residential segregation in a city, as alongside ethno-national territorialities, economic growth generating segregation based on class and tenure division [37]. There is an argument that access to urban public space has been compromised by these successive waves of urban regeneration which has limited accessibility to working classes. The developments have limited impact on the socio-economic conditions of
adjacent communities and neighbourhoods, whose residents have limited disposable income and lack high-end qualifications required for jobs in these areas, hence can ‘create new divisions in the city through gentrification and the uneven distribution of any benefits,’ [39].

Lack of co-ordination and inconsistency between government bodies has contributed to the failure to address the issues discussed above. Multiple unsynchronized plans and strategies generated by fragmented government agencies reduces the possibility of a clear and effective co-ordinated approach in dealing with the issues that face the city. In the case of urban design, previous public authorities and policy have ignored the issue of segregation and division in the city, it is argued that the only way to progress is for policy to openly acknowledge the differences [24, 25, 35, 40]. In addition, the lack of coherent unified policies has had a negative effect on relationships between community groups and government agencies, ‘with the consequence that some policies tend to reinforce separatist lifestyles and segregated spaces’ [41]. This effect has been compounded by enhanced polarisation in an already divided community as the political process rewarded, ‘resource competition,’ between the dominant groups [16], while ‘poor design and planning,’ by the public sector continued to limit the working class areas [42].

The potential of everyday spaces of engagement and the role of border areas.

Since the ownership of space is a key feature in ethnic-national conflict, then the planning of this space may play a role in helping the city heal, as ‘space is so central to the overall conflict, and planning is the main instrument for social shaping of space, planning is unavoidably central to the conflict’s resolution,’ [24]. Gaffikin, McEldowney state the importance of public spaces in divided cities and the potential role they play as they provide activity space for mixing and learning about other traditions through chance encounters which can, ‘help break barriers,’ and potentially contribute to ‘reconciliation and integration’ [24]. In order for this interaction to occur planning policy needs to account for the issue of segregation into zoning policy, land use decisions and transport structures, in doing so recognising the ways in which individuals spatial and interaction patterns are effected by ethno-national divide [16]. A clear strategy that increased the number of shared spaces in the city and importantly improved accessibility to such spaces would encourage inter-community tolerance and could hence be a catalyst for change [43].

As discussed throughout this paper, the development of everyday environments as intercommunal shared space can be a valuable contact point for intergroup mixing and potential community cohesion in a divided society. Therefore identifying spaces that may attract cross-community groups should be a primary concern to politicians and planners alike. This paper proposes that services and facilities offered by public and voluntary sectors can offer this potential as key space of engagement for divided groups. These spaces facilitate everyday intergroup contact through individuals accessing key services; if used over a sustained length of time the mixing and chance encounters within them, can break down individual prejudices about the ‘other’ group, correct negative
associations, reduce anxiety associated with such mixing, build shared experiences, and create positive emotions about intergroup interactions [21, 35, 44]

Selecting where to locate these services is challenging in the context of the divided city as land is separated into perceived territories. One space which may offer this potential is the space between defined territories – the community border areas. It is a space where development offers potential benefit to not just one but multiple communities. Borders can form a point at which conflict arises, but they can also be a bridging point between the communities and a site for cultural exchange [45]. They are not passive spaces but can project a positive influence by being developed as active spaces that can then foster connections between areas which surround them [46]. The development of border areas as active spaces allows them to be a ‘seam rather than a barrier’ and to act as a place of exchange [47]. In societies experiencing segregation, such border zones should be focused on as ‘spaces of potential’ where developments may counteract the dynamics of insular community behaviour, draw people out of community boundaries and break traditional territorial spatial behaviour by offering services that people need, use and want on an everyday basis [21, 35].

In contrast to the planning strategy and uncoordinated policies that contributed to duplication of service provision and insular spatial patterns, the careful utilisation of border spaces between community territories could be developed to serve both communities with key services that would act as spaces of engagement for everyday contact between opposing groups. Gaffikin contends that in the context of Belfast, community borders on arterial routes could be developed as sites that offer shared facilities, this could draw people out of traditional territories and ‘could become attractive nodes for shared living’ [35].

Figure 5: Diagram showing typical service delivery in segregated subgroups, focusing on the communities’ centre which supports insular community spatial behaviour.

Figure 6: Diagram showing proposed focus: offering quality needed services in border areas between communities, drawing people out of insular spatial behaviour, and creating a neutral space for intergroup contact.

In addition to creating space for everyday contact, the planning and design process of urban developments on border areas can be used to benefit social cohesion. For example, development projects can bring together different conflicting groups as the
process of discussion, negotiation and management over the project details can act as a means of mediation [21, 48, 49]. Amin contends that individual and group attachment to collective public resources, and their ability to access them, can cultivate amiability between communities as they generate positive shared experiences of using the facility which in turn can increase community cohesion [50].

**Case Study 1: Border facility investigation**

This section will briefly discuss the ongoing project which is exploring the viability of border space development as a space that supports intergroup interaction. The North Belfast area has been selected for in-depth case study investigations as it experiences the greatest problems with territoriality in the city due to its highly polarised residential groupings [51]. Residential enclaves in North Belfast have created a greater number of interfaces separating opposing groups than any other area of the city, this is witnessed in the number of barriers erected to separate communities [32]. This is further reflected in the PSNI crime statistics for the area showing that it traditionally experiences the highest levels of sectarian motivated violence in the city [52]. Within this area four sites have been selected for in-depth investigation, these sites represent publically funded services that are located on or close to a border zone between opposing communities.

Initial investigations have been carried out the first case study site which is an integrated primary school sited exactly on border lands between two different community groups. The site presents an interesting example of a border zone as a place of risk and uncertainty while simultaneously representing a space of hope and potential positive engagement in everyday life for the community who use the space. The site was subject to publicity in 2007 as it was announced that a ‘peace line’ in the form of an eight meter high fence was to be built along the north boundary of the school to prevent attacks and disturbances from the opposing communities occurring. This was a controversial decision as the school’s position as an integrated school symbolises the want for an integrated society however the actions of erecting a barrier served as a physical and visual reinforcement of the ongoing divisions prevalent in Northern Ireland.

The research investigates adult use of the space, employing three separate exercises including, semi-structured interviews, focus groups, and observation by researcher of spatial movements and activities. A significant aspect of the data collected from the interviews portrays the school as a key venue for intergroup interaction as all interviewees stated that they had made friendships with others through using the school, these friendships were from individuals from other communities and they were friendships that probably would not have had the chance to form if the site was not in place as neutral space. All stated that initial meeting and conversations with these friends occurred through occupying the same space at the same times, namely pickup and drop off hours, with the social space designed at the schools front doors noted as a successful social space for these interactions. The amount of time spent at the school by parents interviewed ranged from 20 minutes to 1 hour 15 minutes, those on the upper end stated they spend longer there to ‘chat with friends.’
Significantly the location of the site on a border area which bridged the opposing communities was often cited as a contributing factor to the ease of access to the school, some stating they do not feel comfortable using facilities which are located within the ‘other sides’ area. The issue of facility location being linked to accessibility was further highlighted during focus group discussions; the school serves as a place for children and adults to form relationships regardless of community background, however outside the school there are few ‘neutral’ spaces for adults to meet with children. Individuals noted that each area has its own playpark, however none of them can be viewed as neutral therefore there is uneasiness in user comfort to access the facility. Few noted that sensitivities around entering the ‘other side’ area is heightened when there is increased social tension for example during the marching season. Notable the majority interviewed would travel by car to other non-local, ‘more neutral’ areas for social activities together.

While the data still being processed, and the research is ongoing at this time, this first case study has presented itself as a significant space, initial results indicate this space facilitates wider community interaction in the context of complex social pressures. The next steps will allow for in-depth analysis of this site and others to investigate if developments on border areas can truly form ‘spaces of engagement’ for everyday intergroup interaction in the divided city.

Conclusion

This paper sought to examine the significance of creating everyday space to enable practical socio-spatial interaction between divided groups and discuss the use of community borders designed as active venues to become ‘spaces of engagement’ for inter-group interaction. Using Belfast as a case study, it presented dialogue on the potential of planning and design to contribute to the complex process of future community cohesion in the divided context.

Discussing the implications of segregation on society and the negative aspects of community spatial patterns, the paper highlights the potential contribution of the micropolitics in daily interactions as a means to aid integration and contribute to community cohesion. It addressed the factors which act independently and collaboratively to create barriers to individuals and groups accessing and hence mixing in shared spaces in the city. In a landscape that is divided into perceived territories, the creation of space that will foster such intergroup contact is challenging, this paper proposes the potential of border areas between divided communities as practical locations that enable and support intergroup mixing, reporting on the initial findings from an ongoing study into the viability of these areas as ‘spaces of engagement’.

References:


Figure 1: Diagram - Repetition of insular behaviour patterns as result of spatial segregation.

Figure 2: Image - Republican Mural, Falls Road, West Belfast

Figure 3: Image - Cupar Way, Peace line dividing Falls and Shankill area, West Belfast

Figure 4: Image - Loyalist mural, Shankill Road, West Belfast

**Figure 5:** Diagram - typical service delivery in segregated sub-groups, focusing on the communities’ centre which supports insular community spatial behaviour.

**Figure 6:** Diagram - proposed focus: offering quality needed services in border areas between communities, drawing people out of insular spatial behaviour, and creating a neutral space for intergroup contact.
PANEL 2: DYNAMICS OF CHANGE IN THE URBAN SPACE IN CONTEMPORARY MIDDLE EASTERN CITIES

Panel Convenors: Gehan Selim, Mohamed Gamal Abdelmonem

Introduction

In a changing atmosphere of modes, politics, and ideological conflicts, investigating the role of urban space in the emerging culture of democracy in the Middle East is a profound task. It has multi-layered complexity, contradictions, and scope for different disciplines. At the time when oppression and corruption are the main challenges for Middle Eastern nations’ search for socio-political liberation, there are every growing concerns about the democratic system that is based on exclusive political institutions and top-down decision-making processes. In searching for their own utopias and the Just-State, every society searches for its urban space of liberation through different paths and at different times. How the urban space is central to the idea and reality of liberation, peculiar to every society, will be the question that motivates researchers for years to come. The negotiation of power between the political and the spatial, the city and its spaces always exists. However, the practice of liberation in urban, virtual and social space might remain subject to, in Manuel Castells’ terms, networks of outrage and hope.

The growing literature on global urban spaces hardly takes on the interrogation of the permanence of the temporal condition of liberal culture performances that are actively reshaping the urban space in Middle East cities, through forms of arts, spatial practices and everyday dynamics. The tendency of urban uprising to be a sequence of change in the urban condition leads to new socio-political and spatial modalities, being urban, social or virtual, as a manifestation of a paradigm shift. Through performances of art, speech, cultural engagement in coherent rehearsals of everyday life, public space becomes a ‘space of appearance’, where subjects assemble, group and speak as equals. For the urban space to become a platform of inquiry and display of freedom is essentially a paradigm shift in the fate of Middle Eastern cities’ public space; liberating it from its prescribed intimidating image. Liberating a society requires a challenge to inherited tyrannies as seen in the political, spatial, and social systems that are visibly at work in the region’s politics of urban space.

We aim to engage specialist theorists, researchers, artists, and practitioners to interrogate, analyse and discuss new modes of practices in Middle Eastern cities, societies and culture as they emerged in the public space in the twenty first century. The aim is to interrogate the spatial practices and narratives that accompanied interdisciplinary activities in Architecture, urban planning and Art work in a quest to analyse the mechanism, strategies and socio-cultural infrastructures that informed acts of dissidence with the urban space and its political sphere. New visions in the Architectural pedagogy had been reshaped and redefined in a reflection on education or research realms that inquire on the nature of spaces of liberation and their attributes. Moreover, it questions how these spaces were spatialised and memorized to add new
dimensions of spatiality and temporality to what is necessary a political discourse.

Papers presented in this panel express various dimensions of narrating such explicit activities. In *Revolting Arts or Spatial Democracy* the authors explore the role of performance in transforming public spaces from being a congested traffic hub into an active and animated space for resistance. In a way, social sustenance and public use of urban space is strongly apparent in those moments of social solidarity and collective acts during the second half of the 20th century as Elhusseiny and Basil argue. On the other hand, public spaces are becoming *Sites of Anger and Change* that endeavors a new changing memory of representation with its role in promoting the image of the city and enhancing social cohesion, El kadi observes that the interactions between the angry masses and urban sites have generated various forms of appropriation where major socio-spatial changes can be identified. *Rethinking Urban Built Heritage* also connects with this argument signifying wide gaps of urban identity and on non-material components of built heritage looking more critically at historical cultural centres in Tehran to address issues of loss of identity in a real multifaceted challenge.
Revolutioning Arts or Spatial Democracy: Performances of popular arts during the Egyptian Revolution

Bassma Reda Abou El Fadl, Mohamed Gamal Abdelmonem

Abstract

This paper investigates how spatial practices of public art performance had transformed public space from being a congested traffic hub into an active and animated space for resistance that was equally accessible to different factions, social strata, media outlets and urban society, determined by popular culture and social responsibility. Tahrir Square was reproduced, in a process of “space adaptation” using Henri Lefebvre’s term, to accommodate forms of social organization and administration. Among the spatial patterns of activities detected and analyzed this paper focus on particular forms of mass practices of art and freedom of expression that succeeded to transform Tahrir square into performative space and commemorate its spatial events. It attempts to interrogate how the power of artistic interventions has recalled socio-cultural memory through spatial forms that have negotiated middle grounds between deeply segregated political and social groups in moments of utopian democracy. Through analytical surveys and decoding of media recordings of the events, direct interviews with involved actors and witnesses, this paper offers insight into the ways protesters lent their artistry capacity to the performance of resistance to become an act of spatial festivity or commemoration of events. The paper presents series of analytical maps tracing how the role of art has shifted significantly from traditional freedom of expression modes as narrative of resistance into more sophisticated spatial performative ones that take on a new spatial vibrancy and purpose.

Space and Freedom of expression: Public Arts in Tahrir Square during the Egyptian Revolution

1.0 Introduction: Art and the Dejection of Authority

Egyptian government has long deployed visual art as part of their authoritative and ruling ideology. The Ministry of culture controlled cultural spaces and allowed abuses of authority to continue in such a way that left its imprint on all aspects of arts and culture. Only intellectuals who are loyal to the regime were allowed space in public media, cultural venues through security permissions. Dissident artist used to be demoralized over national media and loyal private outlets. Visual arts, literature, music, art performances in recent decades were indicator of repressed energy that presented political revolt and social protest. Only with the appearance of independent poets and


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singers in the few years preceding 2011, such as Hisham AlGagh, whose poets were chiefly political, arts started to take front stage in communicating messages of dissatisfaction with socio-political atmosphere. Actors, artists and poets started to take part in Kifaya movement and largely joined the National Movement for Change, under the leadership of Mohammed ElBradie during much of 2010, adding much publicity to the call for democratic change. As significant as these sporadic demonstrations were the works of visual artists. Although they were not combating spatially in public space, yet they marked a remarkable shift in communicating political messages to the ordinary people.

Themb Lewis, an independent photographer, asserted in her blog that “Before January 25th 2011, political street art in Cairo was all but completely absent, and artists were under constant threat from agents of the Mubarak regime.” Although many diverse challenges prevented art performance and development of art in Egypt’s street, the challenges also provided collection of independent opportunities which embodied the aspirations for freedom from state repression. This was reflected in the presence of alternative cultural spaces as ‘Sakiat el Sawi’ culture wheel or Darb 1718, etc..., for hosting protest street art that took different forms such as art practices, musical performances, independent theater and visual street art that focused on ingenuity and talents with independent voices. This network of entities for ‘parallel art’ aimed to provide physical and cultural spaces that support artistic performances and training programs regardless of constant harassment and regime repression. It would be no exaggeration therefore to say that art had played a role in changing the relationship between ruler and subject, and between public and public space in ways that came so spectacularly in Tahrir square during the 18 days of uprisings.

Cairo is subject to a series of logics, one of which is the authoritative control over public space that eliminate the possibility of public gatherings for political purposes through using physical objects and barriers that divide those spaces into divided territories that are easy to control. The long implemented Egyptian Emergency Law rules large group gathering as threat to the national security. Under emergency law — established since 1981— a gathering of a few adults in a public square would constitute cause for arrest. Open spaces were purposefully designed to minimize social gatherings and were always monitored by secret police. Under these conditions, public spaces in the city were seen redundant by local authorities and when rarely exist, they should be fenced off, such as AL-Azhar Park, Orman Park and the central island of Tahrir Square. For

207 Themb Lewis Photographer website accessed 2 January 2014 http://thembalewis.com/street-art
208 Peter fares is founder of the Arab Foundation for Cultural Expressions Program Coordinator of Al Mawred al Thaqafyy
example, in mid-1980s, under Mubarak, ‘Tahrir square’ park was transformed into a large parking lot for tourist buses visiting the Museum, surrounded by masses of police personnel, wither in formal uniforms of undercover. As a third logic, Egyptian Government has long recognized the power of art, through the use of visual arts and media power to reinforce their grip on power and public space.211

Yet, before the 2011 uprising, art was rarely to be seen on the Egyptian streets. Under Hosni Mubarak, public spaces were tightly controlled and decorated largely by posters and pamphlets endorsing the government and its leader.212 The relation between art performances and public space is not novel feature for Egyptian culture. Particular celebrations include Mulids, which are traditional festivals taking place in the public streets of Cairo, celebrating culture and traditions.213 Despite these and other festivities displaying cultural folklore, the middle and upper class regard them as chaos representing a distorted image, as they are commonly led by lower class citizens.214 Existing social conflicts have forced to push these art performance practices away from significant spaces since they were not accepted by the elite population, who eventually separated themselves in a sphere away from the public. The logics of social disjunction, and the way public art and freedom of expression have largely shaped interventions during which the ordinary citizens celebrated their interest in the arts and practice their freedom of expression in Tahrir square.

During 25 January 2011 revolution, political dynamics in Egypt has severely changed giving street art as new role as a key form of expression, used for a variety of purposes: political demands; criticizing the regime; memorializing the martyrs; targeting oppressors; expressing solidarity with other Arab revolutions; and commenting on current affairs.215 The power of street art in a democratic society has been debated by social theorists, on whether or not they were main drivers to urban unrest and subsequent change of power. Deutsche introduced Public art and architecture act as an intermediating agency in visual culture and hence as a powerful yet elusive player in spatial politics.216 Over the past few years many scholarly works (Abaza, 2012: Klaus, 2014: Findlay, 2012) have aimed particularity to illustrate how the uprisings brought up to public space these artistic interventions, focusing especially on Graffiti and murals.217

Others like Nancy Demerdash analyzed the ethics and art of the Arab Spring deals with graffiti on the streets of Cairo in order to grasp how these artists and their works are received by different audiences through this artistic consumption. Art practices being considered as a remarkable product in urban space during the Arab Spring and its immediate aftermath, John Lennon points out the ways revolutionary desire was articulated and interpreted through graffiti in Cairo. How art became part of the every practices in the post experience of the 18 day in Egypt has been discussed by Elisa Ravazzoli. An additional function of contemporary Egyptian graffiti is underlined by sociologist Mona Abaza, that of creating a “memorial space.” Highlighting significance for the visual and artistic narration of the revolution was considered by Luke Dickens as an “attempt to directly engage with urban audiences through using critical, intriguing and often humorous graphics in order to challenge their visual understandings and appreciations of the city.” Introducing Art practices as means of communication (Dickens, 2009; Tripp, 2012), Charles Tripp focused on the notion of aesthetic communication. He explains how artistic interventions have drawn attention to the power of artistic resistance as social memory as well.

The 18 days of the revolution offered an unprecedented chance to an influx of art performance to converge towards new ways of imagining and practicing democratic advocacy. In this context, art practices can be seen as having the potential for offering powerful catalysts for transformative forms of politics, providing new sets of resources for urban and spatial thinking. Art and freedom of expression can be considered as


spatial modes of resistance against the city as system. In this regards and according to Cauter and De Roo, art was commended as a mode of critical exploration that may contribute to re-imaginations of urban geographies, edges are pushed, imagination is freed, and a new language emerges- trying to impede, promote or direct change.¹²⁵

When applying this approach then to sit-in in Tahrir square and critically engaged art practices, these should not be construed simply as a reaction to or a means to fix a ready-made urban space, but should be seen as performative modes integral to creating, analyzing and understanding space spatiality. As Harvie states, art practices does more than merely demonstrate urban process, it may also produce urban meaning.²²⁶

2.0 Textual arts from the political to the sacred in Tahrir Square

Holding home-made placards and hand-made signboard was the principal mode for expressing one’s opinion towards the state and regime since January 25ᵗʰ, 2011. Only in Tahrir square during the first few days of the revolution, this right was granted and protected without reservation, allowing individuals, regardless of their class, gender or education to be creative in doing so. According to one activist; “We defaced posters and banners of Egyptian presidents Hosni Mubarak from all approaches and inside Tahrir square.” (Int42, Pro12) Having been allowed this right for the first time, protesters looked at Tahrir Square as a land of liberty with intrinsic political position that is tolerant towards contrasting viewpoints; a formal civic space turned outright political arena. Art practices had become essentially political in a contest to existing power systems that had changed the social realities of a place. It was an act of iconoclasm and of defacement that has been deployed to signal a new order and, the entry of a new actor onto Tahrir square and political sphere as well.

Art and freedom of expression were one of spatial means as other dynamics of inclusion that allowed protesters to participate as fully fledged subject in urban life. According to Lynch in ‘Image of the City’, “We need an environment which is not simply well organized, but poetic and symbolic as well. It should speak of the individuals and their complex society, of their aspirations and their historical tradition, of the natural setting and of the complicated functions and movements of the city world.”²²⁷ In this context, art and freedom of expression tackled the responsibility of spatial reconfiguration and production of people’s space. (Act5) recalled Graffiti as initial traditional mode; “Since first day, Graffiti dominated by anti-Mubarak messages on walls mainly public buildings and military tanks who weren’t allowed to access sit-in terrain without being marked with down Mubarak.” Facades of shops, offices, and residential buildings were covered with graffiti that were spatially meaningful. The activist added “Concrete fences of Egyptian museum were decorated with graffiti "No to Stealing," "Overthrow Mubarak,"

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“No to terrorizing the country.” While Graffiti adorned Kentucky Fried Chicken faced with “No to Mubarak the US Client and burned military cars.” (Int4, Act5)

The liberation of Tahrir Square from the State apparatus allowed art to take on a new spatial vibrancy that is full of spots for banners’ preparation with donated tools appeared on edges of several groups-zones. (Int3, Act3) If preparation was in groups, display of the banners were spatially planned with protesters carrying banners were more concentrated in the centre and as a human chain around the roundabout addressing the crowd and flying helicopters with loud chants ‘Leave.’” (Int5, Act6) similarly around the Army tanks where loud chants “the army and the people are one hand, and peaceful! Peaceful! Tahrir Square,” emerged as an act of affirmation and support of people demands by the Army. Meanwhile banners were developing in ideas, contents, size and compositions depending on time (stage of revolution) and space (location). It appeared as an unregulated potential for aesthetic creation and communication that was spatially available. Following the first speech of the Mubarak and the early sign of accumulating pressure, the demands for his ouster became dominant to encourage larger banners that started to grasp media attention; “Big banners with monumental scale were prepared collectively to fit the proportion of urban surrounding”(Int32, Pro2), with some claimed the Spatial festive moods and rituals were associated with the process of production of big banners: running and chanting around the roundabout in big procession while raising big banners after being finished and before being hanged.” (Int3, Act3) According to one protester, “On February 1st, the roundabout was still the main spot for hosting different types and sizes of banners, inside and around its periphery, while Omar Makram Statue was secondary vital spots for hanging smaller banners.” (Int42, Pro12)

As Lyman G. Chaffee noted that, “Street art, in essence connotes a decentralized, democratic form in which there is universal access, and the real control over messages comes from the social producers. It is a barometer that registers the spectrum of thinking, especially during democratic openings.”228 Some of the objects involved in such surrial display of messages, and texting used burned police vehicles, army tanks as a background to communicate your message and embedding creative mentality. Spatially, Tahrir square with its vast urban space facilitated further connections with surrounding buildings, which started to see “more big banners started to unfurl from some balconies on the eastern side of the square with a great cry goes up from the square “Irhal! Irhal!” (Leave! Leave!).” (Int40, Pro10) Banner’s monumental size was perfect for displaying people’s demands with high visibility and for gazing media’s attention; A symbolized gesture for reclaiming the sphere of power. The concentration of protesters with banners around roundabout and military tanks has spatially reconfigured, with Lines of protesters chanting and standing with banners emerged in front Kasr el Nile approach

welcoming visitors.” (Int36, Pro6) This spontaneous act was later on transformed into a welcome parade at each entrance of the Square.

While February 6th ‘Sunday of the Martyrs’, banners and posters tackled new responsibility inside sit-in, in commemorating spatial events with ‘Banners with names of the over 300 people killed during the uprising were raised near the makeshift screen and main stage and in other visible location.’ (Int42, Pro12) According to Tech1, “A shrine was erected near the roundabout with framed photos of martyrs in the middle of the street and it was surrounded by barriers; ‘a wall of martyrs’ that soon turned, according to a Makeshift hospital doctor into ‘a small gallery and introductory for preparing visitors to what they are going to experience inside’; a ritual procession to become a member of community. (Int22, Dr3) The performative pattern associated with banners, posters, martyr’s walls and photos in shrines were act of commemoration and consolidating as collective society memory that rendered Tahrir Square as a sacred space for liberation and democracy.

Figure1: Egyptians pray around a makeshift memorial for people who were killed during protests (AP Photo/Manoocher Deghati) (source:http://english.ahram.org.eg/UI/Front/MultimediaInner.aspx?NewsContentID=5511&newsporalname=Multimedia)
Figure 2: Egyptian anti-government protesters carry a huge banner with names and pictures of victims killed during protests at Cairo’s Tahrir Square on Feb. 11, 2011, Khaled Desouki/AFP/Getty (Source: http://news.nationalpost.com/2013/03/13/egyptian-police-killed-almost-900-protesters-during-2011-uprising-inquiry-reveals/)

Figure 3: Political street art in Tahrir Square during the Egyptian uprising in February 2011. Photograph: Ben CurtisAP (Source: http://www.theguardian.com/artanddesign/2011/jul/19/egyptian-uprising-art-revolution-culture)

a. Musical circles: means of democratic performance

Musical performances were arguably the most decorated and democratic none-hierarchical acts during mass protests. In mass protests that endure long hours of stands that extent to 12-18 hours, such entertaining performance is what turns the urban spaces into an enjoyable festival of live performance. It offered rooms for the unprofessional, non-celebrity individuals to express their talents in an friendly manner with sometimes wide audience. They were informal, spontaneous and people were joining with some playing music and chanting, while others dancing. (Int8, Act9) one activist observed that, “On 31st January and 1st February while Helicopters were flying over Tahrir square, protesters were sitting on the floor writing with their bodies “Down Mubarak” and continued to sing and dance.” (Int6, Act7) According to one Artist1, circles of musical performance sent their message through a variety of collective performance such as group singing that intensified during nighttime and it was appreciated by lots of sit-in’s residents. (Int18, Art1; Int42, Pro12) The informal pattern of these performances allowed spatial disposition to adapt to frequent changes in spatial order, in response to political situation without causing disruption. being democratic, these groups of protesters were from diverse social sectors, who were always told not to debate or talk about future plan, but only focus on one demand ‘Mubarak to leave.’ (Int5, Act6)

At advanced stage of control over the Square, improvised stage occurred. It was built by protesters to be used to calm protesters and announcement of plans of action of revolt.” (Int4, Act5) another wooden stage on the southern side of the square, in front Mogamaa was erected. (Int18, Art1) according to one of the leading artist-protester “It was the first time to perform on stage after some days singing between circles of people
or singing on the edge of roundabout.” Popular chants, slogans and poetry took more formal pattern on stages. He recalled that it was a venue for many protesters to come up to express their views especially representatives from groups arriving from other cities. (Int18, Art1) In addition, Fabricated platform with green fence, microphone next to the white screen for projecting Al Jazeera was installed to display the news channel, to deliver speeches by sme intellectuals, youth activists and ordinary citizens. Fabricated from its poor technicalities, and primitive method of erections that these stage platforms aimed to provide a venue of appearance and management, which later emerged as an artist-performance venues and performance prayers by different religious groups. (Int4, Act5) the spatial consequence of these stage platforms was spatially sound at later stage of the revolution and more profoundly following the ouster of Mubarak. Each stage started to become dominated by their sponsor, whatever religious Islamists or liberals. Following the aftermath of camel battle, the pivotal turning moment during the revolution, the art scene developed a lot qualitatively, quantitatively and spatially, with many observing a shift towards more confident control of space and hence enhancing its facilities to enable more formal performances of art. (Int35, Pro5) Spatial reconfiguration of power relations between stages occurred then. Act5 recalled that, “The ‘National force’ stage at Hardees corner as they called was considered main tribune while others were secondary stages for speeches.” However, in fact, the stage was not that inclusive to art performances throughout. At certain stages, singing was undesirable or even banned at the main stage, leading it to become another exclusive voice of certain political groups and not a venue for liberal art performance. “ They were totally dismissive to people in sit-in. it was not for whole sit-in society any more. Instead it was attractive for conservative religious protesters.” (Int4, Act5; Int36, Pro6) “It wasn’t declared that main stage was controlled by the Muslim Brotherhood, but was evident through their control over what to display on the main stage.” (Int8, Act9) Spatial reconfiguration of main stage was a clear sign for the existence of internal political power between diverse arrays of society. This internal power was reinforced, according to Pro7, “It was location where all local and international media camera were focusing on crowds.” (Int37, Pro7)

While one stage controlled by religious groups was politically motivated in its rejection to art performance, the other one at Mogamaa Tahrir, was an opportunity for all art performances to take place in more tolerant manner. “Since February 4th stages were so crowded and stage near Mogamaa was focusing more on celebrities and formal musician bands.” (Int27, Dr7) Big art performance and cultural events took place engaging with most of sit-in crowds without segregation. other stages appeared during the final week of the protests on the edge of Tahrir Square to serve sit-in groups dispersed towards Abd el Moneim Rhyad. (Int13, Act14) It was an act to solve spatial discrimination and internal dictatorship emerged during earlier stages. The appearance of multiple stages inside sit-in allowed these diverse social arrays of society to express freely on same space. A clear spatial distribution of these performances emerged, according to their types, at different points in space to serve different purposes, yet helping the same demand. Pub1 explained that, “On February 8th Culture Resource center “AlMawred AlThaqafy” put up
a stage in front Omar Makram garden, with good sound system for cultural performance, debates, and popular folk groups as El Tanbura from Port Said.” (Int44, Pub1) More stages were erected; one next to original Mogamaa stage, another next to the radio station at KFC and a third next to Hardees stage.” Int3 observed that, “A stage erected in front the construction site was mainly hosting people from other provinces who didn't have chance to express on other stages.” (Int30, Int3) Notable difference in social groups had their own spaces and stages as well - arts crowd, the Muslim Brotherhood corner, and the Salafi crowd, with individuals and groups are free to tours them in a carnival-like displays.

Act14 described that, “Some intellectuals, poets and writers from Merit publishing house -calling themselves “Writers and Artists for Change”- took the initiative to erect their own stage away from the roundabout crowds, after failing to perform on existing stages.” (Int13, Act14) It was a sign for internal political power reflected on social control over stages by organized groups. Act14 added that, “In the last days, main stage was trying to take control of other stages’ performances, either by banning national music and motivational chants by leftist activists or spatially by erecting small stage with loud speakers presenting religious speeches, facing newly erected ones. As happened at Shambelyoun Street,” (Int13, Act14) Main stage emerged as an internal dictator through its spatial practices and trials to control sit-in terrain. This formal pattern of art and expression performances from stages wasn’t appreciated by campsite inhabitants. Act1 explained that, “It wasn’t nice that someone is talking to us from upper ground while we are asking for democracy.” (Int1, Act1) Act7 explained that, “It was very disturbing and especially while sleeping since inhabitants weren’t all sleeping during the night.” (Int6, Act7) When stages were widely spread activity in sit-in, it was considered violation and a nuisance. It started to disturb even one another, Pro5 recalled that, “It was difficult to recognize from which stage is coming the voice.”
Figure 5: Egyptian anti-government demonstrators gather at Cairo’s Tahrir Square. (Tara Todras-Whitehill/AP) (Source http://www.huffingtonpost.com/2011/02/08/wael-ghonim-egypt-protests-google_n_820330.html AP/The Huffington Post First Posted: 02/08/11 02:21 PM ET Updated: 05/25/11 07:30 PM ET)

b. Art Corner as Organized Spatial Pattern

Art corner for art practices, production and display appeared with the establishment of Revolutionary Artist’s Union. The initial group composed of artist, Calligrapher, poet and painter took place at KFC pavement in front the roundabout. (Int19, Art2) He explained that, “Spontaneously a wall of visual art emerged from a selection of works were plastered on the outdoor glass wall of a KFC.” Due to limited tools and resources in first day, Art2 described that, “We relied on gathering used plastic tea cups, bottles and boxes from garbage spots in order to; create works of art, as if Mubarak’s flight is taking off; and write on the floor “leave.” These works of art were produced and displayed on the street level between the roundabout and KFC.” According to Act2, “Local resources from recycled materials until rocks have been deployed for producing works of art.” (Int19, Art2) Spatial production of visual art represented a process of resistance and creative adaptation of available materials.

The development of these groups witnessed expansion in size and space was cordoned and preserved for artists to work and sleep. The original zone for art corner was occupied by 20 artists. Art2 described that, “On February 8th new extension of art corner was assigned for artists near Omar Makram mosque with huge white tent fitted 200 persons. It was devoted for art production and training, while art display remained in original art corner spot. They taught protesters how to express their words and feelings through brush as well.” (Int19, Art2) Art corner, like rest of sit-in parts was influenced by spatial events that included section for martyrs’ profiles with artists started to draw their martyred friends or martyrs they knew.” This expanded to become training workshops and entertained for children. “In the final week, many families arrived with their kids and due to the festive mood, art corner witnessed special section devoted for kids.” (Int19, Art2) It was clear how art corner was like the rest of spatial patterns, highly affected by
the general mood of sit-in and spatially transformed to recall and commemorate most recent events.

The “Revolutionaries’ Artists” were another group that deployed rocks -located at sit-in entrances for defense, to spatially narrate the camel battle events through works of art. Dr7 remarked that, “Utilization of rocks for defense in producing art was not before security prevailed in sit-in terrain.” (Int27, Dr7) It was an act of commemoration and representation of events spatially through effectively using battlefield space and battle’s remains and rocks that rained down over the square. This time art production was spatially dynamic and artists were forced to produce their art work on the grounds of sit-in approaches that were drawn with graffiti and rocks. Arm1 observed that, “Since February 8th, works of art with rocks extended outside sit-in from Abd el Moneim Ryad side. It was a tool for narrating past events and allowing visitors to follow up the story while moving in the battlefield.” (Int17, Arm1) By the end of 18 days all approaches hosted works of art made from rocks and posters for martyrs. They revealed control and high extent of security of sit-in while spatially recalling events that remained in their memory.
Figure 7: Artists hang another political drawing on the shop front of a closed fast food outlet, in a street which has become a meeting point and workshop for artists to create such posters, at the continuing anti-government demonstration in Tahrir Square, Feb. 9, 2011. AP Photo/Ben Curtis (Source: http://photos.oregonlive.com/photo-essay/2011/02/egypt_protest_febury_9_2011.html)

Figure 8: Facebook has become one of the main tools for activists to mobilize protests and share information. (Source: http://www.nytimes.com/2011/02/15/business/media/15facebook.html?_r=0 Tara Todras-Whitehill/Associated Press)

c. Revolutionary Museums as an Act for Spatial Commemoration

Representation of events through spatially exhibition initiated since February 3rd. According to Pro5 “Protesters collected the remains of Camel battle from horse saddle and some weapons, and exhibited them on corner at the traffic light in front the roundabout.” (Int35, Pro5) A flux number of exhibitions and galleries for memorializing spatial events was momentous in last week. Dr7 explained that, “On February 6th part of field clinic -in front Franciscan school- in Abd El Moneim Rhyad square was transformed into a martyrs’ museum. It included some of bloody clothes of protesters who were killed in the clashes and doctor’s coat. It developed day by day including new collections donated or found -for other martyrs elements, newspapers with martyrs photos or notes for martyrs memorial and glorification.” (Int27, Dr7) It was clear spatial evoking for events this field clinic witnessed in particular. Pro12 observed that, “There were many museum of the battle collections as one called museum of the revolution that exhibited police officer’s helmet, a martyr’s jacket and a police baton. Another one was for older banners and handmade posters represented diverse factors and political actions influencing these expressions.” (Int42, Pro12) Spatial patterns of festivity or commemorating through art and freedom of expression modes have spread through all sit-in terrain and adaptively reused its component. Elaborate murals memorializing martyrs or charging the military with infidelity, performative art practices and creative visual art on the ground, showed a substantial shift in the way people were interacting with their dwelling space. It presented sit-in as a battle field reclaimed by its society and representing its events in their memories through spatial practices. All surfaces and
every physical elements inside sit-in has been an opportunity for art and freedom of expression modes to tackle its mission for commemorating events.

3.0 Analysis

Tracing how the role of art has shifted significantly from traditional freedom of expression modes as narrative of resistance into more sophisticated spatial performative ones, this research highlights, why and how protesters persisted spatially in their use of public space through their diverse modes even in the face of extensive violence and grief. Specifically, the research will argue that the effective deployment of physical environments through art performances and freedom of expression practices can be outlined by utilizing four dimensions: social production of lived space: social memory impact: internal dictatorship imposes social control: and discursive construction through symbolic representations and Mulid pattern as symbolic capital. Lefebvre’s theories of space production provide a theoretical lens through which this phenomenon can be examined critically.

The paper argues that the behavior of art and freedom of expression can be seen as an illustration of Henri Lefebvre’s notion of spatial practice and lived space, the physical activities that shape and reshape material space, because art and freedom of expression combines performance, competence and society, and thus constructs both a material space and a representational space in protesters’ minds. In Lefebvre’s conceptualization of space as produced by, rather than as a container for; social life, “human practice and space are integrated.” Yet space, as sit-in must be emphasized, is more than a mere residual of social action, with no independent influence of its own. According to Massey, “There is more to it than that. Spatial distributions and geographical differentiation may be the result of social processes, but they also affect how those processes work.” Through Lefebvre’s notions of space help clarify the relationships between social life and spatiality. Space is socially produced and constituted as it, in turn, dialectically constitutes social production and reproduction.232 It underlies Lefebvre’s understanding of argument: Sociopolitical contradictions are realized spatially. Spatial contradictions ‘express’ conflicts between sociopolitical interests and forces; it is only in space that such conflicts come effectively into play, and in doing so they become contradictions of space.233

Yet, Lefebvre’s complex view of socially produced space as it recognizes the material spatial dimensions of social life, the symbolic meanings of space, and the imposition of, and resistance to, dominant socio-spatial orders, can significantly enhance the understanding of the dynamics of art and freedom of expression in Tahrir square. Tracing the nature of Tahrir Square during 18 days using Lefebvre’s dimensional conceptualization which examines the space of representation “lived space” 234 offers an analytical approach to analyzing the transformation process of Tahrir square, through which they claim their autonomy and right to the city. Art and freedom of expression spatial experience in Tahrir was a part of model of space production that featured surprising forms of social coherence, public organization and administration. Lived space refers to the ways that space is experienced directly, bodily and outside of verbal systems of representation235. Protesters in sit-in terrain as lived space were able to break down a variety of everyday spatial barriers and bold new connections across space. They were able to do so because of their ability to physically and communicatively link unconnected social sectors. So, for protestors Tahrir Square turned to be a place of collective performance, social discourse and freedom of expression. It became the symbol of democracy, justice and liberation. Tahrir square was representational space with a construct of collective imaginaries and “space as directly lived through its associated images and symbols.”236 As, Rob Shields (1999, pp. 119–20) suggests that lived space subverts both everyday spatial practices and representations of space and that an understanding of it, can lead to an engagement with the multidimensional social reality of space.237 Accordingly, attending to lived space allows us to identify the moments when agreements of deploying spatial tactics through or knowing space were disrupted and new spatial practices and experiences of space became possible.

**Social Production of Lived Space**

Art and freedom of expression was an aesthetic product of resistance. It was a way of reclaiming and re-appropriating space, and providing a new understanding of the terrain as rightfully belonging to the people. Art and freedom of expression practices being part of everyday practices of sit-in, such spatial practices lead to new implicit set of norms in relationships between sit-in terrain that was experienced as entirely separate from the surrounding area. Its architecture and urban elements were consumed precisely for this. In Gibson’s theories of ecological psychology, affordances are what the environment offers, provides, and furnishes.”238 Protesters perceived sit-in threshold, center, surfaces,

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and edges quite different. Accordingly new spatial practices generated the occupied sit-in space that involved new use, meaning and morphologies. Social groups in sit-in challenged and thus altered the way in which spaces were consumed. In fact, their use of the space contradicted the projected representations. They loosen up the fixed character of the physical environment by traversing the boundaries of built architecture, pathways controlled by green fences, adding new values to streets and green area, and privileging mundane urban furniture. And even reusing rocks of pavements and other urban furniture -that were extracted for defense- in production of art work. It provided wide range of freedom and creativity for protesters to produce. It overlays physical space, making symbolic use of its objects.\(^{239}\)

As the space of actually lived material and symbolic experience, it can be “terrain for the generation of ‘counter-spaces,’ spaces of resistance to the dominant order…”\(^{240}\), where alternative orders of material and symbolic space are imagined and struggled over. Sit-in terrain in this case was space, which is broken up into a series of independent elements and then reconstructed into new mental schema of spatial orientation.\(^{241}\) Therefore protesters create a material space that fits in their unique uses and memories. This material space became a lived space inscribed by protesters’ aspirations and demands.

In protesters mental map, sit-in terrain made up of a space for art and freedom of expression production and decorating, with series of facades for displaying and tagging their demands and experiences in their memories: formal and informal art performances spots, and memorial and exhibiting remains of previous events: defined this terrain instead of existing widely known landmarks. The existing built environment with several governmental buildings was already embedded with symbolic meanings. This made the addition of any art product or freedom of expression pattern inside the terrain a clear statement of challenging state domination; reclamation of public space by people. The suspension of monumental banners with collective demands on buildings within the public space replaced and imitated commercial advertisement billboards that intervene the skyline of Downtown Cairo. Protesters deployed similar tactics, they dotted the facades of Downtown Cairo as an outer enclosure and they dotted their own skyline on tents and new surfaces, through suspended banners. Moreover, different Landmarks emerged such as main stage, art corner at KFC store, martyr’s shrine, and big banner at round about “The people demand removal of the regim e.” Therefore, pattern of occupation featured production of new landmarks that has been emerging in lived space production. Clearly, a spontaneous spatial arrangement evolved through art and freedom of expression practices that was part of a collective action in perceived domain. This indeed clarifies how art and freedom of expression practices during 18 days highlights a wide transition in the accessibility of public political expression as well.

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Lyman Chaffee noted: “street art is essence connotes a decentralized, democratic form in which there is universal access, and the real control over messages comes from the social producers. It is a barometer that registers the spectrum of thinking, especially during democratic openings.”242 Therefore art and freedom of expression practices are process of political, spatial, and aesthetic transformation in people’s reality. It is the active involvement of protesters, to participate in the production of space, and claim of these new meanings. In this case “a site at which a discursive formation intersects with material practices.243

The uprising unleashed an endless array of banners and signs, many of which were long, elaborate, and constantly changing. This awakening of individual and collective spirit was rebirth of public consciousness that was reflected on countless production of banners. In general traditional role of the protester’s sign and banner is to articulate demands of the individual holding it. However, the ways in which protesters in sit-in also used this tool as a collective mean of responding to actions and dominant narratives, relating to one another and galvanizing support, reflected conscious participation in a specific culture of resistance.244 It appeared as collective responsibility emerged with highest social interaction during its all process: brainstorming, preparation, providing supplies, transferring, hanging and representing to media. The significance and importance of banners in Tahrir were interpreted through diverse size and composition in multiple spots, influenced by cultural factors and social memory, which shaped the political moment. Accordingly banners and signs functioned as organizational tool. They played a role in preserving internal social coherence of the lived space, as well as allowing for diverse, individual interests to be expressed collectively. It achieved several aspects first; signs were wholly about self-expression, collective demands and an outpouring of emotion. On the other hand, they functioned as a communication tool within sit-in, outside sit-in and to the outside world, as well as means of motivation within the mass media. Visual art was a tool for imposing social control by protesters on the army. Army Since No army tank was allowed to access sit-in without being labeled with Down with Mubarak!”, “No to Mubarak”, “Step down, you tyrant” graffiti.

The formal pattern of art performance that emerged on stages witnessed protesters conglomerating around performers with least interaction. Instead, second alternative of performance where circles of discussions that reached high extent of appreciation and social interaction. Informal patterns resisted the imposed social control where discussion were more fruitful with individual diverse expressions and opinions being exchanged. In any setting, people prefer the environment where they can maximize their ways of using

Accordingly, protesters and specially sit-in inhabitant preferred circles of discussion where they all can discuss on same ground level. In this case circles were closer to the notion of spatial practice characterized by Lefebvre, as it “ensures continuity and some degree of cohesion, and this cohesion implies a guaranteed level of competence and a specific level of performance.” The continuation of these informal spatial patterns of circles for art and freedom of expression performances involving folk, traditional or rural performances was depending on protesters’ interaction and extent of support that involved them physically and mentally. In this context art and freedom of expression was a significant example of how mundane people produce a lived space. Sit-in terrain was shaped exclusively by social orders and solidarity among performers resisting the conflict endured between the two patterns of performance.

Art was considered as activity through which sit-in was gazing attention as local and international media were shooting it. Specifically, journalists captured remarkable performances and disclosing main stages. It has included many cameras on top of it as well. The location of media cameras in relation to stage makes really sense, since they were able to capture the euphoric crowds addressed by speakers on stage. It was a strategic location since you don’t see the stage but what appears is whoever crowds was there. There was sure some sort of syncretism between stage location and cameras locations, that you can see people’s reactions as well. From videos and photographs, this imagery of protestors tends to demonstrate the power obtained to spatially order the actions and their representation.

**Social Memory and Art Practices in Urban Space**

Associated artistic interventions have drawn attention to the power of artistic resistance as social memory. These collective memories refer to the shared information held in memories of group that are continually being negotiated and subjected to social interaction. Social Memory theory in the work of the sociologist Maurice Halbwachs was observed, “It is in society that people normally acquire their memories. It is also in society that they recall, recognize, and localize their memories.” Accordingly, everyone’s memory is formed out of social norms. Social memory term calls attention to the social contexts in which people shape their group identities and debate their conflicting perceptions of their past experiences. People in sit-in witnessed solely, particular experiences that remained in their memories and creatively expressed through art and freedom of expression patterns in memorials, museums, events commemorating martyrs, and performances. Significantly, they developed a collective sense of opportunity through spatial practices, reminding people of what they are.

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capable of as citizens holding power and asking for rights. Both ‘personal’ and ‘collective’ memory, therefore, are continually being negotiated as objects and subjects of social interaction; both are mutually constituting and ‘intrinsically social.’  

In this context, art privileged its performers with a position where they were spatially able to recall their memories through various modes. A socially constructed symbols and signs of sit-in through commemoration and memorials reflected social memory that does not preserve the past in a way that allows for the disengagement of historical fact and later understanding and interpretation. Therefore it was a matter of a social agreement about how the past should be conceptualized and discussed. The end result was purely relative to their culture and layers of conflicting experiences.

The free expression of people’s demands, hopes and aspirations was the greatest however it was controlled through formal pattern of performances and specifically at main stage. First, singing was considered as one of non-conventional uses of stage space. However the enforcement of protesters from freely express across different stages was not consistent. Social norms cultivated by this autonomous society made art and freedom of expression practices permitted either through informal patterns of performance or acceptable on other stages. Second, nonintellectual or non Islamists were those who weren’t let to go on the main stage. Yet, there were stages that were solely erected for popular and people who didn’t have chance to express on main stage. Dictatorship then appeared internally in form of social control and discrimination pattern. Main stage committee controlled new activities while deciding their location and being mediator for their supplies. Their interference wasn’t limited on what to be displayed on main stage only while their spatial control was targeting other stages. This social control indicates that even in liberated terrain, and lack of regime control, art and freedom of expression patterns witnessed internal segregation. Main stage experienced an internal dictatorship. Democracy is about sorting out common issues without dictatorship, domination, or shooting at each other.  

Popular protesters in sit-in lack a space on the main stage that suit their culture, backgrounds and knowledge. This fear and manipulation to the choice of who go on stage set up an environment of spatial order and segregation, as well as unstable form of social arrangement; thus changing the nature of freedom of expression. However this internal power was spatially limited, protesters succeeded to erect other stage in order to send their voices from.

**Discursive Construction through Symbolic Representations**

Tahrir square being one of the State’s representational spaces, had been appropriated over the years by political authorities as places to exercise their power, demonstrate their dominance over their subjects, and enforce the discipline associated with a manufactured public that had been designed to provide mass displays of support for

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government initiatives. Tahrir square being occupied was symbolically and materially crucial as it sat as the heart of state power and control. Protesters were considered as rebellious, through their spatial practices of art and freedom of expression, refusing to accept a city as it is produced. They deployed these spatial patterns of complex modes of art and freedom of expression in order to transform Tahrir square into space of resistance. In this context, the artistry of the uprisings contributed to the development and strength of these aspects while banning any themes supporting previous power to exist inside sit-in terrain. They challenge the established logic of architecture and redefine the urban space. Thus, such physical elements in built environment were stripped of their symbolic values and given new values and symbolic meanings.

The act of defacement and iconoclasm not only signaling that public space had been reclaimed through art performance, but also played a crucial role in signaling a new order and, the presence of a new actor onto the political stage, who were the public. As Dario Gamboni points out, such acts of apparent iconoclasm can be variously interpreted but have also been historically associated with political change. In this context, such acts of defacement were graphically and physically demonstrating the breaking of sense of fear on sit-in society.

Visual representation thus became a mirror of protesters’ collective production of space and construction of resistance through high visibility. By performing art and freedom of expression by young or old, Muslim or Christian, rich or poor; protesters displayed solidarity, affirmation of peace and representation of high security. These images represented the pluralism the sit-in has witnessed, where everybody had accepted the other’s difference. Art in all its forms became a mean whereby citizens sent messages to multiple audiences, and, in doing so, represented their own political preferences. This aspect remained powerful, in the aftermath of the camel battle as one of the ways artistic interventions were thus enmeshed in the commemoration of martyrs and registering for events. These interventions took many forms had articulated a culture of dissent across the space and the built environment. This was representation for unstoppable power, symbolically as well as materially. In this context, art amplified that power, commemorating martyrs and asserting the victory and pride of people who reclaimed their rights. Therefore, art and freedom of expressions symbols and representations were not just indicators of the politics of challenge; but also, they were deployed to shape the tactics of urban revolt while transforming from traditional patterns into more performative ones.

Art and freedom of expression also symbolized spatial confrontation that was taking place with Mubarak Regime and thugs. They even represented the symbolic violence of

dismantling striated space, smoothing by deconstructing the pavement. To differentiate them in their functions was to discredit them entirely of their significance in the sit-in. These built environment resources were represented through their new meanings and functions by art as an evidence for the battle and its brutality. Protests shifted Tahrir Square from being part of the normative space of everyday life under the Mubarak regime into a space with built martyr’s memorials and shrines which added new symbolic re-presentations and values to the existing architecture and transformed Tahrir square into more sacred space.

**Mulid Pattern as Symbolic Capital**

Despite the ongoing violence, Tahrir has become a familiar space for art and freedom of expression practices that redefined its role, meaning and morphology. In this context, the newly emerged community around sit-in has redefined its social structure. This was significant in the diverse categories of art and freedom of expression performers and their competence in order to present the most creative they can. Sit-in appeared to be a cultural field as Bourdieu calls as the field of power252 where various cultural fields and artistic fields emerged. Art performances were considered a tool to glorify and signify everyone’s culture, tradition and lifestyle. Through traditional, popular and ritual art performance from diverse cultures in sit-in, protestors represented their diversity in their origins. They imported performances from diverse cities, rural and traditional places. Art and freedom of expression theme was a sign of optimism of sit-in community and pride of their identity. This cultural production developed a dynamic autonomy; by an effect of diverse people from different cities and rural places engendering further concentration and unique art performances.

The particularities of sit-in society through performative art and freedom of expression practices turned Tahrir square into space of festivity and destination of pilgrimage with its own rituals and practices. A notable general order and pattern of performers brought some of the Mulid festivity performances and sensations. Mulid is a popular form of festive that has been celebrated in Egypt for hundreds of years and rituals, similarly enacted by a mass phenomenon where carnival meets pilgrimage through: trance dance, followers perform the zikr, chanting the name of God at an ever increasing tempo and some achieve a trance-like state: spiritual focus: and sense of togetherness where social classes mix, removing all the usual boundaries of class and wealth.253 Mix of all these performers, practices, material and imaginary resources and even more were arranged and spontaneously politicized during sitting-in to sustain cultural production process and transform the motivation and impact of revolt into a productive side of everyday routines. Once sit-in was completely secured and protesters achieved a critical mass with the reclaimed Square, it needed to be sustained over an extended period of time; the experience and spirit of the Mulid in Egyptian culture became very noticeable and efficient one.

The Mulid like festivities in sit-in terrain was instrumental in attracting thousands of families with kids. Accordingly, the Mulid spectacle in liberated sit-in became not just mobilizing cause but also a revolutionary one. Anna Madoeuf emphasizes that these celebratory Mulid spaces are "characterized not only through dialog and contact, but also through the remixing of categories, social types, spatial codes, and norms."254 Exclusively, festivities in sit-in included members of different religious communities: Muslims, Christian and Jewish; people of different classes, and genders attended celebrations. This unique diversity was one of the main modes for displaying national identity and the unified concept of citizenship. Mulids continued to shape the revolutionary imagination to inspire aesthetic and creative production. During the time, Mulid pattern continued elaborating while more protesters were arriving from different regions and rural areas carrying their own traditions for festivity.

In the aftermath of the camel battle, Tahrir square witnessed martyrs and clashes that acquired sit-in new signs, meanings and additional rituals to Mulid festivities. Shrines and memorials for martyrs were part of pilgrimage destinations in the sit-in spatial rituals. Mulids normally celebrated around the site of the venerated person’s body, relic, or shrine. the popular mulid then is thoroughly grounded in a particular symbolic and significant space and place that becomes the focal point for its energy.255 Instead, Tahrir square obtained dual particularities where shrines were located and performances were grounded, that re-signified it. Similarly in sit-in, participants mixed freely between the spiritual and the earthly, simultaneously partaking in this unusual performance. Through the diverse activities, moods and emotion that constitute the mulid thus creating an atmosphere of chaos and disorder that was found in the sit-in, disrupting and redefining public order as well. Mulid effectively attained a space of significance where space was physically and symbolically re-conceptualized. While Mulid rituals were developing, sit-in was undergoing profound socials, political, and cultural transformations that influenced its practices as well. The act for resistance through this ongoing celebration, commemoration, performance, solidarity, and festivity was believed to be sustained until political change is achieved and people’s demands must be met. Tahrir Square and the events associated with it certainly gained new significant meanings. Tahrir Square offered itself through art and freedom of expression practices as an image of the ideal city. It represented sentiments for a unified community that is not fragmented by any class, religious, gender or age differences.

Deploying creative rituals of familiar popular cultural practices like the zaffa -wedding march or Mulid procession, protesters revived these popular practices within a revolutionary context. They emerged through new meanings. Every mulid, wedding celebration are preceded by a zaffa, a procession leading through the area where the

Similarly, in the aftermath of the camel battle, sit-in approaches have witnessed zaffa; for the incoming and departing visitors, where they would be received by a welcome makeshift group with chants such as “welcome, welcome the revolutionaries.” The zaffa as functional necessity in Islamic tradition for public announcement of the event, similarly, the zaffa of sit-in were spatially performed for same function within a radically different context.

These general manifestation of the dynamics of mulid informed the way art and freedom of expression practices proceeded during sit-in. Certainly the appearance of performative festivities of mulid and its symbolic representations in the re-signified public space – Tahrir square was a familiar dynamic force that imposed what started to be referred to as the urban Utopia, the epicenter, the independent republic with similar complexity, chaos, informality, festivity. Sit-in continued to acquires new signs and practices day after day that exploit more familiar rituals of mulid. During the 18 days the appearance of mulid in Tahrir square was a translation of profound spatial transformation the square was undergoing entailing political changes. However it was clear that for this transformation to be sustained, for the sit-in to continue in critical mass, for revolutionary demands to be met, and for millions to be mobilized daily, Tahrir square would have to host a mulid pattern, be a platform for celebration, commemoration, protest, solidarity, and festivity.

4.0 Conclusion

Art practices indicate how lived space provided unpredictable opportunities to collectively act with some power. These social interactions showed how participants bodily were involved in producing lived space and making it “comes into being.” Art performances were tool to recall all events and actions witnessed within the space. This unique instant performative representation highlighted a wide spatial transition in the accessibility of public political expression. Such lived experiences of social space constitute clear defiance of the dominant representations of space. This process occurs through the dissolution of old spatial relations and the generation of new ones. Lefebvre calls this “differentiated space.” Producing art was dependent on security situation and events witnessed by sit-in terrain. Modes of freedom of expression have developed significantly from traditional disconnected and media-led engagement into more directly engaging spatial performance and creative modes of expression: from banners and political chants into expressive, narrative, creative, produced works of arts from spatial elements, memorials, cultural, and Folklore art performance, and museums for spatial festivity and commemoration. These patterns imposed spatial disorders and chaos that were found in Mulid. The general disposition of complex pattern bore many traces of the mulid celebration, a popular form of carnivalesque festivities that has been celebrated in

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Egypt for centuries and rituals, enacted by protesters, politicized, and revolutionized during the last week to sustain the acts for resistance and the momentum of revolt.

Decentralized art performance and freedom of expression actions completion entailed active unconnected networks for initiating. These creative tactics intertwining social, cultural and psychological factors demonstrated how protesters resisted in their sit-in regardless clashes, political changes, martyrs, internal segregation and manipulation by some groups. Protesters deployment of public space demonstrated some tactics about their social production of space that comprised protesters’ unique demands, creativity, and social relation in a space which embodied perceptions and lived experiences. Even in face of high degree of grief on martyrs and social control from internal groups, social discrimination and internal dictatorship, protesters resisted to deploy stages and walls and spaces for collective-representation, self-representation and cultural expression. Moreover, the power of artistic interventions recalled socio-cultural memory that was influenced by present incidents and recent memory; “the interplay of present and past in socio-cultural contexts.” Art was an act of spatial commemoration and memorial for contextual events through diverse modes.

Art allowed gaining insight into the ways in which experiences had been visualized and represented. It brings us closer to understanding the vital imaginative aspects of power and resistance. The originality and particularity of these artistic interventions, through performances and representations within space and time have helped in producing and defining a stage for the public protests to emerge and develop a repertoire of challenge, identity, rights, and liberation. Revolting arts had to be reinforced by the discursive practices of the media and international pressures within spaces of democracy. Mass-media images of art and freedom of expression practices all confirmed a sense of emerging utopianism. Sit-in terrain appeared as though it was free of any ideology, as if transformed into a model society in its ideal architecture that had discarded all hierarchies and forms of discrimination based on class and religion. It was as if a new reality had suddenly been discovered by protesters and superimposed on an old one. It symbolically represented the pluralism the sit-in has witnessed, where everybody had accepted the other difference. By performing art and freedom of expression, protesters effectively appropriated such through the symbolic projection of qualities in public discourse and in public space.

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Figure 9: Mapping Art and freedom of expression spatial practices on January 28th till 30th (Source: Author)

Figure 10: Mapping Art and freedom of expression practices on February 1st (Source: Author)
Figure 11: Mapping Art and freedom of expression spatial practices on February 2nd
(Source: Author)

Figure 12: Mapping Art and freedom of expression spatial practices on February 3rd till 5th (Source: Author)

Figure 13: Mapping Art and freedom of expression spatial practices on February 6th
(Source: Author)

Figure 14: Mapping Art and freedom of expression spatial practices on February 8th till 11th (Source: Author)
Figure 15: Evolution of Art and freedom of expression theme (Source: Author)
Abstract:

Cairo’s public space has been an important reflection of the social and political reforms accompanying each ruling era in Egypt. These changes were translated into different forms of public space, different uses and different ways of re-interpreting space by the Egyptian people. The paper aims to address transformations in Cairo’s public space and its relation to social sustenance during the second half of the 20th century. From the start of independence in 1952, the ‘Infita’ era of Sadat, political suppression and unrest in Mubarak’s era moving to the re-claim of public space in the 25th of January uprising, and the extremely political-oriented public space during the Muslim Brotherhood’s year of ruling leading to the second street mobilization against their regime in 2013; changes in El-Tahrir square will be traced to explore the political, social and physical settings. The hypothesis is that social sustenance and public use of urban space is strongly apparent in those moments of social solidarity and collective act. This hypothesis will be investigated through an analysis of the changes in political and social ideologies accompanying these regimes, how they affected the public space, and, how people reacted to these changes. The paper concludes with a timeline generated to summarize the socio-political dynamics and their effect either on how people adapt their own dialect with their public space.

Keywords: Cairo’s public space, social sustainability, revolution, neo-liberalism, re-use of public space.

1. Introduction:

Cairo’s public space has been an important reflection of the social and political reforms accompanying each ruling era in Egypt. These changes were translated into different forms of public space, different uses and different ways of re-interpreting space by the Egyptian people. The paper aims to address transformations in Cairo’s public space and its relation to social sustenance during the second half of the 20th century.

From the start of independence in 1952, the ‘Infita’ era of Sadat, political suppression and unrest in Mubarak’s era moving to the re-claim of public space in the 25th of January uprising, and the extremely political-oriented public space during the Muslim Brotherhood’s year of ruling leading to the second street mobilization against their regime in 2013; changes in El-Tahrir square will be traced to explore the political, social and physical settings. The hypothesis is that social sustenance and public use of urban space is strongly apparent in those moments of social solidarity and collective act. This hypothesis will be investigated through an analysis of the changes in political and social ideologies accompanying these regimes, how they affected the public space, and, how people reacted to these changes. The paper concludes with a timeline generated to summarize the socio-political dynamics and their effect either on fabrics or on how people adapt their own dialect with their public space.
2. Post 1952 Revolution: Modernization and the Death of Public Space

Transformations in Cairo’s public space and its relation to social sustenance was rapid and very dynamic during the second half of the 20th century, in other words accompanying the change of political regime from ‘royal’ bound within Muhammed Ali’s family to military by the ‘Free Soldiers’ or, ‘Al-thobat al-ahrar’.

In 1952, Gamal Abdel Nasser changed Midan Ismailia to Midan al Tahrir. The granite pillar intended for the great leader’s statue stood unadorned until the 1980s (fig. 1). According to Raafat (2003), aspirations for equating himself by his predecessors failed in transforming the square into a ‘Stalinstique’ one due to the crisis of losing Sinai in 1967259. Most urban interventions during Nasser’s time carried clear symbolic meaning and political overtones. As AlSayyad (2011) refers to Tahrir Square, where the Mugama’a, a massive government complex, was built on the site of what had once been the garden of the residence of the British commissioner, the principal agent of Egypt’s colonization260.

Fig. (1), Midan Al-Tsahrir during Nasser’s era.

Yet according to AlSayyad (2011), Nasser achieved several notable projects, of which a forty-kilometer road, called the Corniche on the east bank of the Nile, connected the southern suburb of Helwan with the northern suburb of Shubra and the Qanater barrage. Shaded by lush trees, the Corniche soon became a promenade for Cairo’s middle classes. Business and commercial activity sprung from it, expressing a new level of urban vitality, (fig.2). El-Baghdadi also re-planned most of Cairo’s public spaces, including Tahrir, Opera, Azbakiya, Bab al-Hadid (later named Ramses), and Muhammad Ali (later named Salah al-Din) squares. He also ordered construction of the University

259 Raafat, S., 2003, p. 17
260 AlSayyad, 2011, pp.251
Bridge (connecting Cairo University in Giza with Rawdah Island), the Cairo stadium, and the government administrative center known as the Mugama’a- or the complex.

Moreover, the new political regime led by the military officers came with several ideas towards modernizing the country, again through major transformations in the urban fabric and public space of the city of Cairo. According to Sims (2000), in 1958 the Government launched the Nasr City scheme, a very ambitious desert fringe development which was to be executed by the Ministries of Housing and Defense, organized through a public sector concession company affiliated with the Ministry of Housing. In this new district, Modernism was the new trend which would equate Cairo to the West.

However, according to Selim (2014), spatial development under Nasser’s rule was practiced under a centralized, top-down system of governance. This was apparent in many planning strategies. First is the post-colonial planning, depending on the extension to remote areas while linking with bridges, then showing a clear tendency toward reforming the city's traditional structure. Most important of which, Cairo’s cityscape was, respectively, prioritized through ambitious projects to portray the revolution as a national victory for all Egyptians.

Unsurprisingly, strict planning was applied, yet, with postcolonial aspirations. This was apparent in the ‘Egyptianized’ design of the ‘Unknown Soldier Memorial’ and the glory with design of the stadium. However, the master plan of Naser City de-voided the

Fig. (2), Cornich El-Nil during Nasser’s era.

AlSayyad, 2011, pp.242
Sims, 2000, p.15.
public space from its social role. Perhaps due to the dictator political regime which stood against the strengthening of the social capital, that public space was turned into leftover, no-man’s land.

In contrast to this strict military growth of the city, the first informal areas began to appear, according to Sims (2000), again dividing Cairo into two cities. It appears there was no official resistance, even though these early informal subdivisions clearly contravened the subdivision law and building code. Perhaps it was simply the fact of a government increasingly preoccupied with creating new socialist zones and prestige heavy industry, where private sector development was seen as something from a bygone era\textsuperscript{264}.

It was after the war of 1967 that Cairo’s formal growth halted, but its informal growth was just beginning to build up momentum. According to maps derived from 1977 aerial photographs\textsuperscript{265} quite substantial fringe areas must have already been largely subdivided and sold during the 1967 - 1974 period. These include all of Dar El-Salaam and almost all of Basatin, vast areas of Embaba, and most of Boulaq el Dakrour, Amrania - South Giza, Zawia el Hamra, etc. Furthermore, significant expansion out from core villages also was registered, as illustrated by the target areas of Saft el Lebanon and el Baragi\textsuperscript{266}. These informal establishments of people by their own self-finance returned to the city the importance of public space, embodied in the markets, the spaces for social interaction between female neighbors, etc. Thus, public space regained its role, yet amid the informal zones of Cairo.

As Abdel Halim (2010) unveils, the residents of informal areas help each other out and jointly implement activities of mutual interest in a similar manner to traditional communities within public space\textsuperscript{267}. This social capital allows residents to seek support and gain access to resources they do not possess themselves. These networks are based on long-term, continuously growing relationships that often depend on the physical proximity of community members in informal areas. Therefore, social capital can be affected by fundamental changes in the structure and the composition of an area.

Thus, Selim (2014) exposes that Nasser’s aspirations eliminated the physical outcomes of colonization; although he cannot be accused of seeking to destroy Egypt’s traditional history but to obliterate memories of occupation. In fact, the context of central Cairo, including Bulaq’s waterfront, occupied a string of historical artefacts, i.e. the Thomas Cook Ltd warehouse, the Amiri press established under Muhammad Ali, and the Royal playground of Farouk which Nasser tended to replace. An explicit example was the construction of the Nile Hilton hotel in 1959, replacing the British Kasr-el-Nile

\textsuperscript{264} Sims, 2000, p.15
\textsuperscript{265} Refer to the 1977 French Aerial Maps of Cairo Greater Region documented at the National Institute of Surveying
\textsuperscript{266} Sims, 2000, p.15.
\textsuperscript{267} Abdel Halim, 2010, p.10.
barracks adjacent to Bulaq. Similarly, the British camps facing the Egyptian Rail Station located in Bab al-hadid were replaced by the statue of the Egyptian Pharaoh Ramses II in 1955.

Finally, as Selim (2014) presents, Nasser’s vigorous pursuit of trying to display the new social and spatial order was driven by an authoritative philosophy in controlling the military. The same policies of strict orders and strict obedience were implied in the planning of the city’s public space. The absolute boundaries between order and disorder were absent, whilst the city became disrupted and fragmented between the old and the new, the formal and the informal.

The most remarkable incidents for mass use of public space by the people during Nasser’s era were the two incidents of his own resignation after losing Sinai in 1967 and his funeral in 1970 (fig. 3a,b,c). Protected and encouraged by the dictator regime of the new republic, public space was used as a way to gain collective approval for Nasser’s continuation in leadership after the first incident, and a manifestation for his popularity after his death during his burial. Although Nasser remains a very debatable Egyptian leader, the socio-economic reforms he made, as well as his anti-colonial policy placed him in a special category for Egyptians who were eager for an Egyptian identity, whether they actually experienced it or not. Thus, these two incidents can be considered the first documented collective move of Egyptians in spite of their differences to express one same intention.

Fig. (3a,b,c), Massive crowds in Nasser’s funeral.

3. Open Door Policies and the Privatization of Public Space

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Selim, 2014, p. 84.
Although Sadat claimed at the beginning of his era to follow the footsteps of Nasser regarding social reform, yet after the war in 1973 he proposed totally different policies. According to Daher (2011), after the end of the 1973 war, Sadat focused on transforming the country’s political agenda completely, from the state where the government is almost completely responsible for everything into open-door policies, or ‘Infitah’, where the market is opened to private-sector finance, demand and supply policies and neo-liberal market imperatives. This ideology was exported through American political and economic power and punitive action of the World Bank and the International Monitory Fund to debtor nations in the developing world.\(^{270}\)

As Cook (2012) presents, Sadat’s “economic opening” of 1974 opened the way for greater private commercial activity, enriched relatively few, and gave the impression that Egypt had embarked on a transition to a capitalist system. Yet, ‘infitah’ did little to establish the rules, regulations and laws that are critical to successful modern economies. In order for Egypt to arrest the further deterioration of its economy, a consensus of international financial bureaucrats, U.S. officials, and a somewhat reluctant Egyptian government determined that the country needed a reform program that would bring public debt under control, privatize the state-owned sector, and, overall, make the country attractive to the kind of investment that would produce significant job growth.\(^{271}\)

Infitah policy interventions in domestic economy entailed a process of liberalization and decentralization, including a new law on investment and concessions on foreign trade to attract investors as well as international aid. Some of the measures that came with Sadat’s economic policy were specifically focused on transforming Cairo. These measures included the dismantling of many public-sector institutions and the state’s withdrawal from the construction of public projects, particularly housing. Sadat started again, modernizing the country with more focus on the initiation of desert cities at the desert plateaus surrounding Cairo. And in parallel to this, spread the growth of informal areas by the self-finance of the Cairene people as will be exposed further.

Under Sadat, Cairo became the locus of free-market restructuring on the one hand providing a preferred location for new private initiatives and capitalist enterprises, and on the other offering a prime site for land speculation. Under Sadat’s reforms, land values in Cairo rose dramatically, almost quadrupling in less than a decade. Sadat’s administration also brought an unprecedented construction boom to Egypt. The government financed only a fraction of this activity; its funds were mostly reserved for construction that served those with the lowest income, while the private sector was encouraged to undertake most of the new construction. More than half a million housing units were built in a decade—although many were competed without permits from state authorities. Because speculations and inflation caused prices to rise, many households could not offer these new units and many apartments remained vacant. In

\(^{270}\) Daher, 2011

\(^{271}\) Cook, 2012, p. 159
contradictory fashion, as private developers were overbuilding, housing demand continued to grow—did the number of the urban poor living in the cemeteries of the City of Dead east of the old city, and in decaying old neighborhoods272.

In parallel with this, Sims (2000) exposes that after the 1973 economic boom, informal areas in Cairo accelerated in growth. It was particularly important because it put serious investment money in the hands of the kinds of blue collar families who are attracted to live in informal areas. The level of construction in the large fringe areas already established before 1974 rose to fever pitch, with new buildings going up and, equally common, vertical extensions being added273.

The presence of informal neighborhoods, however, is not a new phenomenon in Cairo. The “ashwaïyyat” have always been present in one form or another, and their expansion in recent decades is as much a product of economic liberalization started under Sadat as the neoliberalization that has taken hold under Mubarak274.

Consequently, Sadat’s era was the period when the State finally took notice of the phenomenon and began to proscribe it. Starting in 1978 a series of decrees and orders made it increasingly illegal to build on agricultural land, and in parallel efforts were stepped up to preserve State lands from encroachment. Throughout the period in question, these proscriptions had little real impact, only making it more difficult for authorities to turn a blind eye and opening up a considerable business in bribes, Sims (2000).

The problems associated with the informal areas remain the fact that they are regarded as second class citizens. This is explained by Abdel Halim (2009), as street vendors suffer a daily cat and mouse chase by district administration, microbus drivers by traffic authorities, workshop owners by the shop-licensing department, house builders by the building control authorities and so on. As a result, a large segment of this community often resorts to bribing officials while others play on the influence of elected politicians. On the political side, by leaving the people to build or organize their markets informally, the government is able to accuse them of violating laws and regulations at any time. It is an indirect way of control, as well as a way to reduce people’s demands and expectations of quality of services, because they are informal. Yet, this marginalization does not refer to a minority, but to at least 60 percent of Greater Cairo’s population275.

From another side, Shehayeb (2009) explores the benefits of those marginalized informal areas. She argues that they provide a better value for cost than what planners offer in the alternative, so called ‘new communities’. Measures of livability of public space go beyond the initial cost of housing. And informal areas enable women to safely

272 AlSayyad, 2011, pp. 259-260
273 Sims 2000, p.16
274 AlSayyad, 2011, p. 265
275 Abdel Halim, 2009, p.4
walk their neighborhoods, girls to continue their education, they offer access to better nutrition, with the presence of fresh-produce markets within walking distance. In informal areas, people watch out for each other, offering assistance in case of emergency.  

Demonstrations and movements in public space was seen more dramatically under Sadat’s rule, yet, unlike Nasser for supporting the ruler, but for expressing discontent with neo-liberal policies which ignored the middle income class and the poor. Street mobilization and mass demonstrations were always faced by strict and aggressive procedures, even marketed by Sadat as ‘intefadet al’harameys’, or the uprising of the thieves, after what is known as ‘thawret al khobz’ or the bread revolution in 1977, (fig. 4, a,b). Although Sadat approved for postponing the rise in prices for a while, more suffering was experienced on the middle income Egyptians, through the neo-liberal market imperatives from one side, and the repressive procedures applied by security forces.

Sadaat’s successor, Mubarak, proceeded with the same political and economic agendas, which led to strengthening the American ideology of neo-liberalism, and this was most apparent in the new developments and the emergence of gated communities in the new cities with the expansion of the central capital Cairo, (fig. 5). According to Daher (2011), those new ‘cities’, dominated by the neo-liberal market imperatives and offering the ‘gated communities’ as “emerging urban islands of excessive consumption for the chosen elite together with the internationalization of commercial real estate companies and construction consultancies capable of providing high-quality services”, reflect dominant political and ideological practices of power regulated by neoliberal
As exposed by Denis (2006) dozens of luxury gated communities, accompanied by
golf courses, amusement parks, clinics, private university schools have burgeoned along
the beltways like their siblings, the shopping malls. This new dimension of Cairo is
marked by a flight of the urban elites made more visible by the de-densification of the
urban centre278.

Despite their apparently diverse appearance, from an urban point of view there are
important similarities between these emerging spaces of consumption. Whether a mall,
a gated community, a theme park, or some other development type, they all provide a
carefully controlled environment that is physically, economically and socially isolated
from surrounding areas. They also benefit from the deterioration of the surrounding
public environment through the establishment of a simulated alternative ideal. Finally,
they enforce codes of behaviour to uphold the utopian imagery which gives them their
economic and symbolic value. For example, to establish such forms of symbolic capital,
gated communities deploy various marketing strategies aimed at displaying the luxurious
lifestyles that are possible there (Adham, 2005)279.

As a matter of fact, neo-liberalism led to excessive privatization, the withdrawal of
the State from welfare programs, the dominance of multi-national corporation politics,
and the increased privatization of public space. This has intensified issues of social
equity, inclusion-exclusion, and accountability. And according to Daher (2011), this neo-
liberalization in the creation of public urban space circulates urban images, spectacles,
and models and is leading to the dilution of local differences and the circulation of
“corporate” urban realities & images.

Fig. (5), Billboards for new communities in new developments around Cairo during
Mubarak’s era

277 Daher, 2011.
278 Denis, 2006.
279 Adham, 2005.
Moreover, the political regime led by Mubarak has been described by some scholars as a ‘democracy from above’.\textsuperscript{280} Although nominally classified as a representative democracy, governance is characterized by highly centralized and personalized decision-making. Meaningful political participation is stifled by a constitutional design which has guaranteed single candidate elections for over 50 years, thus ensuring near absolute control by the ruling National Democratic Party. Widespread skepticism towards elections and democracy resulted in relatively low participation levels. National political dynamics have been driven by Hosni Mubarak\textsuperscript{281}, who has reigned as president since 1981. The policy of negligence towards informal development processes has offered political benefits as well as perceived security challenges for the government\textsuperscript{282}. Despite the need to be represented at a local government level, the informal areas are reluctant to seek recognition given the illegal nature of these settlements\textsuperscript{283}.

This duality in dealing with the social classes of the country was further more intensified as Adham (2004, p.135) explains after the debt forgiveness which resulted from a political decision of the United States and its allies during the Gulf War, and was followed by an aggressive privatization program. As in the beginning of the twentieth century, the recent economic boom was accompanied by the sprouting of international fast-food chains, theme parks, golf courses, shopping malls, and the most dramatic real estate explosion Cairo has ever witnessed. Therefore, in a matter of a few years, the vast deserts surrounding metropolitan Cairo became dotted with satellite cities and lavish, exclusive, gated communities, such as Beverly Hills, Rehab City, and Dreamland. And these urban spaces are connected with highways and a ring road circumventing the crowded, sprawling megalopolis\textsuperscript{284}.

Although turbulences started again appearing as a result of the deteriorated living conditions, neglect was the dominant paradigm. For instance, far from the troubles of Mahalla al Kubra, Cook (2012) observes that Egypt’s super wealthy and nouveau riche of Mubarak’s Egypt came together with the poor in odd places, where irony seems completely lost, (fig.6). The Four Seasons Nile Plaza could be anywhere- New York, Toronto, Kuala Lumpur, Istanbul, Beijing, with the serving personals can come from close by Imbaba or Kitkat\textsuperscript{285}.

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\textsuperscript{280} Ferrie, 2003
\textsuperscript{281} Owen, 2003
\textsuperscript{282} Alsayadd 1993, p.398
\textsuperscript{283} Alsayadd 1993, p.38
\textsuperscript{284} Adham 2004, p.135
\textsuperscript{285} Cook, 2012, p. 179
It is the city’s spaces of consumption and leisure, such as City Stars Mall, and its gated communities, like Dreamland and Rehab with their golf courses and surfeit of amenities that represent Cairo’s global dreams while the old core, is being cleared of many of its craft workers and small shops, and replaced by cafes and tourist rent houses, (fig. 7). What is left today are only the hollow names of the vibrant quarters- the spice and coppersmith bazaars- once dedicated to communities of craftsmen and traders. The old quarter is quickly becoming a museum, and with image came a loss in trades, changes in people’s lifestyles and the fundamental transformation of the city into a Disney-like theme park.

4. Cairo’s Neo-liberal Public Space: Hopes of a Revolution/ Aspirations of Rulers

The following section addresses transitions in Cairo’s public space as a result of the 25th of January uprisings, with the special moments of people’s control on public space. This will aid in understanding the urge for public space and social encounter which occurred during the 18 days of the sit-in.

4.1. The Unity in Public Space: Utopia of Tahrir Revolution

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286 AlSayyad, 2011, p. 272
287 AlSayyad, 2011, pp. 277-278
For Bayat (2009), in Cairo streets serve as a medium through which strangers or casual passersby are able to establish latent communication with one another by recognizing their mutual interests and shared sentiments. This is how a small demonstration may grow into a massive exhibition of solidarity; and that is why almost every contentious politics, major revolution, and protest movement finds expression in the urban streets\textsuperscript{288}.

Bayat (2009) further explains that urban streets not only serve as a physical space where conflicts are shaped and expressed, where collectives are formed, solidarities are extended, and “street politics” are displayed. They also signify a crucial symbolic utterance, one that goes beyond the physicality of streets to convey collective sentiments of a nation or a community. Accordingly, this is the “political street”. Political street, then, denotes the collective sentiments, shared feelings, and public opinions of ordinary people in their day to day utterances and practices that are expressed broadly in public spaces- in taxis, buses and shops, on street sidewalks, or in mass street demonstrations\textsuperscript{289}.

The above debate explains a lot of incidents that took place even before the Tahrir incidents in 2011, by bloggers and social activists, who as Fahmi (2009) presents, have developed new ways of articulating dissent, namely spatial tactics ranging from boycott campaigns, cyber-activism and protest art, to innovations in mobilization, means of communication and organizational flexibility. This is particularly evident in the way these activists have re-claimed Cairo’s contested public spaces in downtown Unions Street and Midan al Tahrir and transformed them into zones for public protest, employing urban installations and street graffiti and constructing significant sites of urban resistance and spatial contestation (fig. 8). The emergence of this grassroots street activism opens up a new public sphere through which the role of urban governance might be contested to accommodate cultural identities within various forms of spatiality and popular democracy\textsuperscript{290}.

Fahmi (2009) further explains how in February 2005, many bloggers who were active members of the Egyptian Movement for Change (Kefaya) decided to organize themselves into a proper collective, “Shebab min Agl Al Tagheer,” or Youth for Change, (fig.4,a,b,c,d). They had mainly been involved in the Spring 2003 anti-Iraq war movement (known as the “20th March”) and Palestine solidarity campaigns. While the government’s massive roundup and imprisonment of hundreds of protesters in the weeks following the 2003 anti-war demonstrations did impede the movement, the immediate war period constituted an important step in opening doors to critics of domestic policy. Active members of the group formed temporary social centers as they

\textsuperscript{288} Bayat, 2009, p.12
\textsuperscript{289} Bayat, 2009, p.13
\textsuperscript{290} Fahmi, 2009, p.89
moved with their laptops and mobile phones from coffee shops to university halls to unions and syndicates throughout the city.

Fig. (8,a,b,c,d), Map and photos for political streets’ action during Mubarak’s rule, Fahmi, 2009.

This takes us to another important aspect which is the relation between the virtual or cyber space and the urban public space. As a matter of fact, social interaction websites, namely Facebook and Twitter were the catalysts for the uprising in January 2011. The incident of Khaled Said’s murder by the police authorities, and its spread between bloggers and internet activists initiated the mass demonstrations on the 25th of January, which is the National Police Day in a way to express challenge to the brutality of the regime. However, this day had a snowball effect which ended with Mubark’s resignation and trial due to several factors, paradoxically one of which was the cut-off of internet access by the authorities to limit the spread of information between people, however, more people went out in streets to witness what they were deprived; the right to know.

Fahmi, 2009, p.96
It was the moment of full public control over public space when the angry youth boosted the revolution on the 25th of January 2011. The fight was first and foremost the reclaim of public space, and the self expression of the long neglected second class citizens, the middle class and the marginalized. The Tahrir revolution initiated first through electronic media, and then followed by the search for self expression, succeeded in partially claiming the right to the city’s public space, and it was the moment of maximized social cohesion and interaction between Cairene residents (fig. 9,a,b).

The establishment of a strong social capital where shared interests were the base and social cohesion between the poor and the middle income classes strongly appeared. The environmental aspects were apparent in the urge of all people to maintain the well-being and cleanliness of the square even amid the battles. The economy played an important role in presenting the ability of the people to self-sustain their beings through local economy where the neoliberal and globalizing effects had minimal influences. As to the policy and governance, the different political ideologies were all unified to face the corrupted regime; accordingly, acceptance and empowerment were present among all parties no matter how diverse they are. Finally, as to place-making, the activities, the memorials and the social and artistic events taking place, all developed a strong image of the square or “al-midan” which became the symbol of the Egyptian revolution worldwide.

Fig. (9), Massive gatherings demanding Mubarak’s resignation with illustration of various activities.

However, this right to the public space was at times misused, and at times abolished by the authorities of the transitional period, and the successive million marches that took place after Mubarak’s resignation reflect the complexity of the social governance.
capital in today’s Cairo, and the contradictory strands that at times compete and at times clash as will be exposed in the coming section.

4.2. Transitional Period after Mubarak’s resignation and the Struggle for Democracy

During the transitional period, which unfortunately still lasts up till writing these lines; Egyptians had to strive hard in order to proceed into a new democratic and developed nation. However, political instability, turbulences and clashes between different parties, the wrecked economy in addition to the inherited suffering from Mubarak’s era, led to more demands, more demonstrations, and several consequent marches on weekends, since demands were only achieved by demonstrating.

However, public gatherings gradually lost their previous utopian aura, and solidarity turned into frustration from various groups who believed this was consuming more the resources of the country and depriving the poor from going on with their normal daily lives. Instability and contradiction were the main social traits of the transitional period under SCAF control, with the emerging problem of military trials for citizens which raised a lot of debate and more conflicts between those in power and the people, (fig.10a,b), (fig.11a,b), (fig.12a,b), (fig.13). However, the seemingly democratic procedures went on, ending by the election of a parliament, in which conservatives gained more than half of the elected seats. Nevertheless, clashes started in an important shift from that point on, since conservatives claimed for themselves the only right for public space and for demonstrating, while any other group of Egyptians were momentarily accused of being anti-stability, part of the previous regime, or to the sad extreme of being anti-Islam. This was mostly evident in the famous incidents of the Ministry Council, which were harshly condemned by conservatives in the elected parliament.

Fig. (10a,b), Maspiro clashes between SCAF forces and protesting Copts
The unifying role of public space became a legend under the Muslim Brotherhood control after the election of their nominee in the presidential race. Public space turned into a place for confrontations, between supporters and opponents of Mohamed Morsi. This was even aggravated by Morsi’s segregatory policy, dividing the Egyptians into those who are with ‘us’, and those who are not (fig.14a,b), (fig.15,a,b,c), (fig.16,a,b,c). The only right for public space was maintained for extreme Islamists, again, re-generating a dual city in Cairo based on beliefs. This was evident in several street confrontations during Morsi’s one year of ruling, when dramatically confrontations...
changed from activists vs. power, into different groups of the same nation confronting each other for the first time in Egypt’s modern history.

Fig. (14a,b), Street confrontations between MB youth and other activists at Tahrir and Etehadeya, 2013.

Fig. (15a,b,c), Street Outrage by ULTRAS following Port-Said trial in Cairo, 2013.
4.3. Sustaining Pluralism in Cairo’s Public Space: Scenarios of Conflicts/Scenarios of Unity

The year 2013, witnessed another major street mobilization against an existing regime, yet, this time, confrontations emerged between citizens of various political groups not between activists and the state. From extreme street mobilization to confrontations followed by public space control by the state, the political space seems to de-sustain the existence and vitality of Cairo’s dynamic public space. Major incidents are discussed hereafter, followed by the conclusion of the predicted fate of Cairo’s public space.

4.3.1. Threats of Civil War: Spaces of Fear in Cairo Post 30 of June Uprising

With the consequent failures of Morsi’s government in fulfilling any of his presidential promises, and with the threats of a civil war to start in Cairo between different sub-groups, a group of youth generated a grassroots’ movement (REBEL) to ask for Morsi’s resignation exactly after a year of his election. Millions of Egyptians frustrated by Morsi’s social and economic policies signed the petition and went out in a mass demonstration, supported by the army forces, on the 30th of June to demand another president to leave (fig. 17-18, a,b,c).

Fig. (17), Map presenting masses condensation on 30th of June, 2013.
Fig. (18a,b), Protesters against Morsi’s regime on the 30th of June at various public space in Cairo, 2013.

This time the events went on with a higher pace than in January 2011. Three days later, El-Sisi, the head commander of the Egyptian Army, declared a road map in the presence of a group of selected figures from various parties, to be implemented based on the demands of the crowds and the fear of an expected civil war if the Muslim Brotherhood was left to confront other Egyptian crowds.

However, the Muslim Brotherhood and their supporters planned two sit-ins to claim for Morsi’s return to power, one in Rabaa’ Al-Adaweya, and another in Nahdet Misr, (fig 19,a,b,c). The two sit-ins lasted for more than a month. However, a lot of incidents ended in the two sit-ins to be removed by the police forces. First, the stage in the two sit-ins called for violence against the army soldiers and the police forces that supported the claimed ‘military coup’. Second, insecurity and fear was spread all over the two districts due to political tension. Third and most important, confrontations occurred between the demonstrators and the people living in the districts, which indicated that the sit-ins were not as peaceful as expected.
A lot of debate was raised around the methods of getting the demonstrators of, which is not the core of our thesis, yet, the following incidents indicate an important observation regarding the public space in Cairo, which is the transformation of public space rapidly from a way for showing unity and solidarity into one which is dominated by fear, especially, under the threat of terrorist attacks by conservatives.

The future public space cannot yet be defined in Cairo, although several indications point out to the possibility of a more segregated public realm. This is quite obvious in the overall change from openness to barriers and security walls in the streets of Mohandsin district for instance. Also, residents of gated communities seem to have a more relaxed and secured lifestyle than their fellow citizens, never to mention the informal areas like Kerdasa where conservatives took over the whole venue (fig.20-21). This leaves us with important questions about the fate of Cairo’s vivid and socially sustained public space in the post-revolutionary republic, whether it is possible for the people to achieve a better public space, or even restore their old one, or will public space in Cairo face the same fate as in Baghdad or Beirut?
Fig. 21. MB supporters demonstrations after police confrontations to remove Raba’ sit ins, 2013.

4.3.2. Public Space Transformations: The Death of Public Space?

After the increasing political mobilization in Cairo’s public space, leading to confrontations between citizens, the state took actions which lead to the blockage of many streets in downtown Cairo, most popular is Al-Kasr Al-Aini street, as well as the blockage of Tahrir, Nahda and Rabaa Al Adaweya squares to prevent any sit-ins that will lead to confrontations and more ruptures in the social capital of the community. An artist, Samir El Kordy, developed a visualization of his personal vision for downtown, if confrontations resumed and blockage continued, imagining downtown with a series of walled streets (fig. 22 a,b,c).
It's too early to predict whether or not this blockage might lead to a step back in the development of public space in Cairo, as visualized by El-Kordy who foresee the death of public space, but the more important to observe is the same state-related strategy in dealing with major public space, rather than the people-oriented one, as appears in the sudden pop-up memorial planned and accomplished by the government without any respect to the aspirations of the people for the most important square in modern Egypt (fig 23). This raises the question of who this square will glorify and represent, and whether the same strategies will fit the alternating social capital. In addition to this, whether it is possible for the new republic to adopt more people-oriented strategies to develop coherence rather than ruptures in the social capital.

Fig. 23, Tahrir Square Memorial, Almasry Al Youm, 17-11-2013

5. Discussion

The main issues related to Cairo’s very dynamic inter-relation between political regimes, social influences and public space will be addressed in this part, and are summarized in the concluding timeline (Fig. 24). As previously presented, public space was manipulated as a tool to glorify Nasser’s dictator regime by permitting wide public demonstrations only when serving the regime. However, on the social side, public space was converted into left-over plots in between social housing blocks. In relation to developmental projects, Nasser stepped forward in large leaps to assure his strong national, anti-colonial aspirations of equating Egypt to the West, or at least, prove independent economically as well as culturally.

Nasser’s successors, Sadat and Mubarak, had both similar agendas, which to a great extent contradict Nasser’s. Through neo-liberal policies, decline of State and the open market strategies Cairo was left to a great extent segregated and divided into two cities, where informality resides side by side with gated enclaves and consumerism mega shopping malls. These policies affected the social status even more by aggravating the
contradictions between different class levels. As for the public space, it became more
devoid from economic capitals and cultural reference, except for minor informal uses
and incidents of which the weak State had no control.

Those policies led to the foreseen revolution on the 25th of January 2011. The
dynamics of what happened during the days of the revolution and thereafter led to a
major transformation in understanding the relation between Cairo’s long banned public
space and the Egyptian people. However, the reclaim of full control upon public space,
transformed from an asset to a curse during the transitional period as well as under
Muslim Brotherhood regime. For the first time, confrontations emerged between
citizens of the same nation, only classified according to religious and political beliefs. In
addition to this, Morsi’s poor managerial policies led to another uprising in June 2013 led
by a group of youth, yet, under the slogan of “REBEL - Tamarood”.

From that point afterwards, Cairo’s political public space witnessed banned
protests; terrorists’ attacks, mainly targeting Police and Army forces, protests by activists
who refuse to abide the rule organizing the right to protest. As to Cairo’s social public
space, no change occurred. The informal sector still strives hard to accomplish their
needs and survive in the metropolitan city, and the residents of gated communities
increase security measures and simply enjoy their secluded oases.

Thus, the real challenge for the coming regime will be how to provide security
without forcing limitations on rights from a political point of view, and how to manage to
provide mutual benefits between informalities and the secluded oasis to avoid a third
social, not a political, uprising.

Fig. 24. A Timeline Demonstrating Major Changes in Cairo’s Public Space in relation to
Ruler’s era and Major Social Transformations, Authors, 2014

6. Conclusion
This paper aimed to expose the special nature of Cairo's diverse public space and its related aspects of social sustainability through presenting the inter-relation between public space, the state and the public in Cairo. The concluded timeline in the discussion represents the major transformations occurring onto public space as a reaction to changing political regimes and how these transformations affected the form and social uses of public space.

The study unveiled several main aspects in the relation of public space to social sustainability in Cairo. The most effective way of sustaining public space in Cairo is through maintaining the economic and social capital of space. This is mainly achieved through targeting many points, the most important of which are; monitoring and organizing people’s contribution in public space, studying patterns of activities associated with each specific location, understanding and making space for the folding and unfolding activities in Cairo, understanding the need for a democratic space for expressing different views without confrontations, and finally respecting the right for public space and the need to achieve justice in public space between all citizens. The burden does not only lie on the State, but the public realm has demonstrated public will which is the key to change and reform.

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Sites of Anger and Change in Egypt: An analysis of the geography of a revolution

Galila El Kadi

Abstract

The focus on the public space soon after the 25th of January 2011 revolution has raised consequently the question of its role in promoting the image of the city, improving quality of life and enhancing social cohesion. Sociologist and political scientists are engaging the issue of the birth of the polis, a recent phenomenon that can be observed in the emerging forms of appropriation of the public space and its uses as a place of political, and cultural expression, a place for inclusion of all social strata, of common and shared responsibility, of enjoyment and participation. Only three of years after the Egyptian revolution of 25 January 2011, it is too early to assess its impact. Nevertheless, major socio-spatial changes can be identified. Crystallized by an extraordinary awareness of the strength of the collective, massive and constant in a form, public space became a vehicle of transformation. The interactions between the angry masses and the sites over which they have influence changed the face of streets and squares and generated various forms of appropriation. In the following discussion we will examine the dialectical relationships between space, time, and movements of the masses. This will allow to trace a new geography of the revolution, with its new hierarchy of streets and nodes that can inspire planners for their future projects.

Revolutions constitute important milestones in the history of nations. Along their lengthy paths, marked by ebbs and flows, people recreate time and space, and redefine the future.

Only three of years after the Egyptian revolution of 25 January 2011, it is too early to assess its impact. Nevertheless, major socio-spatial changes can be identified. Crystallized by an extraordinary awareness of the strength of the collective, massive and constant in a form, public space became a vehicle of transformation. Over days, weeks and months, the links between explosive strength on the one hand and fixed structures on the other; between that which is determined and that which is still being figured out; between the aspirations to democratic expression and the reality of repression; were pushed to a climax resulting in the birth of the polis, a situation never before experienced in the history of this people. In such manner, public space became the place par excellence of free expression, of resistance, of questioning, of joy and against exclusion. Discussions of structural changes aside, the interactions between the angry masses and the spaces over which they have influence have generated various forms of appropriation, adaptation, allocation of new features, usage, as well as prioritization of meaning and of value that indelibly mark the memory of places. These dialectical relationships between space, time, and movements of the masses are examined in the following discussion. It will allow to trace a new geography of the revolution, with its
new hierarchy of streets and nodes that can inspire planners for their future projects. (fig 1)

Past and present of a diverse public space

Large central squares have always been places of demonstrations of power, religious processions, military parades, festivities, expressions of joy and pain, and more recently of confrontation. In Cairo, the latter having forged links with other places of great diversity. A review of Egyptian literature helps to address temporal dialectical relations between the masses and places of anger, in all their complexity, their evolution, their diversification, and stratification.

The first theater of confrontation appears in the novel by Naguib Mahfouz, “Awlad Haretna”. It was in Beit El Kadi, a central square in the old city of Cairo, where the child Salouma died during one of the demonstrations. There is a clear reference to the fate of another child Gavroche in Victor Hugo’s Les Misérables. In the same novel there is another protest in the same place. In another historical context, during the 1919 Revolution, protests of anger take over in other squares outside the old city, such as Sayeda Zeinab and Bab El Hadid where the rebel student Fahmi was killed. One

293 Naguib Mahfouz, Hekayat Haretna, Maktabet Masr, Cairo, 1975, p.35.
294 Ibid, p. 36.
295 An important mosque and landmark in Cairo.
296 in front of the central Station
297 Naguib Mahfouz, Hadith El Sabah wal Masaa, Maktabet Masr, Cairo, p. 573.
also notes that the confrontations extend to Abdin Square where the royal palace is located.\textsuperscript{298}

Thus, these public places preceded Tahrir Square as receptacles of anger. But they will be relegated to the background in favor of the latter. This new space plays both the role of the container and principal actor in events that have marked the struggle for freedom during which Egyptian blood was shed.

Tahrir Square was founded in the mid-nineteenth century as part of an urban project for the expansion and modernization of Cairo launched by Khedive Ismail in 1865. At first it took the name Ismailia and was located at the edge of the modern city on the eastern bank of the Nile. Another site created at the same time, Opera Square, was on the border between Ottoman Cairo and the new city. Situated behind Ezbekeyya Park, this space rapidly became the main gathering place for the populace during major events, both festive and political, such as weddings of members of the royal family in the park, or speeches by the king. As for Tahrir Square, surrounded by the military barracks of the British occupiers, it was used exclusively for military parades.\textsuperscript{299} According to historical sources, Tahrir Square began to acquire its elevated status as a site of confrontation and theater of landmark events, with the transfer of the main campus of Cairo University to the western bank of the Nile and the urban extension that accompanied it. From a previously marginal place, Tahrir suddenly found itself in a central position between the two shores of the river. Furthermore, it became an important passageway for angry students on their way to Abdin Palace, Beit El Omma (lit. “home of the nation” the historic residence of the Wafd party leader Saad Zaghloul), or to the residence of the representative of the British Crown in Garden City. But instead of a passageway, in 1935 it turned into a battlefield. Things came to a head on 13 November, a day of national celebration, during which the leader of the nationalist Wafd party, El Nahas Pasha, was to announce an important decision to resolve the stalemate that prevailed at the time due to the suspension of the 1930 constitution and reinstatement of the 1923 constitution. Student demonstrations left Fouad I University to clash with police in Tahrir Square while heading towards Beit El Omma, and many were injured. Following their dispersal, the students of the Sayeda Zeinab School went down to the same square and clashed with the police, baptizing this space forever more, the site of anger, freedom, and change across the whole country.\textsuperscript{300}

The same scenario came to pass on the same occasion in 1946, following the failure of talks with the British. Egyptians went on strike and took to the squares of Cairo: Lazoghli (near the parliament); Bab El Hadid and Pom El Khalig (south of Cairo). The largest gathering in Tahrir (then Ismailia) Square ended in a massacre. The tanks of the British

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\textsuperscript{298} Ibid.

\textsuperscript{299} Originally, these barracks were part of a series of royal palaces built on the banks of the Nile in the late 19th century, demolished in the early 20th century. Only the palace of Khedive Ismail’s mother, turned into barracks, remained until 1952 when it was demolished and replaced with public buildings.

\textsuperscript{300} Ayam Masrya, Tahrir in the memory of history (in arabic), N° 40, 2011, p. 41.
army forced their way into the crowd while officers posted themselves on roofs and fired on the demonstrators. Farouk El Kadi, an eye witness, said: "I was still in Ismailia Square and walking with others towards Soliman Pasha Street, scarcely had we walked two steps when gunshots rang out coming from one of the floors of the Pontromoli furniture store building, someone was killed on the spot, he was walking by my side... the crowd took the building by force to stop the criminal..." 301 The final tally that day came to 15 dead and dozens wounded. These events marked the emergence of Soliman Pasha Street (today Talaat Harb Street), as a place of confrontation and battle, a role that would be assumed on 16 November 2011 by Mohamed Mahmoud Street leading to the present day Ministry of Interior.

Tahrir Square continued to play its role as a place of major confrontation for 15 years before being cast aside in 1952. Its last hurrah was marked by a million-man march on 14 November 1951, which had as its backdrop a demand unanimously shared by all Egyptian people: the departure of British forces. Meanwhile, tribute was paid to the martyrs who fell in the fighting between the resistance forces and the occupation army in the Suez Canal region. 302 With this dramatic mobilization, the curtain fell on the last chapter of interaction between popular protest and public space in the liberal arena.

After the military takeover in 1952, the new government crippled political life and prohibited groups from meeting without prior authorization. The role of the city squares was limited to religious festivities, moulids or funerals of prominent political and cultural figures. The three main squares, Abdin, Opera, and Tahrir, suffered significant functional and morphological changes. In the first one, the royal palace remained in use, but only for administrative functions; crowds were allowed to gather there to listen to Nasser’s speeches. Opera Square, which previously filled this role, lost a prestigious touristic amenity, Shepherd’s Hotel, which was destroyed in the Cairo fire of January 26, 1952. Nevertheless, Opera Square retained its function as a place of culture and leisure with its theaters and booksellers who occupied the enclosure of Ezbekkaya Park. Tahrir was completely upset by changes of name, function, and morphology. The English barracks and a former Khedivial palace were demolished and replaced by buildings of regional and national importance: the Arab League, the Hilton, the administrative complex and the seat of the national party in power. The palace of a former princess became the headquarters of the Ministry of Foreign Affairs, and it formed, with the Egyptian Museum and the campus of the American University, the last vestiges of the monarchical era. The polarization of administrative functions in Tahrir coupled with the concentration of traffic flows (as seven lanes converged on that space, which also accommodated a main bus terminal) made Tahrir the hub and the epicenter of the capital. Multitudes visit it daily, without stopping, they pass through quickly. As for the central garden installed in

301 Farouk El Kadi, Fersan El Amal, Markaz Al Bohouth Al Arabiya, Cairo, 2000, p. 236.
302 Egypt had declared armed struggle against the British following the repeal of the Egyptian-British treaty; cf. Ayam Masrya, op.cit., p. 46.
front of the Hilton Hotel with its fountain in the middle, it attracted but a few people who came there to cool off during the hot summer evenings.

But Tahrir sporadically resumed its role as a place of confrontation three times before the revolution of January 2012, respectively in 1973, 1977, and 1992, before falling back into oblivion.

Sites of confrontation on the eve of the 25 January revolution

It was not until 2005, the date of creation of the Kifaya Movement (lit. “enough”) that the anger resurfaced and created a new topography of confrontation. First, it was the entrance to the Journalists Syndicate in downtown Cairo that was the focal point of the majority of protests for six years. It became common to see dozens of protesters every week overflowing onto the nearby Ramses Street, right next to the headquarters of the Bar Association, framed by columns of riot police and security trucks, ready to fiercely repress these apprentices in democracy. A few hundred meters away, another site was born, in Talaat Harb Square, in front of the famous bookstore, Madbouli. Here, as elsewhere, the number of demonstrators was very small, and it was usually the same crowd emanating from the country’s cultural and political elite. (photos 1 & 2)

Photo 1 court of cassation next to the Bar association

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303 In February 1972, during the student movement against the state of no war - no peace, the students occupied the square for three days. During the bread riots of 17 and 18 January 1977, angry mobs occupied the square for several days. In March 1992, the authorities allowed the holding of a rally at Tahrir Square for the inauguration of a cultural café, Wadi Al Nил, which was the target of an attack following its renovation.
In 2007, street confrontation took a new turn with a sit-in organized in front of the Council of Ministers by 400 officials from the tax office; it lasted more than 3 weeks. This show of perseverance paid off, as the protest resulted in the creation of the first independent trade union, as well as the birth of a new place of confrontation, which a few years later would be the theater of the bloody events of December 2011.

Following the attack on the Two Saints Church in Alexandria on the eve of 1 January 2011, a major intersection in the northern district of Shobra made its debut as a gathering place and launching point for marches towards Tahrir Square. Another launching point for demonstrations was situated in front of the Law Courts near the Journalists Syndicate and the Bar Association. (photo 3) Satellites of contestation were already forming around Tahrir on the eve of 25January. Other linear spaces also appeared with the evolution of mobilization modes, in stream formation. Thus we saw the organization of human chains along river fronts, canals, and the Mediterranean in most cities of the Delta and the Nile Valley.
One of the direct and immediate consequences was Tahrir’s recovery of its historic role as a place of anger, a development which led to a series of changes across the entire capital. A network of appropriate relationships emerged, giving structure to confrontations that involved millions of people. Hierarchical in nature, the pattern consisted of nodes and axes that opened onto the main square.

On the evening of the “Friday of Anger” that ended with the withdrawal of the police and the deployment of army tanks to replace them, the revolutionaries occupied Tahrir Square preparing for a long stay, one that would last until the fall of regime, practically transforming the square into a small, multifunctional city. Tents were pitched in the middle, as well as in the large pedestrian area in front of the administrative complex. Three stages were erected at the main entrances: one to the west facing Kasr Al Nil Bridge, one to the south east at the corner of Mohamed Mahmoud Street, and one to the east, close to Talaat Harb Street. The distribution of emergency clinics was linked to that first division of space. Peddlers selling sandwiches, popular dishes and drinks brought in their carts to meet the needs of the crowd. Other products and services were added; the sale of flags, stickers, t-shirts, the painting of the Egyptian flag on faces, etc. (photos 4, 5, 6, 7, 8 & 9) With the evolution of Tahrir Square’s occupation, a museum of the revolution was created in a tent, showing portraits of martyrs, cartoons, and humorous slogans. (photos 10, 11, 12, & 13) A painting workshop was created for the benefit of children accompanying their parents.

The cultural and political debates that took place in the square all day and late into the night between 28 January and 18 February undoubtedly marked the birth of the polis in Egypt. And despite attacks by state-sponsored thugs, which culminated on February 2, dubbed “Bloody Wednesday”, and meant to scare off protesters, everyone held their ground. Egypt wrote its history, entering the new millennium with a bang.

Emergency clinics

Photo 4                                                                                         Photo 5
Photo 6  vendors

Photo 7

Photo 8  the long sit in

Photo 9

Museum of the Revolution

Photo 10
The radius of influence of the site expanded to include other sites, giving rise to a dynamic system that adapted to conditions in the square, whether volatile or shrinking, following the ebb and flow of mobilization. In the first case, when an area reached its full capacity, the overflow was transferred to the closest axes, which was in turn redistributed to secondary areas. These axes were of two types, one determined command sites and decision-making, and it followed an arc from the southwest to the northeast: Sheikh Rihan Street leading to the United States Embassy; Kasr Al Aini Street bordered by a rectangle of ministries and parliament; Mohamed Mahmoud Street leading to the Interior Ministry; Tahrir Street leading to the governorate of Cairo; and finally Champollion Street, leading to the courthouse and all the trade unions that surround it. The second comprised the streets leading to the main stage, serving mainly as the dressing rooms where one prepared to go on stage. This was the case of Talaat Harb Square where the streets Kasr Al Nil, Talaat Harb, and Sabri Abou Alam converge. The triangle formed by this secondary network was the “kitchen” of the revolution where the headquarters of the main opposition parties, Tagamo, Karama, and Ghad, were concentrated, as well as the meeting places for activists: Café Riche, The Stock Exchange Café, and Merit publishing house. In this system, Talaat Harb Street gained primary importance because it channeled all the flows from the north and the east towards Tahrir. Other streets, such as Kasr Al Aini, Sheikh Rihan, Champollion, and Mohamed Mahmoud, considered as first lines of defense for Tahrir Square, became real battlefields, with clashes, often bloody, positioning revolutionaries on one side, and
police forces and their thugs on the other. Mohamed Mahmoud Street was dubbed, “Street of the Eyes of Freedom”, because dozens of revolutionaries lost an eye or two from birdshot fired by the police. Kasr Al Ain and Sheikh Rihan Streets were blocked by concrete walls erected by the government to keep the warring sides apart.

The most spectacular innovation was that of the constantly renewed graffiti decorating the facades of the public buildings leading to Tahrir Square. Demonstrating great artistic and thematic diversity, the murals tell a story of repression and desire for freedom, through portraits of martyrs, or people who lost their eyes. Just like the illustrations adorning the temples of ancient Egypt, the walls of Cairo’s city center tell us the story of a revolution through these magnificent murals. They speak of the city and make it speak. They are found almost everywhere, on the docks, beneath the overpasses, on the walls of work sites, in the subway and on the walls of shame, cement blocks erected by the police to protect public buildings. (photos 15, 16, 17 & 18) Dialectical relationships between people and public spaces were radically transformed. People appropriated their space, endowing it with conscience, imparting to it a new meaning, assigning to it new functions, and furnishing it to their taste, according to their needs and level of mobilization. Thus, in times of flux, scattered groups gather around a forum, a musician, or a glass of tea. During times of great activity, there is but a single compact mass protest bonded by the same spirit of protest and the same goals. In this fusion, individuals rise above their individuality and come together in a show of anger and refusal, expressed by unifying slogans chanted in a single voice, describing a collective self, fighting to the death against the heavy yoke of stifling repression. Once this mass disperses, the space resumes its previous functions. This presence, this proximity, this permanent welding of individuals separated by age, sex, and social class in the public space, reflects a desire for inclusion in the public space and enjoyment of it, their “right to the city”.

Graffiti
It crystallizes in moments of anger more often than those of leisure. And, for the first time, art is exhibited in public during an event named, “Art is a Square”, held every first Saturday of the month in Cairo’s Abdin Square and other revolutionary squares in other cities of the country. This event breathed new life into Abdin Square, as it reinforced every month the city’s vitality with cultural events, paintings, puppets, graffiti, documentary films, handicrafts, book exhibitions, songs, projections of documentary films, etc. Thus, Abdin acquired new status as a meeting place for leisure and culture, offering resistance to darkness through art, turning into a place for exchanging experiences and for struggling against social discrimination. (photos 19, 20 & 22)

Tahrir Square retained its preeminent position during the 18 days of the revolution and became the unopposed square/city. The birth of a square for the counterrevolution on the west bank, around the Mostafa Mahmoud Mosque, did not detract from the power of Tahrir Square. Despite growing differences among the three stages that framed Tahrir Square, and the transformation of the site into a huge outdoor mosque during prayer time, it remained whole. But ideological and political differences in the hearts of those present erupted on 18 February; the Islamic currents appropriated the square, usurping the revolution. The division of young revolutionaries that ensued was to pave the way for confrontations of various colors and competing claims. “One hand!” the slogan oft heard for nearly three weeks, no longer existed.

Art is square
During the troubled transition period managed by the military, which lasted from 11 February 2011 to 30 June 2012, the date of the election of the former President Morsi, the revolution was never extinguished. It continued against the Supreme Council of the Armed Forces (SCAF) and its ally, the Muslim Brotherhood. Tahrir Square was the center of debate among the various political components, while other spaces appeared on the scene. Among the most important of those was Maspero, the name of the street on which the radio and TV building is situated on the Nile Corniche. Maspero first played host to the media workers who were protesting against corruption in this sector. But it was then marked by demonstrations and sit-ins of Christian victims of abuses suffered in southern Egypt and elsewhere, such as the destruction of their places of worship, their shops, and houses; forced emigration; abduction and rape of minors; and attempts on their lives. This space was especially marked by a violent crackdown on 9 October 2011 as Christian and Muslim demonstrators came to protest against the destruction of a church in a village in Aswan. There were 24 dead and many injured on that day. Six weeks after that massacre, on 19 November, bloody clashes also erupted on Mohamed Mahmoud Street, lasting one week and leaving 100 dead and tens of thousands wounded. The barbaric acts committed by the police, including using toxic gas, birdshot, and bullets, and destroying hospitals and tents, were characterized as a “war of collective extermination” by human rights NGO Al Nadim. These events led to the
resignation of the government of Essam Sharaf and the appointment of a new
government led by a former prime minister of Mubarak. This provoked the
revolutionaries anew, who occupied the space at the foot of the Council of Ministers.
But in the small street wars that pitted young revolutionaries against security forces,
Tahrir was again invaded by young people, minus the Islamist movements. The
separation was complete. One of the biggest events, called “Friday of the Last Chance”,
on 25 November 2011, attended by all the secular political forces, with the participation
of Mr. El Bardei, consecrated the divisions within the revolutionary youth and for the
first time slogans hostile to the Muslim Brotherhood were heard. In response to this
anti-army and anti-Islamist mobilization, supporters of the SCAF gathered at Abasseya
Square, east of Cairo, which became a counterrevolution space, replacing Mostafa
Mahmoud Square. But other bloody clashes took place in the area around the Council of
Ministers between 16 and 23 December, killing 17 people and injuring more than a
thousand. Protesters who had peacefully occupied the Council sidewalk, protested
against the appointment of Mr. El Ganzouri, a former Mubarak prime minister, to head
the new government. During the fierce repression that befell them, Sheikh Emad Effat, a
modern theologian and moderate Al-Azharite, died. He and Mina Daniel (a young activist
who died during the Maspero massacre) became icons of a revolution and symbols of
national unity. For a long time, their entwined faces provided a favorite theme for graffiti
artists, and protesters chanted a slogan that became a leitmotiv of all demonstrations:
“They killed Emad, they killed Mina, every bullet strengthens us.”

By the time the first anniversary of the revolution, 25 January 2012, was celebrated in
Tahrir Square, the division was clear. Each current was gathered around its platform; it
was one of the last times that seculars and Islamists would share the same space. Soon,
they would take turns occupying the square, involving a change of show, slogans, and
public every Friday.

At a historic turning point, Tahrir once again gathered all Egyptians, at least those who
voted for the Muslim Brotherhood candidate, some out of true conviction, and others
just to prevent a general from the former regime from coming to power. But the new
president created divisions, quickly denying all the promises he had made to the liberals
in exchange for their support: the restructuring of the Constituent Assembly; the revision
of the electoral law; and the formation of a coalition government. Deception led to
confrontation. It was in an area that served as backstage for Tahrir, Talaat Harb Square
that leads to Tahrir, before pouring on Tahrir when the curtain rose). The day after the
constitutional declaration of 21 November 2012 in which Morsi, in defiance of the
judicial branch, granted himself sweeping powers and rendered his decisions immune to
appeal, the anger was palpable. Breaking the oath he swore during his inauguration to
respect the constitution on which he trampled was unprecedented in the modern history
of Egypt; at the same time he appointed an attorney general in the pay of the Muslim
Brotherhood. This act earned him the revolt of the judiciary, which was added to the
hostility of the media world, victim of the purges and the heavy hand of the state,
leading to the resignation of the majority of its advisers.
The National Salvation Front (NSF), which included all the opposition parties, immediately called for demonstrations that turned into days of mobilization at the rate of three protests a week. This lasted 21 days. Tahrir rose again, with crowds calling into memory 11 February, the day of Mubarak’s resignation. Liberal and democratic forces dominated Tahrir Square once again in this revolutionary wave some called the third revolution - against the Muslim Brotherhood - the first being against the Mubarak regime and the second against SCAF. They did not limit themselves to the takeover of the main square; but inaugurated a new space of equal importance, Itihadeya Square, in front of the presidential palace in Heliopolis. Strict supervision of demonstrations was imposed. Thus, Greater Cairo, as all other cities, was divided into quarters. In each of them, the demonstrators gathered at a key point, the main square or that of a mosque. The processions, led by a leader of the NSF, followed well-worn routes which led to two major squares. This organization, with times and places published by the media the day before each event, paid off. This system generated new secondary spaces that were integrated into the geography of the confrontation. During their rallies and their marches, the revolutionaries wrote the history of these places, marked forever by their processions, slogans, and graffiti. (fig, 2, 3 & 4)
The monopolization of these key areas of the capital by secular forces pushed the Muslim Brotherhood and their allies in other Islamic movements to other areas of less importance and size. The first was the intersection opposite the Rabaa Al Adawiya Mosque in the eastern suburb of Nasr City. The second was the wide avenue bordered by the zoological and botanical gardens, leading to the main campus of Cairo University. These two areas hit the headlines after the monstrous events of 30 June and 3 July that led to the removal of President Morsi by the Egyptian army and during which the differentiation of spaces faded, the tsunami of protests bringing them into an uninterrupted continuum. Regarding the two spaces of Islamist gatherings on 30 June and its aftermath, they now stand in the collective imagination as symbols of counterrevolution, torture, and terrorism.

The 25 January revolution has not changed the urban morphology of Egyptian cities. It did not alter the streets, squares, and alleys. The stones have not moved. It has changed the face of the streets and neighborhood. But it has radically and irreversibly transformed the populace into citizens who claim their right to expression and to their
city. During their long walk to freedom, bread, and social justice, their presence and their procession, their alternating feelings of anger and joy, gave a new meaning to public squares and transformed the street typology. In Egypt as in Yemen and Tunisia, Tahrir Square, Avenue Habib Bourguiba in Tunis, Al Hikma Square in Sana‘a, Al Horreya in Taiz, and Looloa in Manama have gained worldwide fame and have entered the history of humanity as a symbol and icon of the Arab spring. Others have gained celebrity at the local level, such as Qaid Ibrahim Square in Alexandria, Arbayin in Suez, Massala in Port Said, Mamar in Ismailia, Thawra in Mansoura and Fayoum, Choune in Mahalla, Mahatat in Tanta, Sa‘ah in Damietta and Damanhur, Palace in Minya, Torky in Asyut, and Abu Hagaga in Luxor, with the list growing if one adds the squares of small and medium towns.

The squares of change ushered in a new dawn for freedom and citizenship. They opened stimulating new horizons for the rehabilitation of streets and squares in response to emerging desires for sociability, fusion, inclusion, confrontation, and a better quality of life for all and for future generations.
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It Counts for More than It Is: Rethinking ‘Urban Heritage’ through a Discussion of the Local Identity

Sahar Khoshnood

ABSTRACT

It is commonly accepted that local authenticity of an urban environment is undoubtedly rooted in its heritage assets. Moreover, while the character of city is evolving anyway, the issue of heritage and identity could not be merely a matter of selecting appropriate (or worthy) physical bodies to keep or freeze forever, which is not logically possible after all. Rather, our built heritage is assumed to have both material and immaterial parts.

This paper is concerned with the problem of urban identity focusing on non-material components of built heritage. By going through an extensive literature review of pertinent references and also investigation into a case study, it is destined to indicate whether immaterial/intangible qualities of city’s built heritage could be recognized. The case study is the historical cultural centre of Tehran which provides the opportunity to study, understand, and address this issue in a real multifaceted challenge. At the present time, due partly to the overwhelming intensity of modernization, Tehran is facing a crisis of cultural damage and with it the loss of identity; even though in particular the historic city centre contains various worthy potentials. The outcome of research is to come up with alternative ideas which could assist in seeking more culture-friendly responses for reviving or recreating urban identity in contemporary conditions of cities.

Keywords

Urban Identity; Built Heritage; Immaterial/Intangible Qualities; Authentic Place; Culture-Led Regeneration

WHY NOT ONLY TANGIBILITY MATTERS?

On a global scale, for decades, there has been an increasing concern about heritage conservation as a controversial issue in both theoretical debates and experimental practices. However, there is still a considerable void in our understanding of ‘urban built heritage’ and what it really has to do with different notions of local authenticity. This highly contested term (i.e., urban built heritage) is conventionally perceived as constructed structures which reflect a society’s historical and cultural background, either in general terms or simply due to their association with specific events and renowned people (Tunbridge, 2008). But our origins cannot be limited to physical bodies of some old buildings scattered around the inner city (Zukin, 2010), for even those appropriate (or worthy) selections cannot be kept or frozen forever after all. That is basically why we need to question our perceptions of built heritage and its complex interrelationships with urban identity; as they are “multi-faceted and both spatially and temporally variable (Graham and Howard, 2008, 6).” Neill (2004) relates cultural identity to, first, ‘collective memory’ as something changing which can take various forms ‘according to the emergencies of the moment (Samuel, 1994, x; as cited in Neill, 2004, 10-15)’; and
second, ‘place’ as it ‘is endowed with meaning by people (Madanipour, 1996, 158; as cited in Ibid.).’ In my viewpoint, built heritage and urban identity could sensibly be analyzed only if they are studied on ‘the local’ scale. The reason is that a better understanding of vernacular ideas about neighbourhood and how the locals relate themselves to these ideological foundations could help in heritage protection; by casting light over the difference of each individual case which, accordingly, would lead to more authentic and socio-spatially just neighbourhoods.

WE ARE MISSING SOMETHING, ARE NOT WE?

Cities are always ‘in states of becoming’. One could say that cities inevitably evolve since they are ‘in a state of continuous change’. From this viewpoint, there is not a single city in the world that has entirely retained its originals within the city’s setting over time. Yet “places are identified with what does not change; their ‘sense of place’, ‘character’ or ‘identity’ is seen as relatively stable (Dovey, 2009, 3).” In addition, it is commonly accepted that local authenticity of an urban environment is undoubtedly rooted in its heritage assets; which, without proper maintenance, become gradually worn out and eventually missing. Along the similar lines, AlSayyad (2001) states identity and hybridity are related. He cites examples from other authors, such as Kathryn Woodward (1997) and Stuart Hall (1996), to support his claim that “[…] despite the fact that “identity” may be rooted in “sameness,” […] identity is always about difference. […] And] identification as a process always operates across difference (AlSayyad, 2001, 4).” He also draws on another notion from Benedict Anderson (1983) that “[…] all national identities are constructed, and the differences between them lie mainly in the different ways in which they are imagined (Ibid.).” All in all, in an era of multiculturalism and transnational knowledge, the fluid and wide-reaching trend in ‘glocalization’ seems more confusing; and poses a big challenge to the management of many historical-cultural urban areas, particularly in so-called developing countries. This problem of how to plan “the future of the past (Semes, 2009)” has been globally open to debate since many years. Although we will most likely never come up with some universal ideas on it, there has been more recently a growing trend toward in-transition perceptions of heritage. Following this latest trend, heritage is not only about the past - though it was [and could be] that too - it also is not just about material things - though it was [and could be] that as well - (Smith, 2006); and such a tendency expresses an arising interest in non-material aspects of heritage-based planning. There exists now a widely acknowledged agenda that simple concern for ‘things’ (the physical body, wood, stone, etc.) is not going to adequately transmit our socio-spatial identity to present and later generations (Harvey, 2008). Then if we agree on that, we (should) wonder what would do; what makes heritage of each community distinct from those of all the others as such.

Heritage, “a vehicle of expression”304.
Starting point for my discussion hinges on the hypothesis that “it is meaning that gives value, either cultural or financial, to heritage (Graham and Howard, 2008, 2).” Namely, the materiality of our built heritage without its attached meaning is not of value. Hence, calling it (i.e., those meaningful values) the immaterial or intangible components of built heritage, the question would be: what constitutes heritage from the perspective of intangible assets, and how to address them in culture-led regeneration for (re)creating more authentic places in contemporary cities?

Graham and Howard (2008) - referring to Logan (2000) and his debate on the Ancient Quarter of the Vietnamese capital, Hanoi - confirm that there is a linkage between, for example, key religious buildings and the intangible heritage of myths and legends. They imply that there is a symbolic worth linked to the material or tangible heritage, rather than a ‘value based on the authenticity of their physical fabric’. They also draw upon Deacon’s (2004) observation of the South African World Heritage Site at Robben Island in order to demonstrate that no heritage value is completely tangible; even the ‘tangible can only be interpreted through the intangible’ (Ibid.). Accordingly, knowing about those meanings attached to a historic city quarter (i.e., built heritage) can aid in both rehabilitation of the neighbourhood and transmission of its cultural identity to present and later generations. Then, it needs to be explored that which attributes of historic urban fabric carry these sorts of heritage values; and in where, they could be tracked.

“Identity requires a narrative of continuity.

For the sake of my argument’s focus, I would like to clarify the scale of urban area which I am talking about and also the range of intangible features which I am looking for. Beforehand, I would better highlight the (slight but at the same time considerable) difference between my usage of the word ‘intangible’ and its common definition fuelled by UNESCO. Notwithstanding the relevance of those listed in UNESCO’s domains of ‘intangible cultural heritage’ (including: oral traditions and expressions; performing arts; social practices, rituals and festive events; and so forth), they do not appeal to me considering the very purpose of this paper. Instead, since I am discussing ‘urban built heritage’, I will stick to the investigation of public space in neighbourhood areas of old city. By the term ‘intangible’ - though I admit that it might be not the most accurate word choice but still passable enough - I do intend to draw attention to those lesser-known/noticed qualities of public space which on the one hand characterize the place, and on the other hand are characterized by the place. Either way, public space is seen to interlink and portray some glimpses of historic city’s spirit. For me, it is not decisive whether the surrounding or nearby built mass meets international selection criteria for preservation or not. Rather, in my opinion, how far the place inspires (or even in injured cases like Tehran, used to inspire) local life is important because, actually, the socio-spatial life of each city could be expressive of its identity. I am thinking of qualities like when you pass through a soundless narrow alley in the heart of Tehran with either orange brick or plain white walls of ordinary houses on the sides, gazing at geranium

305 (Neill, 2004, 10)
pots hung from rather small wooden windows here and there; before you notice, you turn left into an old covered pathway along which people are busy grocery shopping in tiny stores full of color and light; you keep walking but even slower, getting tempted to check out that gorgeous tablecloth awhile, only if you are not supposed to meet a friend by Golestan Palace’s front door in ten minutes; then picturing you would better go across the courtyard of Imam Mosque, it will save you some time; and who knows, you probably stumble on other surprises in the way. This kind of graceful stories with ‘you’ and ‘place’ could have happened or would happen to anybody, no matter local or non-local; and, of course, it is not only about Tehran or anywhere else in the whole globe exclusively.

HOW TO SEEK INTANGIBILITY IN URBAN BUILT HERITAGE?
In my viewpoint, for the first thing, we have to rethink our different understandings about urban built heritage. The way we understand heritage of our cities affects contemporary regeneration projects. Studies on the history of the city could be integrated with forward-looking strategies, practices, and methods; as part of planning itself. Nevertheless, speaking of intangibility, we (i.e., planners) initially need to deepen our understanding of the city’s cultural and socio-spatial background and its transformation within time; because only then, we would be able to develop a dynamic process of place-making appropriate for each specific context we are dealing with; for preserving the past while moving toward the future. Neil (2004), to elaborate on ‘the spatiality of cultural identity’ while examining three cities, exhorts urban planning scholars to put more emphasis on the meanings that are given to particular qualities of specific places (Neil, 2004, 1). As put by him: “to say that individual identity is possible only in relation to a cultural context is to state a truism (Ibid., 2).” Investigating Tehran’s case, as the archetype of problem at hand, I am convinced that the Euro-American model of heritage (focused on material aspects) is not flawlessly applicable to contexts (like Iran) with radically different worldview. Central Tehran, including five main quarters in old Safavid walled city, provides the opportunity to study, understand, and address this issue in a real multifaceted challenge. At the present time, due partly to the overwhelming intensity of modernization, Tehran is facing a crisis of cultural damage and with it the loss of identity; even though in particular the historic city centre contains various worthy potentials. And to consider the issue on a broader canvas, this is to say that the dominant Euro-American model of heritage has lately been criticized, challenged, and subject to transform (Smith, 2006; Harvey, 2008). Smith (2006) speaks of the ‘authorized heritage discourse (AHD)’ which stretches back to nineteenth century and cultural concerns of European educated professionals and elites. She notes that this discourse “has been criticized, in particular by non-Western nations and commentators, for universalizing Western concepts of heritage and the values inherent within that”. She calls the 2003 ‘Convention for the Safeguarding of the Intangible Cultural Heritage’ UNESCO’s respond to this and an attempt to recognize new and non-Western ways of understanding heritage (Smith, 2006, 28). In addition, those interpretations of heritage as a cultural product/resource (with social and political functions) (Lowenthal, 1985; 1996; as cited in McDowell, 2008, 37) have lately been considered somewhat traditional.
So, this paper contributes to this broadening agenda by signaling that a shift from concern for ‘things’ to concern for cultures, traditions, and place-making seems urgent. To put it another way, “Historic Urban Landscape (HUL)” needs to be cared about as an entity. I understand HUL not as a static legacy of the past, pure forms in need of guardians who could re-employ or re-produce them to fulfill our nostalgic desires. Heritage is neither an object nor a product of discontinuity; but it is a continuum, a way of making objects, a process of production. In the words of Smith (2006), heritage is “a process of engagement, an act of communication and an act of making meaning in and for the present”; and to quote Harvey (2008), heritage “is not given; it is made”.

“Every society has had a relationship with its past, even those which have chosen to ignore it.”

“In sum, therefore, heritages are present-centred and are created, shaped and managed by, and in response to, the demands of the present. As such, they are open to constant revision and change and are also both sources and results of social conflict (Graham and Howard, 2008, 3).” I think we cannot cope with the problem of losing identities in cities unless we stop pinpointing a sudden rupture between our past, present, and future. Paraphrasing George Orwell’s much-quoted comment: ‘who controls the present controls the past’, Harvey (2008) underlines the control and use of heritage by official powers to not only serve the needs of ‘presentness’ but also in a future-oriented way (Harvey, 2008, 20). “Contrary to popular wisdom, the future does not lay out in front of you. The future is something that comes upon you from behind your back, with the past receding away before your eyes (Persig, 1974, 417; as cited in Ibid., 32).” Back to my research focus, I am discussing the interplay between cultural practices and the production of public space in and around the living built heritage of urban neighborhoods. Taking Dovey’s suggestion, I want to especially go through places in which people not only experience ‘being-in’-there but also live ‘becoming-in’-there.

Since this paper is conducted in line with my ongoing PhD thesis, I cannot present any findings right now as I am not yet done with fieldwork. However, based on an adequate knowledge of Tehran’s historic centre as my case study and according to the literature I have gone through so far, my preliminary deduction about intangible qualities of Tehran’s urban built heritage - which could be derived from many other cities as well - is that they are qualities related to the role of ordinary people in both consuming and constructing their everyday meaningful life-spaces. I believe that the significance of a place is not defined by separate things, but instead it is “a messy mingling of things

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306 “The Historic Urban Landscape is the urban area understood as the result of a historic layering of cultural and natural values, extending beyond the notion of ‘historic centre’ or ‘ensemble’ to include the broader urban context and its geographical setting (UNESCO, 2011).”

307 (Harvey, 2001, 320)

308 “I suggest we replace the Heideggerian ontology of being-in-the-world with a more Deleuzian notion of becoming-in-the-world. [...] I also suggest we replace the division of subjectivity-objectivity or people-environment with Bourdieu’s concept of the habitus as an embodied world (Dovey, 2009, 6).”

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tangible and intangible (Clifford, 2011, 14)" and even more importantly what happens in there which identifies the place. I plan to explore places inhabited by people on a daily basis (i.e. the local), not those which primarily attract tourists once in a while. Before the on-site research starts, I broaden my understanding of the vernacular ideology regarding public space and how it has been transforming since past till present. By secondary data collection; reading old, mid-time, and new maps of the area and gathering descriptive information from available texts; I expect to build up into a better understanding of those features of public space in Iranian context which makes the place authentic, despite all the changes in form and so on. Afterwards, based on discourse analysis of place identity which is intertwined with spatiality and sociality, there is need for thorough observation and then mapping as key tasks. Likewise, interviews will be conducted with experts working with local authorities, NGOs, designers of current and future projects, and residents of different socio-economic standing will be consulted as well. Concluding phase would be incorporation of the results and finally a concluding synthesis of the research findings.

References


Introduction:

When we always talk about identity in architecture means that this is in danger of extinction. If you organize every fortnight a conference on sustainability in architecture means that sustainability and architecture in the contemporary world have taken two different and opposite roads.

To understand what is the result of the global world contemporary architecture in the Mediterranean and in the Middle East we must re-examine with a critical eye the events of the last century, dominated by modernism in architecture. The Modern Movement is represented in the books of History of Architecture as a monolithic and consistent phenomenon. It was actually magmatic and multicultural.

Making a clear break with the history M.M. released those cultural forces related to the financial world, which has always operated according to principles of pure economic profitability.

If we look at the building materials on a purely didactic we can divide the world of architecture in two world zones: timber-elastic and masonry-plastic. The first is linked to the landscape of forests and customary use of a lightweight material such as wood and it is slender (no matter if in middle age this gothic world has been converted to the use of the stone). It produces airy structures of thin pillars and large windows. The second is tied to the landscape of the bald lands and use of heavy materials such as earth (and its more advanced version of baked brick) and stone. Its facilities are continuous, load-bearing walls close again to reduce the glare and protected from the heat. The Mediterranean can be divided into two spheres, drawing a horizontal line passing through Zaragoza, Florence, Istanbul drops to touch and leaves below the entire Middle East. This southern world has not only produced extraordinary work of organic architecture, bringing together the two fundamental tectonic actions of fencing and cover in a unified and continuous action (and I quote St. Peter’s in Rome, Selimye Mosque at Edirne, Sultan Hasan Madrasa at Cairo), but at the same time it cultivated the organic relationship between architecture and urban fabric. The modernism of the south was also based on a different vision of landscape architecture as a synthesis of architecture and nature, and not as architecture separate from a nature to be landscaped.

In this philosophy, these poetical construction techniques corresponded to a typical craft of small architectural offices, where the designer alone could give life to his passion for handcrafted things, well done, taking care not only for the ’ appearance of forms, but the substance of the construction.

The modernism and the other were very intense in southern Italy, in Provence and in their Mediterranean colonies such as Libya and Algeria. The panel wants to document
not only "another modernism" that could not generate an "other contemporaneity", but also wants to implicitly suggest a recovery of the spirit craft of architecture, like Italian high fashion, not to be confused with the spirit Star of the system in architecture, even in total opposition.

In the architecture of the modern movement we have two symptomatic cases Ludovico Quaroni and Fernand Pouillon. The first since 1934 as part of the Roman School realizes some valuable works attentive to the classical heritage. When he returned home in 1946, after six years of captivity in India, set up an important professional activity, but inconsistent. At 70 years, working alone at the drawing board, he just signed five extraordinary projects as the Opera of Rome. The discontinuity between the three periods is filled by a continuous experimental research in the School of Architecture in Rome.

The second is active in the fifties and sixties and he is the expression of the classical tradition that had never been turned off in France, and who at the time had in modern architecture as the leading exponents August Perret and Eugene Beaudouin. Pouillon brings in the profession the art of building, the métier.

In Modern Movement of the last century, not only are gigantic architects as LQ and FP, or as Heinrich Tessenow, that refused to cut ties with the history, but the phenomenon is extended all the more reason to urban design, where to a design of the city understood by MM winning as a summation of the cells, it opposes the concept of organic city, made up of parties formally unified and committed.

Similarly, the design of gardens and open spaces such as the Italian seafront, to the utilitarian concept of landscape leftover land to be infilled with "something nice", is opposed the concept of integrated project in a vision in which all scales collaborate.

The fifties have sanctioned the victory of Nordic modernism for its superior economic and cultural weight.

It went so, but it would have been otherwise.
“San Vito Romano: a case study for architectural design”

Pina Ciotoli

The case study of San Vito Romano is a part of an ongoing research on minor centers of Lazio, in Italy, which as the purpose of “reading the town”, according to the morphological typological approach (Strappa, 2013). The study is based on the notions of organism and process, for this reason the project is considered as the last change, in order of time, of all the transformations that the town has always had. The historical center is not considered as a museum, in fact the preservation becomes an active operation, the current stage of a process that is consistent with the historical legacy of the past. Reading San Vito’s urban fabrics was accomplished first by surveying ground plan walls and the orientation of houses along the routes: following these alignments we can recognize the paths’ hierarchy within the urban organism. Also during the design phase is important to have knowledge of the organism’s formation, recovering the typological matrices. The town’s shape changes over time but all these changes obey to recognizable principles best known as specific characters of the housing, expressed in the notion of “type”. The analysis of this territory is a critical moment in which to express a historical evaluation that concern to the future, not only to the past; so the operation of planning begins by reading the reality and by ending the process of knowledge based on the notions of “organism” and “process”. All this constitutes the primary structure of the project.

Organism and Process

The following paper shows the analyses and the project of my master’s degree (academic year 2012/2013); the study of San Vito Romano is also a part of an ongoing research on minor centers of Lazio, in Italy, which has the aim of understanding the territorial system, the urban structure and the building scale according to the morphological typological approach, following the methodology of Saverio Muratori and Gianfranco Caniggia (Strappa, 2013). The town of San Vito Romano has very interesting characters to carry out a study based on the concepts of “organism” and “process” (Strappa, 1995).

Located a few kilometers from Rome (60 km), in spite of the excellent geographic location, San Vito Romano has in recent years become a dormitory town. The state of neglect of all surrounding agricultural areas, on which it was based the local economy, has got worse the situation, depriving the little town of the importance and dignity that has always had until the 19th century (it was the seat of a notary march). Unfortunately, until the 12th century there are no traces about San Vito Romano (Rocca, 1959); Roman author Livio speaks about a colony in the territory of Equi (ancient population in the middle Italy) called Vitellia (de’ Sallustij, 1964). In the 6th century the city of Vitellia was

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309 In the present paper the word “process” means “a continuous action, operation, or a series of changes taking place in a definite manner” (dictionary.reference.com).
destroyed by the Longobards who settled in the area with a housing system characterized by a fortified center and a set of housing and rural constructions (de’ Sallustj, 1964). After the 11th century the hinterland of Lazio was invaded by Saracen; some inhabitants of Prenestini Mountains’ area settled on the place where now stands San Vito Romano, and with the help of Benedictine monks rebuilt the fortified center (de’ Sallustj, 1964). We can suggest the presence of a Roman castle (oppidum) on a spur like Theodoli’s Castle in San Vito Romano, but there are no clear archaeological evidences that could connect the city of San Vito to these ancient fortifications. However the name San Vitus is mentioned for the first time in a marble plaque located in the Monastery of Subiaco; until 1180 the town became a fief of the Benedictine monks then a property of Colonna family, one of the most ancient roman lordship (Allodi, Levi, 1885). Until 1563 marquis Theodoli became the new owner of the town; thanks to their activity San Vito Romano took a new architectural shape. During the 17th century they promoted the restoring of San Biagio square, on which overlooked the old city hall, and the construction of the so-called “Borgo Mario” street (Spesso, 1991), restructuring route that ties the heart of the historic center to a main route crossing the territory (1648).

Thanks to these historical data we can say that the town has always been subject to changes that could alter the features and the structure of the town itself; the transition from being ruined to being in transformation is possible only if San Vito Romano is alive and lived by its inhabitants. For this reason, the study of San Vito Romano’s territory and fabrics is based on the idea of preserving the identity of the built, considering the city as a living organism, which is still in the process of change; following this methodology based on the concept of “process”, the project is considered as the last change, in order of time, of all the transformations that the town has always had. The historical center is not considered as a museum or a work of art to be protected, because the historic preservation becomes an active operation, the current stage of a process that is consistent with the historical legacy of the past. So we are able to locate the elements constituting the shape and architecture of the city and the relations of the individual parts that need establish within the urban system. Moreover the word “organism” means “any complex thing or system having properties and functions determined not only by the properties and relations of its individual parts, but by characters of the whole that they compose and by the relations of the parts to the whole” (dictionary.reference.com). Before analyzing the town on a territorial and urban scale it is necessary to recognize over the town’s life the so-called “changing characters”; in this way we can understand non only the shape and structure but the “growth form” of San Vito Romano (Strappa, 1995). So studying a town is like reading a novel in which you have to highlight the succession of different characters and events, major and minor; only identifying the various plots is possible to extrapolate the essence and the organic structure of the whole town. “Reading the town” as an organic reality has allowed us to work out some systems which explain the reasons for the roots of the community in that particular place. The territory and the urban aggregate were interpreted according to the notion of “process”, so we can identify not only the characters but also the potential of the soil transformed by human activity. We have underlined the territory’s shape as a
visible aspect of a framework that is still changing and we have understood that the pathways’ system is due to the topography of the land (Caniggia, Maffei, 1979). The analysis of the ridges of the entire area defined by the natural limit of the Prenestini Mountains and the headwaters of the Sacco River, sheds light on how the town of San Vito Romano is placed on a course of secondary ridge. This territory’s structure is very common, often the main routes do not allow the establishment of the settlement, for example due to the orography of the territory or to the distance from the source of water.

Modern cadastral plan as an analytical tool

Before studying and analyzing the urban organism was carried out the installation of the cadastral map, employing about four months of work. As shown in «Studi per una operante storia urbana di Roma» by Saverio Muratori (Muratori, Bollati R., Bollati S., Marinucci, 1963), the modern cadastral plan is an important tool to understand the network of paths, connections, relationships that can establish each housing units. Thanks to the logical sequence based on the concept of “organism”, making the new cadastral plan is the moment in which the notion of “process” stands for a set of individual elements, the housing units310, that becomes a part of a complex whole, an organic entity of a largest size. This is not a mechanical operation, in fact it allows you to guess the system of relations that each housing units has both with the “city set” and with the subsystem of the building blocks. The plan’s assembly consists in the recruitment at the Office of the Territory of Rome (is the land registry of Rome) of the sheets relating to San Vito Romano. Every single cadastral sheet is then placed and sized in the corresponding land parcel; this activity was repeated for each individual urban block and building. In the first work’s phase is important to identify the owners of the units, to understand not only the membership of each part, but to have a clearer picture of the formation of the block and its transformation over time. The assembly is then followed by verification either through a survey campaign, which has affected the area of degli Orti street (the project’s area) and More street (where has been identified a courtyard house), and through photo comparison. The plant obtained, and present here, shows all the early levels of housing and the accesses of each unit along the route. At a later and more analytical stage, the relief wall was compared with all the archival documents like Regesto Sublacense of 10th - 11th century, notary deeds of San Vito Romano’s municipal archives, historical maps and the so called Catasto Gregoriano (old cadastral plan of 1859). This comparison allowed us to establish the 1819, date of the so called Catasto Rustico, such as ante quem against which to trace the various stages of transformation of the town; for this reason first we have identified the individual units destroyed after 1859 then the reconstruction-belt. Our survey is a fundamental tool for the study of the urban organism according to the morphological typological approach; purpose of this research is actually to locate a basic layout, that matches as closely as possible, with a zero moment in the history of San Vito Romano. Thanks to the cadastral

310 In the Italian Cadastre individual units are called “particelle catastali”.

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map we are able to read and to understand the urban fabric in all its complexity, in fact, only in this way, we can trace the original ground plan walls in both basic (Carlotti, 1998) and specialized buildings. In the same document we have both the land parcels that the relief walls, so the plan can be considered as a scientific instrument free from any interpretation and “a priori proposition” (Muratori, Bollati R., Bollati S., Marinucci, 1963). Moreover for this scientific approach is possible to compare the obtained material with archival documents and historical maps, such as land registry (Catasto Gregoriano and Catasto Rustico), so as to identify any demolition and / or reconstruction that may have affected San Vito Romano. The recognition of the system superimposed on the current structure does not allow a complete knowledge of the city’s phases of alteration. Because of the many changes that have occurred over time, we can’t reach a full historical understanding; so it is essential to compare the cadastral document obtained to the historical documentation in the town’s archives. Before analyzing the mosaic, we have taken away from San Vito Romano’s plan some “obstruction” and “advancements” in the historical center of the town; the obstruction are easily identifiable, thanks to their irregular and trapezoidal shapes, while advancements are due to taking possession of public land for private use. Even the critical understanding of the structural types requires the recognition of typological matrices; these are considered as the remote origins which are the basis of each typological process. Matrices’ s recognition is a sort of phenomenological reduction, necessary to solve the complexity of the city, and is followed by reading the urban fabric of San Vito Romano, which identifies the house’ s orientation and entrances along the route. The urban fabrics’ s framework is useful for understanding the structure of the paths and roads over the life of the town; sometimes the presence of different alignments in the same tissue is due to the less importance of a route, to a modification of the block’s shape, or to the reconstruction of the entire building front. Another common case study of this methodology is the redevelopment of basic buildings to form specialized ones; the building has also bigger dimensions and more complex architectural space (we can find some example near the Castle and San Biagio square). The conformation of San Vito Romano is related to successive restructurings, which have affected the country especially during the 16th and 17th century; so the particle is somewhere in a network of paths and relationships more complex than the previous structure. The study of tissues shows, like the negative of a photo, the skeleton, the backbone of the city: the paths. To understand the hierarchy of the roads within the urban fabric, to a larger scale, and the block, to a smaller scale, it is essential to trace alignments walls. Pointing in the same color similar alignments (Fig. 1), we can understand different “families of signs” by the cadastre, that testify to the presence of an ancient building survey and to the subsequent transformation of the tissues; for example we can see that there are multiple bands of continuity in the lower part of the town, characterized by the presence of the old town mill. In fact the alignments walls show more discontinuity’s belts in the upper part than in the lower

In reference to the renovation of San Biagio square (17th century) and to the construction of Borgo Mario street (1648).
part of San Vito Romano; the district called “Arce”, which also includes Theodoli’s castle
and the church of Santa Maria de Arce, is probably the oldest part of the town, for this
reason is the most subject to change in time. Between the two areas is therefore difficult
to identify like-minded bands. This is due to the morphology of the place and to the
numerous restorations that the town has had during the centuries; so all these
transformations “have spoiled” the old cadastral plan. According to this logic, we have
identified first the “matrix - routes” of the town, in the area that provides the best
military defense and the greatest economic return, so the “implanting - routes”, which
build up the block in depth, and finally the “connecting - routes” that caused the building
density of the city (Caniggia, Maffei, 1979).

The new cadastral plan, the identification of land ownership, the comparison between
the current situation and historical maps, and finally the study of warping walls and
alignments have been considered fundamental tools to study the block located near
Morre street. This block enjoys an enviable and strategic location within the town,
growing in the area below the loggia of the Theodoli’s Castle and extends to San Biagio
square. The block under consideration, is also connected to other crucial points of the
town, including the church of Santa Maria de Arce, Governo Vecchio square and Arringo
street. In this case the cadastral editing has been done for all levels of housing (Fig. 2),
and it has been hypothesized the presence of a courtyard house. Probably in the first
phase of construction, there was a single unit along the original matrix - route of Logge
street. The loss of importance of this road compared with the paths’ hierarchy of San
Vito Romano leads to the next phase of the block: the construction of the court’s inner
part. The last phase is the “obstruction” of the court, which has today smaller dimension
than in the previous phases.

Linking urban design with urban morphology

San Vito Romano’s design phase takes place after analysis and studies based on
morphological - typological approach; understanding the path’s hierarchy on territorial
and urban scale, recognizing the intersection of routes and nodes and indentifying basic
and specialized buildings in the town’s blocks, we get a scientific layout, without any “a
priori proposition”, in order to project the new part of San Vito Romano. The analysis of
this territory is a critical moment in which to express a historical evaluation that concern
the future, not only to the present or to the past; so the operation of planning begins
by reading the reality and by ending the process of knowledge based on the notions of
“organism” and “process”. Furthermore it should be emphasized as, during the design
phase, the architectural - building production is considered like a succession of facts and
phenomena, organically bound up with, which determine and constitute a phenomenon.
So studying the phenomenological reality presented by the state of affairs and by all the
analyzes carried out on various scales (territorial, urban organism, urban fabric,
buidling), we have considered first the connections between paths and public spaces,
then we have traced the intersection between nodes, poles and specialized buildings; all
these links are used as a basic layout in which to put the structure of the project. The
redevelopment of the project area known as “Cavone” (that means slope in Italian) is

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based on the belief that contemporary design should continue the city’s process of transformation. Deducing the so called “formative process” (Strappa, 1995) of the blocks (basic and specialized buildings) and of public spaces is a substantial and integral part of the project, considered as necessary to solve the gap between historical city and contemporary design. Also during the design phase is important to have knowledge of the organism’s formation, recovering the typological matrices. The town’s shape changes over time but all these transformations obey to recognizable principles best known as specific characters of the housing, expressed in the notion of “type” (Caniggia, Maffei, 1979). The “formative process” has been the first step for the design; the project area is very wide and is surrounded by many buildings in state of neglect (Theodoli’s stables, Porta Olevano, Porta Borgo Mario, the old oil mill, and some houses near the lower part of Cavone). All these existing buildings, above all Theodoli’s stables, have defined the size of the housing units used in the composition of the project. Thanks to the path’s hierarchy we can hypothesize that these buildings has had great importance in the past: the stable is quite near the Castle, the great architecture of San Vito Romano, and Borgo Mario, one of the main eastern gates of the town; instead Porta Olevano, the gate of the town’s lower part, is located near the road that links San Vito Romano to Olevano and Genazzano, other towns of Prenestini Mountains’ s area. First we have established a grid of paths where then place the building units. Through urban tissue’s studies we have considered degli Orti street as the original matrix route on which develop the main units of the projects; tissues on this street have the same alignments’ s orientation, for this reason we have supposed that in the past the road has had an important role for the whole town. The secondary roads of the project are two existing paths: one is a staircase near the stables, the other one is an underground road, that links degli Orti street with the Carmelite Monastery (now the city hall’s seat), used until the Second World War and now in state of abandon. The structure of the paths has allowed us to project two specialized buildings, one located in front of the stables, so under the massive figure of Theodoli’s Castle, the second one in the middle of degli Orti street. Another path, the so called “connecting - route” links the two buildings of the project and is treated as a new degli Orti street. In the last phase, in order of time, of the “formative process” of the project, the central part of the main building is specialized (on the first level) as a square; this one is an important architectural space for the entire San Vito Romano. The project, that is surrounded by the old houses of the town, is an urban node, a “knotting” in which the distances and the paths’s relations set up the new public space and build all the volumes complementary to this node. The project area

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313 The meaning of “type” (“tipo edilizio” in Italian) consists of the features transformed over time through continuous updates.

313 The building synthesizes the merge process and the plot amalgamation of the tissues. On the second level of the main structure we can find the urban knotting of the entire project: the square follows the alignments and the wall warping of the ancient buildings on degli Orti street. This square is closed to the south with a barrier, and it is outlined as a “node - design” of great importance for the whole San Vito Romano.
Fig. 3) includes the entire south front of San Vito Romano and is characterized by different altitude. The gap of 5 meters between Borgo Mario street and degli Orti street is solved by new building’s roof, that continues the public space in front of Porta di Borgo Mario, instead the big distance of 35 meters between degli Orti street and the lower part of the town is solved by using a mechanized lift located in the inner wall of the slope. The second building cells develop at the end of the underground path that links Borgo Mario street with degli Orti street; in this way the building is able to solve many problems due to different levels of the entire area. The complete project includes not only the new structures but also the restoration of some existing buildings (the old oil mill, Theodoli’s stable, an ancient building and the old fountain near Porta Olevano) now in state of neglect.

In conclusion, we can assert that also the design phase is based on the notion of building as a critical synthesis of all the processes of transformation and changes that can happen to San Vito Romano. Through the project we can transfer the research on basic and specialized buildings on architectural plan, carrying out theoretical reflections on San Vito Romano considered as an organism; in this method the building types are treated as basic elements used in the town’s changing. This is a conceptual operation that takes place in a strategic area, with a transition from a “consolidated tissue” to a “open, ruined tissue”. The “other modernity” of these studies and the project itself consists precisely in identifying new possible scenarios for the growth of small cities, proposing a scientific method that allows architects to save the small town centers.

References


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An urban taboo 2: the forgotten city

Marco Falsetti

In a historical period like the Fifties, characterized, for the most part, by an approach in urban design independent from the context, far from any idea of relationship with the historical urban fabric, appear, on the contrary, more than ever eloquent, all those "monumental" projects that, often involving building typologies and spatialities normally unrelated with the idea of monumentality, converge from different contexts to an idea of city alternative to the one proposed by the Modern Movement. The association, resulting from a prominently ideologically-oriented analysis, between the languages used in the pre-war period, with the ideology under which many of these projects have been realized, then meant that the post-war historiography looked at the architectural production of the last century with different contributions, often not objective, keeping as the only prerequisite for modernity, the reference to the Modern Movement, considered the only yardstick for any "value judgment". As a result of this attitude, some emblematic cases of the so-called "projects of the Reconstruction" have undergone a "damnatio memoriae", marginalized from the events of the Great History of the Contemporary Architecture and labeled, most of the time, as ideological products of the authoritarianism or as the trawlings of a larger "nineteenth-century thought."

A prime example of this attitude is the story of the Roman district Don Bosco, developed on the basis of ideas contained in 1931's Plan of Rome, by Gaetano Rapisardi, winner of the first post-war contest for sacred building, and completed in the early 50s often in a regime of speculative real estate investing. The district immediately stands out for the dialectic altercation with the three Tuscolanos made by Muratori, Libera and De Renzi, bearers of an "urban writing" made by shreds, and, at once, reveals a refined garrison of space, linked to the monumental size of the courtyard buildings, the cyclical rhythm of the transverses and the scenic continuity of the great urban axis that has, on one hand as an extreme, the history, represented by the mausoleum of Alexander Severus, almost hidden in spite of its size (third largest mausoleum) and on the other culminates in the benevolent "cinematic deception" of Rapisardi’s colonnaded buildings, which already hint at Cinecittà.

The origin of the Don Bosco district is to be found in the Plan of Rome made by Piacentini in 1931, which originally provided the setting for the Tuscolano district (the macro-area that currently includes the Don Bosco and the three other lots of the Tuscolano) around a central trident, grafted onto a square and circumscribed by arcaded buildings with the character of housing blocks. It was planned Via Tuscolana being the central axis of the trident, with a branch ending in an open space near the railroad, and another one in a further square. From the latter, in turn, a further, less accentuated trident would have to breed, with a central axis culminating in a large square surrounded by governative buildings.
The Tuscolano was, in this sense, thought as an urban unitary episode, according to the Piacentian idea of "city districts", and in fact the district was somehow intended to constitute the typological reference for the southern outskirts of Rome, populated by the working class.

Subsequently, for a clause that the administration had reserved, the unitary project of 1931 was divided into two smaller different plans, drawn up at a distance of seven years, which had Via Tuscolana as a connector. However because of this change, Via Tuscolana became the border between two shreds of the city, changing its "status" from "urban axis" into freeway.

One of the two plans (that then originated the Don Bosco), was organized around a new axis, parallel to Via Tuscolana, and delimited by two thematic squares, in addition to the intermediate one, required since the length of the axis, but also signal of a smaller system of perpendicular streets, that however remained unfinished, today's Piazza dei Consoli.

Only one of the two smaller plans was then realized, creating the Don Bosco district, that however represents, in a smaller scale, all the original features included in the project for the Tuscolano: in this version focus and theme of the square became the Basilica of San Giovanni Bosco, built between 1952 and 1964 as a result of a competition organized by the Pontifical Commission on May 15th, 1951, on a plot of 17000 square meters donated by the real estate company Tirrena to the order of Salesiani.

The competition was won by Gaetano Rapisardi, who had already worked together with Marcello Piacentini in the Città Universitaria in Rome (he designed the faculties of Humanities, Law and Political Science) who had proposed a building that had both the characters of the central plan (expressed by a dome resting on the huge drum) with a basilical type characterized by the great transept.

During the subsequent phases of the project, the shape and the size of the dome were defined, in fact it was lowered and put directly on the drum; then on the main facade three large portals framed by pilasters were opened, a treatment that was later extended to all the other elevations, by opening further portals. On the morning of May 2nd, 1959, after seven years of work, and during an international conference with more than four thousand Salesian Cooperators, with the presence of all the superiors of the order, the Cardinal Protector Benedetto Aloisi Masella, consecrated solemnly the Basilica and ten bishops consecrated at the same time the ten altars.

In its definitive aspect, the building looks like a rectangle of 45 x 78 meters. Its height is 73 meters, including the crypt that is 6 meters below the ground level. The building can be read as two parts, which synthesize the basilical type of church and the central plan one: the first part stands as a pedestal and measures approximately 20 meters, the latter that acts as a crowning, is 46 meters and includes the main drum, with a double row of circular pillars, and the smaller drum, the domes, the metal plated terminals and the two bell towers. The facade is divided into seven bays by pilasters (not featured in the first
The central section of the elevation is occupied by the large relief depicting the apotheosis of San Giovanni Bosco, made by Arturo Dazzi. The side compartments formed by rounded arches are cut by two lintels that hold the statues of the archangels Gabriel and Michael, 2,50 meters high, made by Ercole Drei. The two drums supporting the domes have a diameter of 40 meters, the higher, and 18.40 meters, the lower; both are surmounted by almost hemispherical domes. From the rear elevation rise two bell towers of about 38 meters covered with Travertine marble, while the coverage of the domes and the bell towers is made of of gray-olive aluminum sheets. The skylight domes, covered with crystals, have a diameter of 8.50 meters the first and the other is 4 meters. On these rise two gables with bronze sculptures. The primary final, is 15 meters high and is supported by eight pillars, supporting a large sphere from which hang four angels in bronze taller than 3 meters, each of which tends an arm to hold up a crown surmounted by a luminous cross, made by Alessandro Monteleone.

An ideal tour route of the Don Bosco starts from Parco XVII April 1944, a park dedicated to the victims of the "Rastrellamento del Quadraro", within which lies, half-hidden by the vegetation, an imposing tomb mound (12 meters tall and 45 in diameter) commonly called "Monte del Grano". The origin of this name comes from "modius grani" and was attributed since the formal analogy with a spilled bushel of grain, as it looked like after the removal of the blocks of travertine, which took place during the Middle Ages. Originally the mausoleum stood near a road junction between Via Latina and Via Labicana, now disappeared (a tract can be seen in via Fabrizio Luscino and another one in via Spartaco), and its original image was likely to be similar to the Mausoleum of Augustus in the Campus Martius, with a circular drum surmounted by a truncated conical mound covered with vegetation, of Hellenistic matrix. The Mausoleum of Monte del Grano is the only existing example of a mound built in the third century BC. In 1505 a tower was built on the summit of the mound, and survived until the early 900 when it was destroyed by a violent storm.

In 1748 Piranesi represented in his "The Roman Antiquities" a plan and a section of the building, assuming the presence of a distributive annular corridor, connected to two other accesses, and to an underground room accessible through a stair. Excavations carried out by the X Ripartizione in 1991, however, have not confirmed this hypothesis.

From the Mausoleum of Alexander Severus, which forms with the Basilica of San Giovanni Bosco a system of poles, starts Viale San Giovanni Bosco, to all intents and purposes a triumphal way, given the presence of the two thematic backclothes that open and close the avenue. The unusual width of 50 meters is, in this sense, indicative of a strong aesthetic intention, based on the creation of a prototypical district-city, a likely reflection of Piacentini's idea of the periphery as a sum of urban areas functionally and formally autonomous.

On the left side of the square, in the direction of the basilica is the ancient architectural complex of the Quadraro, consisting of a quadrangular tower with ghibelline crenellation, incorporated in a subsequent historic farmhouse, dating from the Seventeenth to the Nineteenth century. The tower was used to control the first stretch
of Via Tuscolana and it is conceivable that it was visually related with the Tower of Centocelle. The name is derived from “Guadralis”, the “enfiteuta” (the person to whom an owner outsourced his land in exchange for an annual fee in cash or in products) and dates from the Twelfth century. The tower, built of tufa blocks, marble fragments and pieces of brick, was built in the Fourteenth century on the top of an older building, probably a Roman villa, as evidenced by the presence of walls in “opera incerta”, sculptural material and funerary inscriptions.

The Quatralis farmhouse, called Quadrarium from the Fourteenth century, belonged to the monastery of S. Alessio for the Twelfth and Thirteenth centuries, it was later owned by the Arcioni and Astalli families until the Fourteenth century, than, in the next century, went among the possessions of the Colonna family, where it remained until relatively recently, when it became property of the Torlonia.

The monumental Piazza San Giovanni Bosco (125 meters per 185) that opens and concludes the namesake avenue, features the same theme of the colonnaded square that was included in the Piano Particolareggìato made in 1942, and enforces the perspectival results through the relational character that links the church and the square. The jury of the competition for the Church of San Giovanni Bosco wanted that the winning architect supervised the design of the overlooking buildings in order to achieve a unified aspect with the church, which is what happened in 1955, when the City Council gave to Gaetano Rapisardi the charge to design the urban square. The project made by Rapisardi, aimed to emphasize the homogeneity of the project by using a similar language both for designing the facades of the residential blocks that for the church, and furthermore through a sophisticated use of the perspectival play, such as the narrowing of via Marco Fulvio Nobiliore, which was supposed to introject the square into the church, but that was not realized. Piazza San Giovanni Bosco, is characterized by the constant presence of a massive portico, 8.50 m high, with a distance between the spans of 5.20 m and with the pillars having a section of approximately 1 x 1.20 m. Above the portico there are six floors with a height of 3,50 meters, divided into three zones by a continuous band of bulwarks. Each one of these three areas of the elevation is unified vertically through a sequence of small pillars, three times the number of the portico below. The south-west side features a tower that connects two different lateral buildings and works as a backdrop for via Calpurnio Pisone.

Originally a large circular fountain was planned to be placed in the center of the square, but only the shape of the base was realized (a circle with a diameter of 40 meters that has the same dimension of the section of Viale San Giovanni Bosco), which originated its current appearance.

In the same years three projects of public housing were realized close to the Don Bosco, linked to an idea of city closer to the dictates of the Modern Movement. The proximity of such interventions, made by INA Casa (the authority for the public housing), emphasizes the diversity of two ways of approaching the plan, one based on large urban signs independent from the urban fabric and influenced by the idea of the functional city, the other on parts strongly hierarchical, which although preserving its autonomy.
create a "different" kind of city, in which the dialogue with the existing city, while preserving its recognition, is not in terms of conflict.

The Tuscolano I built between 1950 and 1951, is a collage of different buildings designed by different architects within the same plan (Piano Regolatore Generale), but it does not show an overall urban design. Its boundaries are via Tuscolana, via del Quadraro, via Giulio Agricola and the Park of the Aqueducts. It features intensive buildings and villas. There were many professionals (not all of them are known) involved in the design and there were many companies who were engaged in construction. The design was organized in lots having different size, each one entrusted to a group leader. Team leaders were: G. Nicolosi, P. Marconi, M. Paniconi and Pediconi G., R. Marino, L. Ciarlini, L. Orestano.

The Tuscolano II was built between 1950 and 1952 with a strong formalistic will in urban design. The project is by Mario de Renzi, Saverio Muratori and Lucio Cambellotti with the collaboration of Francesco Fariello, Adalberto Libera, Giuseppe Perugini, Giulio Rosesco, Dante Tassotti and Luigi Vagnetti. It was built in the years 1952-1957 over a wide area and also in this case there are many entrusted enterprises. The urban layout is designed by M. De Renzi and S. Muratori, both called since their earliest years to work for the INA casa in designing new districts; together they have often studied urban aspects, while the typological and architectural solutions have been most frequently addressed in an individual manner. The Tuscolano II stands out in the compact texture of the city for its unitary setting and for the clarity of the main alignments on which stood the different building types. In the original plan the complex was supposed to cross Viale Spartaco, reaching via Tuscolana, and including then, another trapezoidal lot on which the church was to be built, together with large open galleries, the community center, shops and other residences. The church, designed by Muratori, was built in the sixties, but only in its hypogean part.

The Tuscolano III or Horizontal Housing Unit is located in Via Selinunte 49, was designed by Adalberto Libera and built between 1950 and 1954. The district is enclosed by a wall, the entry is placed in line with Via Sagunto, and underlined by a low arch. The complex consists of 200 apartments (about 1,000 people) on the ground floor, each one with a patio. These accommodations are preceded by a central garden planted with pine trees that contrasts with the green of the tiny patios. The horizontal Housing Unit was for Libera a complex organically made and defined, not susceptible of extensions (Libera 1954); thought as a core isolated from the city, is wedged between Via Selinunte and the railway and is bounded by a massive retaining wall covered with polygonal tuff. The only junction with the context is represented by the functional and formal connection with Via Sagunto, which ideally extends inside the fence after crossing the block of shops and services with a passage marked by a monumental barrel vault: unique access and perspective backdrop of the street.

It is interesting to note that, within a circumscribed area, the differences in urban "writing" between the three sectors of the Tuscolano (I, II, III) made by De Renzi, Muratori etc., influenced by an idea of the city made by shreds, and the spatial
strong hierarchy of the Don Bosco that, while retaining its own autonomy and formal recognition, is integrated with greater clarity in the surrounding urban fabric, to the point that the layout of the original (pre-war) plan survived to the postwar period despite the changed requirements for the district.

Unlike the other three plots of the Tuscolano area, built by INA Casa, all of which are well documented, there is a complete lack of documentation for the Don Bosco, both in general terms (general plan, intervention programs, etc) that in specific terms (on individual buildings, but also on the work of Gaetano Rapisardi that is nowadays the best known architect among those who worked on the Don Bosco, and he is still mainly known for having built a part of the Città Universitaria of Rome).

A perceived figurative relation with the fascist model of urban planning is one of the reasons for which this district has mostly been considered as a taboo in the Italian architectural debate, avoiding to solve, in a rational way, the urban problematic posed by a highly populated peripheral area.

The causes are many but most of them are related to the ostracism, coming from the coeval cultural and political prevailing ideology, hostile towards an idea of the city alternative to the one expressed by the Modern Movement, and for this reason considered, unfairly, traditionalist and reactionary.

In his book "Roma prima Roma dopo Roma" Giuseppe Ansovino Cappelli indicates that: "the architects who worked in Rome in the early postwar years, have tried to avoid shapes and images that can be associated to the past fascist regime, banning all the references to ancient Rome, classicism and neoclassicism, but also Futurism and those rationalist languages more similar to the European avant-garde."

Yet just a quick comparison with the urban projects made under the Fascism is needed to underline that the origin of Don Bosco district is actually linked to a different architectural thinking, related to the notions of fabric and shaped by a concept of monumentality not associated to ideology. Just think of the plan made by Auguste Perret for the reconstruction of Le Havre or the project for the MDM Marszalkowska Housing District in Warsaw in which, both the specialized tissue and monumentality are defined, as in the Don Bosco, through basic buildings, a thought more ancient than the Modern Movement and that is starting to be seen as a solution to the problems of the contemporary city.

Built in 1951-1952, MDM includes the district of Konstytucji Square, Marszalkowska Street and Warynskiego Street and, before the war, housed wealthy residents. The communist government created a large, ideal new settlement within the city centre that was intended primarily for a working class population. If we analyze the layout and the projectual outcomes, it can be found more than a parallel with the Don Bosco.

A demonstration, however, that a form of classicism or "classical" hierarchy in the layout is a choice common to more than one cultural scene. Between 1948 and 1956 the classicist architecture was also often the stylistic representation of the architecture
chosen by the countries of the freshly established Eastern Bloc, and it was often embraced after the rejection of the proposals of Modernist Architecture. But the international character of the thought behind such kind of plans can also be found in those contexts in which the dynamics of the project has not presided over a political will.

The famous plan made by Auguste Perret, developed by the Atelier de Reconstruction de la Ville du Havre was presented by the magazines of the time as a model of technical progress and economic rationality, the expression of a French way to monumentality, proof of a valid design method and test for operation. The reconstruction of Le Havre was however considered an experience that remains closed on itself, an experiment that, against the expectations of the Atelier, was not followed in other embodiments of the Reconstruction. The story comes in an ambiguous manner in historiography, often occupying a marginal place in the studies on Perret’s production. The incomplete acceptance of some aspects of the project, suspended between classicism and functionalist problems, has made it to be considered a collection that combines the importance of the aesthetics of the city to the studies on the sunshine and the volume-to-surface ratio. The project is proposed as an alternative to the urban contemporary formulations.

And yet, despite the scale of the Don Bosco, that falls entirely within the previous categories and which also is dimensionally larger than any New Town made in the postwar period in Italy, there is no evidence of the project on the coeval Italian architectural magazines. On the other hand the Don Bosco district has been widely documented in the Neorealist cinema, a fact that gives the idea of the project’s impact on the collective imaginary. The opening scenes of the Dolce Vita, fictionally set in the EUR district, were shoot in the Don Bosco, but also Mamma Roma (Pier Paolo Pasolini, 1962) Fantasmi a Roma (Antonio Pietrangeli, 1961), Audace colpo dei soliti ignoti (Nanny Loi, 1959), Un amore a Roma (Dino Risi 1960), Bravissimo (Luigi Filippo D’Amico, 1955).

The Don Bosco is in fact very close to Cinecittà, to the Istituto Luce (institute of cinematography) and to the Experimental Centre of Cinematography, and the district has been featured in a countless number of movies since its creation. In fact is depicted, from time to time as scenically representative of the different aspects of Rome, all realities included within the district.

A further reason why the intervention has not been adequately investigated is the incompleteness of the original plan, due to, a number of lacking lots were later completed in a regime of speculative real estate investing. However a huge part of the Italian historiography has proven to be more prone to justify the great failures of urban modernist thought, guilty of making anonymous suburbs, detached from the cities in which the idealistic logic of the great signs has not provided a logical urban thought. As a proof of the persistence of this attitude, also recently published books report the Don Bosco case only as an example of speculative overbuilding.
“to better understand the ethical vision as well as urban one urban that presides over the system of Viale Etiopia, just a quick comparison with the simultaneous realization (we're in the mid-fifties) in the don bosco district in the Tuscolano ...In the intensive housing blocks included between Via tuscolana and Via Papiria, having Viale dei Consoli-Viale San Giovanni Bosco as an urban axis, the different morphological-type models (the urban block with the closed courtyard, the tower houses, the tall houses arranged in parallel, lozenge or herringbone) are used to build an urban fabric that assumes paroxysmal characters because the built volumes are drawn and pushed together only to respond to the principle of the maximum exploitation of the lot. This is due to the combined action of a foolish Piano Particolareggiato, the 94 of 1947, and a Building Regulation built to realize suburbs (those intended for the intensive construction) able to remunerate the most real estate investments and real estate speculation. "the scariest housing blocks Rome has ever known "as were called in a study by "Fondamenti dell'Architettura" of the Faculty of Architecture in Rome." (1)

Notes
(1) Rossi O.P. Per la città di Roma. Mario Ridolfi urbanista 1944-1954

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Strappa, G (1989), Tradizione e innovazione nell’architettura di Roma capitale (1870-1930), Kappa Edizioni
1. The site of the Climat-de-France development (3500 housing units, Algiers, Fernand Pouillon, 1955-57) is a slope recessed amidst the highlands behind the city, in the valley that leads to the sea at Bab-el-Oued. Its overall design is organized along two axes, formed by the courtyard halfway up the slope and the route on the main crest. The development is literally dominated by the architecture of a large building with three floors of apartments and shops on the ground floor, arranged around a plaza (240 x 40 m.) surrounded by a giant stone portico whose surface adjusts the level shifts of the site. The colonnade orders the internal space, adding a strong character and detaching it from the other buildings. The volume behind it adapts to the slope thanks to the addition of an uphill level, over the half-floors below. The square columns are formed by seven cubical segments of smooth blonde Fontvieille limestone, measuring one meter at the edge, and support a continuous architrave with a height of one meter. Set at a distance of three meters from the building, the portico protects the apartments and conceals the terrace roof topped by a very slender loggia of stretcher bond brick masonry. The play of the shadows of the architectural order with the darkness of the shops is accentuated by the violent contrast between the brick façade and the stone that stands out against it. From the top of the development, one descends to the monumental entrance on the side of the “200 columns,” entering the bordered space of the large stone portico. To exit downhill, it must be crossed almost to the opposite end of the long side. Outside, one descends the long straight flight of steps to the zone below, where the bastion of a large curved wing that contains the whole development is perforated by a single door that marks the entrance from the city. In his memoirs, Pouillon sums it up as follows: “...we brought men to dwell in a monument. These men, the poorest of poor Algeria, understood this. They were the ones who christened the plaza ‘the 200 columns’ ...”

2. This extraordinary building has its roots in the material of western architecture, in the grandeur and color of the stone, in the elementary details that complete it on the scale of everyday life. It is a reflection of the Mediterranean and its multiform cultural identity. The same stones of Arles and Nimes, of Pont-du-Gard and Avignon, the “pierres sauvages” of Thoronet, of the front of the Vieux-Port of Marseille, construct the “200 columns” of Algiers. Cut from the same Roman quarries in Provence, loaded onto cargo ships, “eighty thousand cubic meters of stone” descend the Rhône to cross the sea to Algeria. The voyage of the stones on the water demonstrates, together with the ties of the form, the idea behind this extraordinary building as the very heart of a city. Its life made of the humble homes of men, its sublime architectural setting. The thought behind the work has its own tangible, visionary concreteness that goes beyond the images of perceptible reality, making the constructions erected in solid masonry in the second half of the 20th century less costly, as well as inevitably more beautiful and durable, than those in reinforced concrete or perforated blocks.

3. Considering the results achieved in Marseille, on 4 May 1953 the mayor
Chevallier called in Pouillon to entrust him with the construction “of at least one thousand social housing units by the end of the year.” Besides Climat-de-France, in four years Algiers saw the construction of Diar-es-Saada (800 units) and Diar-el-Mahcoul (1800 units), in an attempt to integrate the lower classes into the various communities. The two developments are close to each other and arranged on the arched border of the Arcades overlooking the port, and are both enhanced by the exceptional site overlooking the amphitheater-like expanse of Algiers. Marked by a tower in the urban panorama, they too are crossed by an axis that descends from the summit in a succession of sloping plazas. At Diar-es-Saada the central place of the composition is a plaza with a palm grove. At Diar-el-Mahcoul, after the market, one reaches a last terrace open to the sea, from which a cableway departs. The nature of the singular presence in Algiers of these developments is the cause of the discovery of the work of Pouillon, of his summoning among the protagonists of the architecture of the Islamic countries honored at the Venice Architecture Biennale in 1982, and the key to the interest for all his rediscovered work.

4. Fernand Pouillon was born in Cancon (Lot-et-Garonne) on 14 May 1912. After studying at the Ecole des Beaux-Arts in Marseille and Paris, he designed some buildings in Provence. In 1942 he took a degree in architecture and worked with Eugène Beaudouin. He opened a studio starting in 1944 with Egger, then continuing on his own starting in 1953, and he was the chef d’atelier in schools at Aix-en-Provence and Marseille. In 1955 he had offices in Paris, Tehran, Marseille and Algiers. His works were built in Provence from 1949 at the Vieux-Port to Marignane in 1962, both with Perret (1949/62: Marseille, Aix, Toulon), then in Algeria (1953/57: Algiers, Oran) and Iran (1954/64: Tehran, Maachad, Tabriz), and finally in Paris (1955/61: Montrouge, Pantin, Boulogne-Billancourt, Meudon-la-Forêt). Interrupted by his arrest in 1961 in the scandal of the Comptoir National du Logement, leading to a jail term that ended in 1964, followed by a pardon in 1971, he resumed his professional activity in 1965 in Algiers. Pouillon worked in Algeria until 1984, determining a large part of the architectural identity of the newly independent country, working for the Ministry of Tourism since 1966 to build about one hundred hotels and tourism complexes in the cities, on the coast and at the oases. Starting in 1968 he also worked for the Ministry of the Interior, and since 1974 for the Ministry of Higher Education, designing university facilities, including those of Constantine and Algiers. In the 1970s he resumed work in France as an antiquarian publisher with Jardin de Flore, and as an architect (1975/83), with projects that included the restructuring of the monastery of Cotignac and the restoration of the château and village of Belcastel (Aveyron), where he reopened his studio and where he died and was buried on 24 July 1986. After his return to France he was elected advisor of the Architects’ Association of Paris in 1980, and was reinstated to the Legion of Honor. Among the many projects of this later period, we should mention the Conservatory in the 19th arrondissement in Paris, and the unfinished project for Crétel.

5. An overview concentrates on the architectural quality in the quantity of constructed works, and on the clear subdivision between his work in France and in Algeria. The continuing existence of so many buildings in both countries is the clearest
characteristic: a sort of repetition or duplication of a builder’s life. The variety and multiple identity of the architecture raises the main difficulty in the assessment of his work. Reflecting each other from the opposite shores of the Mediterranean, the constructions of the 1950s at first glance proclaim just one of the interpretations of the architecture of Pouillon, the one that focuses on the occidental tradition of construction, on the idea of a kind of innate classicism. But starting in 1965 the works point to a contradictory reality in which we can gauge the gap between the necessity of European reconstruction and the possibility of the new mass society – of an unstoppable progress towards individual consumption or at least of that perception of it that arose in the 1960s and 1970s, in which desire gradually came to take the place of need – a horizon in which the invention of a tradition translated into the media communication of a country.

If the “200 columns” and the developments of Algiers, those of Aix and the buildings of the Old Port of Marseille are the result of a particular focus on their materials and the place they put into order, already in the buildings of the Parisian quarters the layout and technical choices become more precise. Pouillon’s intentions become clearer in contact with the problems posed by the initial industrial conversion of Paris and of the villes nouvelles. What stands out is his attitude that foreshadows the redefinition of tasks and roles in the transformation of the city of the end of the century, in the complex interaction between real estate, design and construction procedures. Pouillon’s main value lies here. All the works done from 1949 to 1961 should be considered in the heterogeneous whole of those years, which should be extended to include the activity as a town planning consultant for the departments of Vaucluse, Basses-Alpes, Hautes-Alpes, which is not included in the chronological listings, but can be perceived as echoes and presences in the architecture of cities in Provence. Finally, this complexity is not separate from the teaching at the school of architecture at Aix-en-Provence. This teaching experience is borne out by three veritable Grands Recueils on Aix, Les-Baux-de-Provence and the Cistercian Abbeys of Provence. The thought of the inseparability of historical survey and project runs alongside his work like a constant meditation on the architect’s craft, narrated in his novel Les pierres sauvages.

6. In works like the “200 columns” we can observe the impersonal force of construction in architectural culture, gauging its experimental validity in contemporary applications, as well as the constant necessity to rediscover the principle of form, the continuous invention of an architecture that is essentially edification, that sees urban planning as a question of architecture in which the constructed form configures the city. An essential continuity that is clearly confirmed, pointing to a critical condition, a sort of negative thought on the craft, a rigorous interpretation of the necessary connection of the project to the productive process of its time: “Il ne peut exister trois esprits divergents dans la construction d’une ville. Un seul à le devoir de composer avec ensemble les espaces, l’architecture, la réalisation matérielle et technique. L’urbaniste ne peut penser qu’en architecte et l’architecte qu’en constructeur.” Though referencing examples of the culture of the classical French city, this is the idea of a civil architecture that does not express definitive choices for closed as opposed to open space, that does not limit itself to putting into practice the principle of the Greek picturesque described
by Choisy. Having abandoned the authoritative clarity of the model, a conscious uncertainty is nurtured, an intention to eclectically rediscover one’s own path between recognizable images and perceptible analogies. Themes of architecture that reflect a certain introversion of the layout, but always including elements of the city or the landscape. These and other more typological issues, related to the whole of buildings in relation to the organization of the house, are again applied in an operative way in the countless Algerian projects for hotels, and in the last French works, like Cotignac or Belcastel. It is therefore possible to understand a paradigmatic work of architecture like the “200 columns” as multiform. A concrete analogy of the amphitheater of Arles due to its urban role: a monument made of houses, like a crown of the city. The placement of the architectural order inside the building instead of outside it is a reversed citation of its composition, the inverse canon of the massive architectural score from which the proportions and tightly paced rhythm are taken exactly, the perception of the effects of light and shadow. Just as the widening of the public space in the pattern of the houses sentimentally evokes the ancient city. A multiplicity that is verified in the citation of the plan of the Maidan of Isfahan: in the proportions of the area, the transposition of the monumental accesses on the main axis and the lateral entrance, comparable to the loggia of the Shah.

images
1. Climat the France, panorama, general view of the development, Algiers, 1957
2. Climat the France, architectural survey of the 200 columns plaza, the author, 1992
3. Climat the France, ordonnance, original poster, Algiers, 1957
4. Climat the France., the 200 columns plaza under construction , Algiers, 1956
5. Climat the France, general view, Algiers, 1970

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Bibliography 3, latest better list of selected articles about Fernand Pouillon's work can be found in A.Caruso and H.Thomas, Zürich, 2013 quoted above

The Invention of The Italian "Lungomare" and the Monumental Image of the City. the Sea Line Between Bari and Tripoli

Calogero (Rino) Montalbano
ABSTRACT

At the end of '800, Italy became a new nation and timidly trying to build its own national identity. It will confront immediately with the need for expansion of the cities, just gone beyond the bounds of its city walls. Thus opens the way for that fervent period, rich in architectural and urban experimentation that, starting from the end of the '20s will infect the Italy and many Mediterranean countries.

The main Italian coastal cities which until then had experienced the relationship with the sea in terms of defense and protection, almost to the point to deny it, by this time become places of a strong expressive research based on the ability to build a new relationship with the water. The image of a large new urban unit, visible by those who come and watch the city from the sea, becomes a new, specific, cultural and expressive choice.

It was born in these terms the urban theme of the "lungomare", the picture frame in which the Italian cities built their monumental and scenographic image toward the sea. The "lungomare" thus becomes for the Italian architectural experimentation, especially during the Fascist period, a manifesto of national identity; a new vehicle of communication, necessary to symbolize the power (especially in the cities of southern Italy), and steer the Italian colonial policy towards other Mediterranean regions. In this perspective, we can interpret the experiences of lungomare of cities such as Bari and Taranto in Apulia Region, but also the contemporaneous and very often similar experiences of Tripoli and Benghazi, in the Libyan colony.

"Noi sogniamo l'Italia romana, cioè saggia e forte, disciplinata e imperiale"
Benito Mussolini

Greetings for Christmas in Rome in 1922
in: daily newspaper "Popolo d'Italia"

1. PROLOGUE: The geopolitical Mediterranean setting between the XVIII and XIX century

The development of the lungomare theme in the context of monumental image construction of the main Italian coastal cities is crucial to the comprehension of the aesthetic ideal of a country that from the outset of the twentieth century and until the end of the second world war tries to prove its relevance in the complex geopolitical setting of the Mediterranean.

The Mediterranean history of the period 1821-1914 is also that of a long retreat of the Ottoman Empire in favour of a conquering Europe where French, mostly (in Algeria, Tunisy, Morocco), but also Spanish (with the Spanish protectorate in South Morocco in 1912), Italians (in Libya) e not least English (defined by the network of British naval bases in Gibraltar, Malta, Cyprus (1878) and Egypt (1882), especially after the opening of the
Suez Canal in 1869) contend the supremacy on North African lands, which had become a new frontier of conquest and expansion. 314

The Suez Canal itself finally transforms the Mediterranean in a world marketplace, the economical and developmental perspectives give a new impulse to the birth of a modern form of urbanity more and more projected towards the coast and enhancing docklands. The port cities throughout the Mediterranean see at this time a phase of new, vivid rise, shyly started (see the French case) in the second half of ‘800 and that, from this moment on, will never undergo any interruption, transforming the coastal Mediterranean cities in one of the places with the highest settling concentration of the planet.

2. THE ORIGIN OF THE ITALIAN AESTHETIC MODEL

In the Mediterranean geopolitical setting, fascist Italy, overestimating its strength and facing an extremely delicate internal historic phase, comes to claim its space in that Mediterranean which once belonged to ancient Romans.

Hence, in order to understand the importance and the meaning that the relationship between city and sea acquires in that period as well as the propagandist, cultural and architectural value of the lungomare theme in the poetry of the Regime we need to highlight some fundamental aspects that contributed, during the fascist regime, to the birth of a strategic theme for the development of coastal cities in Italy and Overseas lands.

Some of these aspects see their origin by the ‘800.

2.1. The search for a national identity

Italy is a young country, just unified (in 1860), seeking a strong national identity even observing a high level of diversity inside, mostly cultural, social and economical. In this setting the greatness and the culture of the “Roman past” has often been used as a stimulus to the construction of a national identity which would embrace those ideals such as the national pride, unity, greatness and strength. With the fascism seizure of power in 1922, the “myth of Rome” officially entered in the new Italian cultural policy. The renovated “Roaman aesthetic” was translated into a growing interest for the remains of the Roman antiquity, which were restored, brought back to light and ‘set free’ from the surrounding buildings (through a dramatic policy of urban disembowelment) 315, to become in a certain sense the great scene of public fascist life. Archeologists, historians, classicistis and architects, worked together to build the romanity cult in the so called fascist “Third Rome” 316. Several aspects referred not randomly to romanity:

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315 Caderna, A.; Mussolini urbanista: Lo sventramento di Roma negli anni del consenso. Roma-Bari: Laterza, 1979

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o the policy of establishing new settlements and hamlets (imagine the maestosity of the new cities Sabaudia, Littoria, Segezia, ...);

o the territorial expansion policy of the Empire and civilization of other peoples (from which the “spirit” of a colonialism bringing civilization, discipline, order, cleanliness, hygiene);

o the great consideration for earth as a mother and the recovered importance of agriculture (from which the tenacious agricultural and urban decentralization policy perpetrated by the regime);

o the capacity to erect imposing public infrastructures such as bridges, railways, irrigation and water management networks, but also extraordinary reclamation works of swampy and malarial areas;

o the care for refounding some important urban centres, heart of the political control of territories and centres representing the nation.

o the construction of public spaces with great emphasis and scenic power: the broadness of urban spaces (symbol of a rapidly ascending power) destined for parades, public performances and celebrations; the cleanliness and rigor of architectonic forms; the relevance of white and imposing marble surfaces in the architectonic poetry of the regime; ...

2.2. The urban growth according to a “check” model of Italian cities in the nineteenth century

At the beginning of ’800 the main Italian cities start to come out from the medieval bounds of their city walls according to a “check” model already consolidated at European level (although with variegated nuances in the use of residential type and in the structure size) and officially recognized by the architectural culture of the XIX century as a useful checking and management tool of the new urban functions. The usage of such a strict geometric fabric, in which urban architecture is adamantly subordinated to the domain of a road system rigidly and immutably expanding in space, often becomes a serious issue in many coastal cities. Here the nineteenth-century grid, also lacking any other non residential destination, cannot manage to align with an essentially irregular coastal line (as it occurs in Bari and Taranto). Quite often it produces wide snagging areas along urban shorelines which will become important opportunities, in the fascist era, for the focalization of urban riqualification interventions and for the birth of the concept of Lungomare.

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Cagnetta M., Architetture e impero fascista, Bari: Dedalo, 1979

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Footnote 317: Such model, which has its roots, back in time, in the kind of Ellenic cities, identifies, especially in South Italy with the “isolated block” of “murattino hamlet”, result of the cultural and technical contribute of Napoleon French and of the reflections in fieri of houssmanian practise.
2.3. The new vision of the city and the city planning discipline in Italy in the early '900

From the early '900 in Italy a city planning discipline develops. It sees in papers such as those by Giovannoni, a clear adherence to the principles formulated by Sitte, Unwin and Stubben. The city planning discipline will find its strongest roots in the nostalgic historicism of “academics” (first of all Gustavo Giovannoni and Marcello Piacentini), who will remain the real executors of the great architectural commission but also of the great urban planning projects and intervention in the old town centres of this period, in Italy and colonies. A relevant aspect of the theoretical positions on urban space advanced in this period and, moreover, of their local variations, will be the strong orientation towards the conservation of the traditional values of historical cities and to their continuity with a “modern” and functional city at the same time respectful of the urban and landscape heritage of the places. Such an approach will inevitably lead to the conception of model of a “city in addition”: a modern city equipped with new spaces for business, services, culture, as requested by modern life, which flanks a pre-existing city, the “old city”, trying to integrate with it on a few points.

It will be exactly this idea of city that will allow entities as Bari, Taranto, Tripoli, and Benghazi not to erase their old town centres and their medinas, but to start from them to define a new level of bond with the surrounding environment.

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318 Giovannoni, G.; Vecchi città ed Edilizia Nuova, Torino: UTET, 1931
320 De Seta, C.; La cultura architettonica in Italia tra le due guerre. Roma – Bari: Laterza, 1972
2.4. **The policy of construction of public architectures during Fascism**

In the wake of the ancient roman myth, the specific need for "monumentalism" and "representativty" of the fascist ideology is associated with the necessity of providing the new "great cities of the Empire" with a high number of specialist public architectures (political, economical, cultural and military palaces). Such facilities will almost naturally be located in the strategic areas of the existing city and, overall:

- in the clogging areas of the consolidated city, along the axes of installation of the ninetenth-century city (as in Via Sparano in Bari and Via di Palma in Taranto);
- by the new urban voids obtained after the "thinning" actions performed in the context of consolidated historical fabrics (as in Bari old town centre and Benghazi medina);
- in the nerve centres of the "coastline". Areas very often not yet invaded by the old residential expansion fabric or by the nineteenth-century city (because of defensive reasons and closure of settling cores) or, however, partially obstructed by low quality architectures and mainly connected to a low-value maritime activity.

These areas will become, in the fascist experience, the docking places for the construction of a new city space. Among these, especially, will take a leading role the solemn, representative, symbolic space overlooking the sea; a space made of public interest architectures, representing the economic (banks, postal and financial institutes, ...) and military power (army, aviation buildings, ...) of fascist regime in Italy and Overseas.

3. **THE LAST SEASON OF THE ORGANIC ITALIAN CITY**

The cult of an Italian rebirth that could emulate the Imperial Rome becomes an easy means of social recovery and political mixture, able to pave the way to an ardent architectonic and urban experimentation that, starting from the 1920s, spread like a virus in Italy and in many countries in the Mediterranean coming into contact with it (Albany, Greece, Turkey, Egypt, Libya). In 1913 Giovannoni publishes the essay "Il diradamento edilizio". Differently from the theories on "disenbowelment" that throughout the XIX century revolutioned the appearance of many large European cities [dismantling old medieval quarters and replacing them with imposing palaces and wide tree-lined avenues, as in London (1848-1865), Paris (1853-1869), Vienna (1857), Bruxelles (1867-1871)], the "theory of thinning" was aimed to the recovery and evaluation of old towns through restoring optimal hygienic conditions and in a balanced relation between monument and minor architecture. Such theory suggests small acts of demolition of low historical-environmental interest buildings that provide hindrance or reason of overcrowding, such as super elevations, additions that obstruct aeration of courtyards or reduce the brightness of the locations creating new spaces and new views.

This spirit of renovation is particularly highlighted by two aspects:

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321 In 1913 Giovannoni publishes the essay "Il diradamento edilizio". Differently from the theories on "disenbowelment" that throughout the XIX century revolutioned the appearance of many large European cities (dismantling old medieval quarters and replacing them with imposing palaces and wide tree-lined avenues, as in London (1848-1865), Paris (1853-1869), Vienna (1857), Bruxelles (1867-1871)), the "theory of thinning" was aimed to the recovery and evaluation of old towns through restoring optimal hygienic conditions and in a balanced relation between monument and minor architecture. Such theory suggests small acts of demolition of low historical-environmental interest buildings that provide hindrance or reason of overcrowding, such as super elevations, additions that obstruct aeration of courtyards or reduce the brightness of the locations creating new spaces and new views.

In the new agricultural policy, connected to the mainly propagandistic logic of “urban decentralization”. Aimed to enhance the agricultural system of weaker regions on national territories as well as colonies, it is achieved by building new rural villages, “newly founded cities” symbolizing a new way of settling the land and make productive those never before involved territories, in the new great economic vision of the nation.

In the new policy of monumental image construction of a representative city. It generates a new strategic view of urban places, and in particular, of coastal cities. Here, the ways of overlooking the sea of the cities, become a manifest of the Mediterranean control skills. The urban lungomare becomes therefore a representative place, a means of communication and recognition of Italian identity in the Mediterranean.

In both cases we notice an attempt to define theoretical principles and draw great strategic lines for the design of modern cities of the Italian nation and its property. It is not surprising that theoretical and practical reflections still refer to the scale of quarter, talk about the layout of streets and squares, about the relationship between city building and open spaces, openly declaring its own propension towards a properly “urban” design. In that sense, the historicistic monumentalism guided by the great Italian “academics”, although often falling into the trap of a strong nostalgic historicism, will keep, until after the Second World War, a strong attention to the founding concepts of the city and its main parts (streets, squares and void relationships).

After the Second World War, the tumultuous rising events of Italian cities and a more incisive penetration of the Modern Movement ideas, already developed in the rest of Europe in the previous decades, will contribute to scatter the different scales of the project they had allowed until that moment to consider cities as a unitary organism. So, from that moment starts an unstoppable process that will lead the Modern Movement to the extreme in an extreme functionalism, able to erase the complex bonds and degrees of continuity of the urban space.

Start from this moment a cancellation process of the old town and a “forced international omologation”. By denying the evident differences between the building cultures of the various countries, this prevented the development of a modernity able to evaluate with a true critic eye the reasons of an urban form derived by the deep instances and historical, social and symbolic stratifications of the places.

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Cresti, C.; Gravagnuolo, B.; Gurrieri, F.; Architettura e città negli anni del fascismo in Italia e nelle colonie. Firenze: Angelo Pontecorboli, 2004
324 “…Rationalize the building typologies, separate the residential blocks from the road network, emphasize the hygiene of the linear building blocks, by arranging them on a green meadow with optimal distances along heliotermic axes. Moreover distinguish the vehicular traffic network from the pedestrian routes, the shopping area from the residential one, the neutral infrastructures from the values of living…”

To what has been said so far, coastal cities became, at the beginning of ‘900, a laboratory for important experiments. The main Italian coastal cities, which until then had lived their relationship with the sea from a defensive and protective point of view, until almost denying it, become from this moment places with strong expressive research based on the ability to build a renewed relationship with water. The image of a new great urban unity, visible by those who reach and observe the city from the sea, becomes an important, cultural and expressive choice.

The urban theme "lungomare" arises in these terms as the frame through which the cities build their monumental and scenographic image starting from a privileged place as the sea.

The *lungomare* becomes the route that chains the representative buildings to those of the new urban power, and brings to the scene the military, economical and social force of the urban realities.

Such condition becomes particularly important for the coastal cities in southern Italy (Naples, Bari, Taranto, Brindisi), a symbol of a rapidly increasing national power and outposts of the Italian colonial policy towards the other Mediterranean territories. 325

On a quite different plan, the safeguarding thesis for ancient historical towns and the cultural values they represent, supported by the Italian Academy (mainly referring to Giovannoni and Piacentini positions), highlights the need of the new city to flank and not overlap the old one, but, contextually, detects the urge to realize between them contact and functional integration points, so to avoid them to live autonomously respect to one another. 326

Such condition favour, in case of coastal cities, a specific type of development based on the identification of three different types of urban axiality: the *urban border route*, the *urban graft route* and the *lungomare*.

4.1. **The urban border route**

The *border route* coincides on average with the external border of the ancient city walls and establish the attestation border of the first phase of urban development, after its leakage from the walls bounds. Such condition is explicitly apparent in case the former

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325 Within this spirit some quotations are directly attributed to Mussolini who wants to make Bari [...] one of the first Italian cities. [What makes it worthy of this are its history and its position on the Adriatic sea, facing the East.] [...] and who will also refer to Taranto as “Italian door on the Jonio”

Cotugno, R.; Per l’Università di Bari nel giorno della sua inaugurazione, 15 gennaio 1925. Trani, Vecchi, 1925. In: Prefettura, Prima serie, Affari generali, b. 10, fasc. 3/1

historical core is projected towards the sea and the expansion fabric is directed in a single direction towards the hinterland (Bari and Tripoli).

Fig. 3-4 Birth of the urban border route as outer limit of the ancient city walls in the case of historic centers located close to the coastline.

Along such route the gates to the old town are located and from which the implant axes of the new urban fabrics depart (mostly from the XIX century).

Fig. 5 Expansion of the urban fabric over the urban border route.

In case the historical core is more penetrated respect to the coastal line or arranged in a way that favours a successive phase of urban extra-walls development towards the coast (as in Benghazi), the border route tends to assume the character of an internal street aligned to the lungomare or, in extreme cases, to coincide with it.
Fig. 6-7 Birth of the urban border route as outer limit of the ancient city walls in the case of historic centers located internally with respect to the coastline.

4.2. The urban graft route

The *urban graft route* is generally organized starting from the implant axes of the former existing urban fabric (characterized from the murattiano “hamlet” fabric and the ancient medieval core in southern Italian cities and those of ancient medinas in colonial ones). Its fulfillment is made possible by operating with the “thinning technique” within the old town (or the medina) and reconnects it to the main implant axis of the XIX century city (as in Bari old town\(^{327}\), Benghazi medina\(^{328}\) and Tripoli’s\(^{329}\)).

\(^{327}\)The thinning axis realized in Bari old town aimed to connect one of the accesses to the old town. On it the implant axis of Via Sparano was set which controlled the murattian hamlet structure, with San Nicola cathedral, located in the heart of the old town. Such thinning allowed the creation, on the prospective axis of Via Sparano, of Via Filippo Corridoni and the following realization of the buildings Palazzo Federale, Palazzo del Fascio Giovanile and Fascist Organizations, Palazzo del Fascio di Bari and Palazzo del Fascio Femminile.


Melchiore, V.; Bari, Adda, 1987

\(^{328}\)In Benghazi medina the realization of the thinning axis of via Briccola allowed the connection of the heart of the medina, where Friday Mosque of Al Atik was located (GamaElKebir), with the new lungomare. In such way, the Italian intervention reorganizes the space of the medina with the creation of Piazza del Municipio (former Piazza delle due Moschee and the market presided by Osman mosque and Friday mosque of Al Atik), from which you can access on one side to the ancient suq and, on the opposite side, to Via Briccola itself. Via Briccola, in turn, continues up to the end of the medina (marked by Via Messina route), then again aligning with the new monumental route of Via Roma which, with its specialist buildings continues towards the coast, up to the junction with Piazza del Re. Piazza del Re finally opens on the lungomare (Viale della Vittoria) through a building filter partially hiding it and transforming it into the new monumental access to Benghazi old town.

The broadening operation of Via Generale Briccola and the extension on Via Roma (currently Umar Al Mukhtar Street) allowed the realization of a number of public representative public buildings, among which Palazzo del Municipio by Marcello Piacentini (of clear moorish derivation) (1923-25) and the Bernice Theatre by Piacentini and Piccinato (1930) on piazza del Re, the Mercato Municipale by Ludovico Gennari (1929-30), the Cassa di Risparmio della Cirenaica by Alpago Novello and Ottavio Cabiani (1931-34), the Palaces INA –INFPS by Florestano di Fausto (1938-39) and the Banca d’Italia by Guido Ferrazza and Vincenzo Munari (1937-39) directly on Via Roma.


Gresleri, G.; Architettura nelle colonie italiane in Africa, Bologna: CIPIA, 1992


\(^{329}\)In Tripoli’s medina the realization of the thinning axis already predicted in 1912 plan, by the engineer Albino Pasini, head of the Ufficio del Genio Civile in Tripoli, crosses the medina connecting Marco Aurelio Arch, conveniently set free from the surrounding buildings, to Porta Nuova (Bab el Gedid), finally coming onto Corso Sicilia.
Such a route, designed as an urban corridor, is generally reorganized with architectures and urban specialisms mostly connected to the daily functions of the city (cinemas, theatres, banks, institutions and local administration, ...). It is conceived according to a “tree diagram”, in order to allow the direct confluence of the citizens from the complex adjacent urban fabric. (see also fig. 18)

Fig. 8-9 Birth of the urban graft route as main implant axis for the reconnection between old and modern fabric (represented in the case of two specific coastal settlement models)

4.3. The lungomare

The lungomare is generated from the points of contact with the Old Town / medina and ends very often to incorporate them into a single path.

Fig. 10-12 Evolution of the behavior of the waterfront compared to the urban fabric in the case of historic centers located close to the coastline
Fig. 13 Evolution of the behavior of the waterfront compared to the urban fabric in the case of historic centers located internally with respect to the coastline.

The concept of lungomare in this historical phase assumes a double meaning of “place for walking”, an entertainment place in which to move in order to appear or to be seen, and the structured, symbolic and propagandistic one of promenade architecturale, city poster, scene wing composed by an average of single highly architectonic quality buildings which, even in their pronounced individuality and in several cases linguistic heterogeneity, take part in the definition of a global project of the lungomare which unitarily characterizes it.

The promenade is constituted as an infrastructure, an assembly of facilities located on a border route between the city and water: from one side the beauty of the sea, on the other one a sequence of buildings defined as palaces of power and urban collectivity (government palace, aviation, province, postal, ...)

The great axiality of lungomare assumes, quite often, a rather variable depth in relation to the quantity of space and under the system of the lands located behind the coastal line. In the event of particular compression of the rear fabric or compromise of the coastal line, the idea of the demolition of entire houses often of poor quality, or the realization of fillings at sea or alignment works of the coastline are not given up. These interventions allow, in such a way to:

- assign the right space to the great coastal crossing way which has to always accompany the development of the lungomare (and as a consequence grant the right proportion between the height of the facades of the buildings of promenade and the depth of the coastal line)
- realize a large pedestal, which unifies the coastal line and makes it appear from the sea as a large basement on which to build the buildings of the power. A basement conceived this way could, according to the different orographic and scenic conditions, totally detach from the sea, generating the effect of an impregnable fortress (as in Taranto for instance) or, on the contrary, slowly and progressively descend towards the water surface, becoming an access to the city (as in the cases of Tripoli, Bari and Benghazi)
4.4. *The interaction between the main urban axis*

The border route, the urban graft route and the lungomare tend to closely communicate with one another defining the priority routes for urban crossing and intercepting the main squares of the city of the early ‘900. These places assume an increasingly more public and symbolic role as from the graft route we move towards the border one and, finally, on the lungomare, a place of symbolic end of the entire hierarchic network of this city model.
Fig. 16 - 18. Interaction between the three different types of urban axially, border route, graft route and lungomare in the city of Bari, Tripoli and Bengazi.

On average the graft and border routes converge on the promenade of the lungomare in its starting point, conveniently underlined by a square (as occurs in Bari with Piazza Ferrarese and Tripoli with Piazza Castello). There are, on the other hand, cases in which such routes, located on average transversely to the lungomare itself, cross it in
intermediate positions. In such cases, even without renouncing to the presence of the square in the graft point on the lungomare, this results rearward (Piazza del Re in Benghazi, Piazza Libertà in Bari, Piazza della Vittoria in Tripoli) and never contributing to the realization of such a centrality to interrupt the scenic continuity of the lungomare itself.

Finally the lungomare, tends to behave typically as a sequence of autonomous buildings arranged in a continuous scenic space and not ranked (Lungomare Conte Volpi and Belvedere in Tripoli, Lungomare di Crollalanza and Nazario Sauro in Bari, Lungomare della Vittoria in Benghazi).

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Only in a few cases it tends to polarize around a particularly sized and prestigious building (as for Palazzo del Governo on the Lungomare Vittorio Emanuele III in Taranto; the Cathedral on the Lungomare della Vittoria in Benghazi; the Monumento ai Caduti Italiani della Libia by Brasini on the Lungomare della Vittoria in Tripoli).

Fig. 19 Lungomare Nazario Sauro from the sea (Guido Petruccioli)

Fig. 20 Palazzo del Governo by Brasini(1933-35) on the Lungomare Vittorio Emanuele III in Taranto
In these specific cases, the lungomare underlines the centre of a scenic composition that, thanks to all the erected facades both on the right and the left of the main monument, embraces the visitor and the front part of the sea, drawing the attention of those arriving from the sea or from the inside thanks to the imposing and emerging masses on the surrounding landscape of the monuments.

This way we can interpret the experiences of the lungomare in cities as Bari and Taranto in Puglia (Italy) but even the also important and coeval experiences of cities as Tripoli and Benghazi in Libya.

5. **AN ITALIAN CASE: BARI: BRIDGE ARCH FOR THE COLONIAL EXPANSION**

At the beginning of '800, the first phase of Bari expansion, as for many other coastal settlements in southern Italia, seems unwilling to deal with the sea line. In all the experiences had until this moment, the murattian city expands over the wall limit of the old town accurately avoiding to approach the coast. The particular rigidity of this ortogonal grid urban implant generates, moreover, a strong misalignment of the implant axes respect to the coastal limit, favuring the creation of broad urban voids, triangularly shaped and difficult to manage.

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Porsia, F.; *Bari.* Roma-Bari: Laterza, 1982
Therefore the XIX century city tries to project towards the hinterland without ever approaching the coast except in proximity of the current Piazza degli Eroi del Mare, intersection of the border routes of Corso Vittorio Emanuele II and Corso Cavour.

Conversely Bari’s lungomare, begins to develop around the ’30s, extending towards East and West of a historical core projected to the sea and enclosed in a solid defensive walls system. (see fig. 12 and 16)

The public lungomare buildings are realized between 1927 and 1935, by Araldo di Crollalanza, first city podesta and by the city hall architects, Concezio Petrucci and Pietro Maria Favia. This buildings are located in a narrow mediation line between the natural geometry of the coast and the rigid and regular fabric of the Borgo Murattiano, hiding a rear fabric exclusively composed of residential blocks.

Fig. 24 Development phases of the lungomare of bari: I. Lungomare Imperatore Augusto; II. Lungomare Araldo di Crollalanza; III. Lungomare Vittorio Veneto; IV. Lungomare Generale Giambattista Pietro Starita; V. Lungomare Nazario Sauro

The era of works aimed to the achievement of the “Great Bari” started in 1926 with the realization of the coastal street that running along the old town thanks to a sea filling, should have connected the Ponente Lungomare with the Levante one.

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334 Such condition will identically be repeated also in Tripoli where, the connection between the two systems of lungomare Conte Volpi of Spiaggia Dirigibili is defined through the realization of a street running along the medina on the sea and leads to the realization of the two small lungomare internal to the medina itself.
the works for the construction, by filling, of the coastal ponente street and respective Lungomare Vittorio Veneto started. The latter will be, after two years, prolonged until S. Cataldo promontory in order to allow access, from Piazzale Vittorio Emanuele III, to the Fiera del Levante (built in 1930). Among the interventions during the fascist period on the Ponente Lungomare there are: the Ministry of Finance offices palace by Carlo Vannoni (1931-35), the Casa del Mutilato by Pietro Maria Favia (1935), the Istituto Superiore di Scienze Economiche e Commerciali (1932-34) and the Liceo Ginnasio Quinto Orazio Flaccò (1932-34) by Concezio Petrucci, the Guardia di Finanza Caserma Macchi and the Caserma della Milizia Volontaria for the National Security by Saverio Dioguardi (1932-35).

In 1926 also started the first operations on the first part of the levante seafront (Crollalanza lungomare) with the realization of further fillings and embankment settings. The sea limit similarly to what only two years earlier was realized in Tripoli by Brasini (cfr par. 7. Tripoli: the new capital on African territory), is composed of overtopping stone parapets with water accesses alternate to balustrades and a wide and elegant walk, with cast iron lamps and benches. The counterbalance to the walk project is a scenic backdrop composed of buildings that, arranged according to the murattiano grid, converge on the lungomare transversally, locally obtaining small triangular gardens which extend the walking space but contextually reduce the scenographic impact of the seafront.

The works for the Levante filling extend, at the beginning of the ’30s, past the limit of Piazza Diaz which, with its panoramic roundabout projecting towards the sea, even maintaining along the water line a strong formal continuity with the previous tract, it originates a wide rotation of the coastal line and determines the starting point of the monumental lungomare Nazario Sauro.

In the period between 1931 and 1936, starting from Piazza Diaz, the Albergo delle Nazioni with the INA residences by Calza Bini (1932-35), Province palace by Saverio Dioguardi and Ing. Baffa (1932-35), the Ministero dei Lavori Pubblici office by Carlo Vannoni (1932-34), the Comando della IV ZAT by Saverio Dioguardi (1932-35) and the Comando dei Carabinieri barracks “Chiaffredo Bergia” by Carlo Bazzani (1932-36) were realized. This lungomare, differently from the previous tract (lungomare di Crollalanza) openly shows all the regime styles and imposes on the internal urban fabric an abrupt rotation to grant the alignment towards the coastal line of the entire facing front.


Rounding out the new promenade Nazario Sauro are added after the second world war, and in a language clearly rationalist, the headquarters of the Ministero dell’Agricoltura by Vincenzo Rizzi and Marino Lopopolo (1950-55) and the masterful building of the INPS-ENPAS(1951-55)
With all these operations is achieved in this way, in just 10 years, a promenade of monumental proportions which, with its almost 15 km long, will radically transform the face and fate of the city of Bari.

6. THE LIByan COLONIAL POLICY AND THE INFLUENCE ON THE COASTAL OVERSEAS CITIES

Libya, even under a strong Arabic-Ottoman influence, was considered under fascism as the natural extension of Italian soil, so to be defined as the «Fourth Bank», both because of the physical proximity and for the still visible traces of the Roman Empire. When Italians colonized Libya, they brought with them the architectonic experience already matured in the previous colonizations and, moreover, the great debate on mediterraneanity, on spatial symbolism and on the identity of places as a juxtaposition to the rational internationalism. Libya becomes therefore, in the ’20s, a place of confrontation between the main theoretical positions matured in those same years in Italy, and also a place devoted to reflection on the face that the fascist ideology and the homeland should have shown on African territory.

Furthermore the Libyan territory is characterized by a rich historical and archaeological stratification and by the relevant presence of small settlements with a multycity history and a noticeable architectonic –monumental heritage. It is also for this reason that many operations in the ancient urban cores were conducted with similar proceedings to those of Italian old towns. This way, especially in the two major cities, Tripoli and Benghazi, since early times local strategic plans were developed, on the wake of the Italian academic urbanistic culture, even trying to imagine and design the new, great capital cities of the Empire. They united the opportunist choice of not altering the historical fabric of medinas (to which anyway they firmly connected) to the will of building the new colonial city moving towards the coast and the hinterland, in the space occupied by oasis.

337 Santoianni Vittorio; Il Razionalismo nelle colonie italiane 1928-1943 La «nuova architettura» delle Terre d’Oltremare, Dottorato di Ricerca in Progettazione Architettonica e Urbana - XX Ciclo, Università degli Studi di Napoli “Federico II” - Facoltà di Architettura, Dipartimento di Progettazione Architettonica e Ambientale; TUTOR: prof. arch. Rolando Scarano


338 [...] This art [the internationalist rationalism] they want to let it pass today as a new invention, and moreover, as a genuine expression of fascism. The north European rationalism (especially German-Russian) apart from cutting off every bond with the past, is essentially based on the most rigorous utilitarianism, on the denial of beauty, on the usage of more humble and vile and temporary materials (almost all north European industrial products) on the absolute equality of treatment of every theme, on the abolition of every architectonic hierarchy, every spiritual characteristic [...]
To the choice of preserving the local culture, terminating the destruction and disenbowelment performed in other African realities (as the French operations in Alger medina), was paired up the “thinning practise” (already widely experimented in Italy) as a tool to realize *graft routes* which would allow a more effective continuity of medinas with the lungomare systems or with the new cities *border routes*.

Along with these circumstances the theme of mediterraneanity is born and develops around the first half of the ’30s. It then proceeds with a harsh controversy between two different schools of thought on the style that these new cities have the possibility to assume. The first reflection on the new image of the cities, more connected to the local style and to the possibility of establishing a strong bond with the local tradition, believes in the reinterpretation of some of the main styles of Arabic architecture, coming to the production of a *new Moorish* architecture full of arches, decorations and domes. This position, as shown for instance by the Government palace in Tripoli, built on the design by Saul Meraviglia-Mantegazza in 1924-30, can often be translated with a strongly eclectic style which embodies a exquisitely western view of Arabic and western architecture.

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339 Such condition which will occur both in Benghazi, with the realization of the thinning axis of via Briccola; and in Tripoli, with the realization of the new arterial road connecting Marco Aurelio Arch to Porta Nuova (Bab el Gedid), results completely similar to what will be only subsequently realized, in Bari, with the thinning operation of the old town as expected by the strategic urban plan edited by Concezio Petrucci (Giovannoni’s pupil), in 1931.

Cfr. Note 14, 15, 16


Santoianni, V.; *Il Razionalismo nelle colonie italiane 1928-1943 ...* Op cit. p.13, nota 31
Fg 25. The Project of Palazzo di Giustizia in Tripoli by A. Brasini, 1921, as perfect example of new Moorish architecture (in: Ciucci, G.; Gli architetti e il fascismo. Architettura e città. 1922-1944. Torino: Einaudi, 2000, p. 82)

The other line, supported in Libya by Florestano di Fausto, even not denying the necessity of a contextualization and assimilation of local architecture, was more aimed to the creation of a new austere style and to the necessity of a noble and important architecture that was clearly recognizable.

This architectonic dualism ends up with producing quite often a strong discontinuity about the space of colonial cities, although, in the specific case of Tripoli’s Lungomare Volpi, this results in a single sequence of neomoorish buildings.

The two most important Libyan coastal cities, Tripoli and Benghazi, other than for the Italian colonial policy, incarnate the core of this debate. A little more than modest villages, enclosed in a rather small size medina and located near the coast, these cities were designed to become great capitals of the Italian domain and doors to Africa, introducing a completely original way of constructing the relationship between city and sea. Among these, Tripoli, in terms of extension and operations concentration is certainly the city that better defines the bond that through the Mediterranean connect it to a city such as Bari.

7. TRIPOLI: THE NEW CAPITAL ON AFRICAN TERRITORY

[...] those who saw Tripoli in 1922-23 and see it again now, are utterly surprised. Everywhere is fervour of living and renewal. Since 1922 Tripoli expands, trasforms, adorns itself according to a preordered plan, which respected the old barbarian town, except some disembowelment aimed to restore the Jewish quarters and and the isolation of Marco Aurelio’s Arch. [...]The corso Vittorio Emanuele II, prolonged up to the new Governor residence, has seen the vanishing of a long series of undignified small workshops and in their place the Palazzo di Giustizia and the new City Hall have arisen.

343 “Tripoli which 1911 counted just 30.000 residents today counts 1.500.000; Benghazi which had in 1940 just 66.200 residents today counts more than di 800.000...”
Dato, G.; Da Beirut a Noto. Patrimonio archeologico e pianificazione urbanistica. Studi e ricerche nei paesi del Mediterraneo. Biblioteca del Ceride, Cannitello (Re), 2005, p. 14
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and the Banco di Napoli branch building has been started. The beach located to levante of the Castle until the Belvedere, former waste deposit, is now the beautiful promenade Conte Volpi, along which the theatre, the majestic palace of Banca d'Italia and the great municipal hotel arise. The Belvedere is now worth its name; along it, trasformed into a garden, the apartments of Segretario Generale and other constructions housing functionaries and officials can be found. [...] 345

At the beginning of the Italian colonial adventure (1912), Tripoli’s medina was the only urbanized part of a beautiful palm tree oasis extending for several chilometres towards east in a belt included between the sea and the desert.

At the time of Italian conquest the XVI century city wall was still well preserved and the Castle was intact. In the last years of Turkish domain an expansion of the city occurred outside the walls, along the caravan routes coming from the Suk el Kobza (Bread Market), on the east side of the Castle, to the palm tree oasis which extended for several chilometres towards east. The dock was a broad inlet not easily accessible with rough sea. 346

Fg. 26 Development phases of the lungomare of Tripoli: I. Lungomare della Vittoria; II. Lungomare dei Bastioni; III. Lungomare Conte Volpi; IV. Lungomare Belvedere

The first building phase of the new Tripoli, according to the predictions of the 1914 plan, started with the widening of Sciara el Garbi, the new Corso Sicilia. The streets ends in Piazza Italia, overlooked by the City Hall, and immediately after emerges into Piazza Castello. The latter, domained by the Castle, the Cassa di Risparmio and Miramare


346 Santoianni V.; Il Razionalismo nelle colonie italiane 1928-1943 La «nuova architettura» delle Terre d’Oltremare, Università degli Studi di Napoli "Federico II" - Facoltà di Architettura Dipartimento di Progettazione Architettonica e Ambientale - Dottorato di Ricerca in Progettazione Architettonica e Urbana - XX Ciclo, TUTOR: prof. arch. Rolando Scarano, pp. 54-60
Theatre, directly overlooks the Lungomare Conte Volpi originating the monumental sequence of the city levante lungomare. (such behaviour results particularly similar to that of Corso Vittorio Emanuele in Bari which ends first in Piazza Ferrarese, where one of the accesses to the Old Town arises and then in Piazza Eroi del Mare. The latter, dominated by the Margherita Theatre, directly overlooks the Araldo di Crollalanza Lungomare originating the monumental sequence of the city levante lungomare)

With the coming of Giuseppe Volpi in 1921 as a Governor of Tripolitania the intention to transform the city into the new Libyan capital was sanctioned (it will become capital in 1934). This was achieved through the realization of an imposing urban plan and the implementation of a relevant sequence of important public buildings witnessing its symbolic and strategic role.

Volpi’s ambitions would find the ideal interpreter in Armando Brasini who managed to turn the modest Arabic settlement into the wonderful lungomare evoked by Cesare Brandi at the end of the ‘50s. Brasini realizes such transformation by radically remodelling the perspective of the city on the sea, working on the creation of a scenographic perspective conceived to strike the visitor entering the harbor. Respecting the initial guidelines of the 1915 plan and the historicist attitudes of academic origin, the original core of the medina is integrally preserved and the lungomare front is redesigned with the introduction of monumental buildings pursuing the curvy profile of the coast. In few years time (1922-25) Brasini interventions, aimed to the realization of the Monumento ai Caduti Italiani della Libia in Piazza della Vittoria and the remodelling of the external castel fronts, contributed to the redefinition of the sea overlook of the medina with the realization of Lungomare della Vittoria in the north (perspectively controlled by the monumental access ways to the Caduti monument and the doubling of the Lungomare della Marina route, the old harbor street on which the dense medina urban fabric used to open) and in north-east of Lungomare dei Bastioni (dominated by the Castle) which would grant an easier connection between the Castle and the harbor.

The Castle, epicentre of the biggest urban transformation of Italian Tripoli, became the goal of the new urban axes of Corso Sicilia, Corso Vittorio Emanuele III (former Sciarra Azizia) and the Conte Volpi lungomare, on whose convergence were redefined the spaces of Piazza Italia (former Bread Market square) and the adjacent Piazza Castello.

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348 Derived from the Diagramma di Piano Regolatore dei dintorni di Tripoli, edited by the Genio Civile Inspector Eng Luigi Luiggi, sent in January 1912 by the Minister of Public Works with the task of detecting the most urgent public works to be realized in the city and thinking about the future organization of the Uffici delle Opere Pubbliche of the colony. Such diagram became in April 1912 the Strategic Urban plan of Tripoli, edited by Eng. Albino Pasini.
349 Here the City hall and the Palazzo di Giustizia were built (1923); at the middle of its track the Cathedral was realized (1923-28) and on its opposite end, according to a moorish local style the Governor Palace (1924-29) by Meraviglia-Mantegazza.
The Conte Volpi lungomare and the scenic termination of the Castle

Piazza Castello, with its overlook on the sea concluded by a ceremonial harbour framed by two tall columns (clear reference to those in San Marco square in Venice), symbolizing the Italian square archetype, opens the scenic sequence of the new Conte Volpi Lungomare. Its figurative resolution is committed to the building curtain realized by the new buildings, in neo-moorish style, of Miramare Theatre (1924-26), the Banca d'Italia office (1923-28) and the hotel-tourist complex Uaddan (built in 1930 by Florestano di Fausto). These buildings extend for about a kilometre east of the castle and are wisely kept together by the design of the sea walk by Brasini who radically remodels the seafront of the city on the eastern side up to Lungomare Belvedere.

The design of lungomare Volpi walk, edited by Brasini in 1922-24, replicates a recurring topology adopted in Italian coastal cities between the centuries 19 and 20, as for Bari and Taranto lungomare. It is characterized by a sea limit composed of overtopping artificial stone parapets alternated with balustrades and a wide and elegant walk, with cast iron lamps, benches and water accesses which realize a scenographic palm tree boulevard and uniforms the new monumental architectural units dominating it (see fig. 15).

The realization of the new highway along the dock has recently altered the relations of the medina with the sea and canceled the scenographic potential and that mediterraneanity sense that once characterized the early '900 Tripoli’s Lungomare.

A different kind of modernity. South Mediterranean Gardens and Urban Landscapes

Giulia Annalinda Neglia

Abstract

In the 19th century, landscape and garden design of the Mediterranean regions has progressed from a strong relationship with history of places and territorial structure, where plans for gardens, parks and public areas were designed within the ordained limits of the urban configuration and the local landscape culture, towards a more inter-cultural approach to design.

In the Southern Mediterranean regions this approach has shifted from an idea of public garden as hortus conclusus, walled or inscribed into urban grids, to an “open urban landscape”, often inspired to external influences.

In some of these regions, the structural relationship between garden, landscape and urban layout, which was typical of the pre-modern city, survived into the modern urban planning, even if the cultural context, which was at the basis of the traditional idea of landscape, changed.

This paper aims to discuss this shift of attitude toward landscape, between modernism and modernity, local approach and external influences, connection and caesura with the urban and territorial structure. In particular, cases analyzed will deal with the permanence of tradition into an apparent shifted approach to the landscape. This different kind of modernity will be read into the gardens, public spaces and waterfronts of three southern Italian and Libyan study cases: Bari, Taranto, and Tripoli.

The Mediterranean hortus conclusus

The traditional landscape of Southern Mediterranean regions was built according to the idea of the “enclosure”, of caesura between a domesticated territory and an arid or still uncultivated space. It was carefully designed by controlling resources to transform nature into architecture.

It follows that in traditional Southern Mediterranean landscape we might assume that “everything is garden”: housing and palaces, production places, cities and countryside. Here, from the Antiquity, agriculture and its formalization in the garden prompted the transition between wildness and man-made territory: the transformation of nature into architecture through the development of irrigation systems, farming techniques, and land design in relation to territorial structures. The same geometry regulating the city layout was at the basis of gardens inner space, its paths and grove design.

Herodotus (Histories II, 109) has seen the origin of geometry in the rational order of the Nile’s landscape, drawn by arpedonapti (surveyors, “ropes weavers”) after each full. All over Mediterranean and the Middle East, geometrical fields design become a models for urban projects.
The Arabs exported in Europe, in Spain first and then in Sicily, the idea of garden design as agricultural formalization, which belonged to the desert culture, where water and plants had aesthetic as well as practical values: the oasis was the site of coolness, shadow and sustainable cultivation. In this way Palermo, Seville, Cordoba, Granada or Medinat al-Zahra were planned as city-gardens or garden–cities, in which the presence of orange and citrus groves gave birth to a new landscape, which was later celebrated as the “Mediterranean garden”.

This variant of the garden as “citrus grove” became peculiar of Southern Mediterranean landscape, such as Southern Italy and North Africa, and lasted as leading type until the arrival of the globalizing European models, between the late 19th and the beginning of the 20th century.

This transformation process was particularly noticeable in the 18th century Southern Italian towns where, because of a strong influence of French urbanism, new urban models such as places royales, boulevards, promenades and avenues were exported, and the public garden (villa comunale) became the public place par excellence. Within this framework, gardens lost their “productive” function and new-planned neighborhoods (borghi) outside the medieval city were provided of formal gardens, tree-lined avenues and boulevards, which became their most important public spaces.

In the towns of the Apulia region, and in particular in Bari and Taranto, this process was particularly marked.

Almost a century later, the same phenomenon arrived in North Africa as a result of the European (and Italian) colonialism: a new relationship between urban fabric, waterfront, and countryside was codified, which became foundational for the new urban layouts.

This is particularly evident in the water promenades of Bari, Taranto and Tripoli. Here waterfronts and open areas were designed as a continuum of gardens overlooking the sea, which defined the rhythm of the urban fabric and its relationship with the

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352 In Southern Mediterranean landscape a moment of mediation between these two models is given by the Ottoman garden, which completely changed the role of green spaces in the urban and regional framework.

One of the most peculiar features of Ottoman urban design was the relationship with the landscape, which was given by a close connection between natural and built environment. Ottoman gardens were not designed according to the idea of the “enclosure”, which is typical of the Mediterranean hortus conclusus. They were instead oriented toward the site, and provided of pavilions, fountains, flowerbeds and other elements intended as linking structures between architecture (the garden) and nature.

This concept of landscape, which was strictly linked to an all-encompassing role of the environment, was equally applied either in the design (or in the spontaneous use) of vast open areas, real urban parks sited inside or, more often, at the borders of cities and villages of the Ottoman Empire, or in the design of house and palaces gardens, so that mesites (imperial or public prairies and watersides), gardens and architecture were part of the same landscape design project given by public gardens with a layout related to the natural and water environment, and open areas informally designed (with, in some cases, small geometrical parterres) for public and private leisure.
landscape. They represented the core of the Colonial settlement, and accentuated the hierarchical role of the new-planned city main axes.

**Apulian public gardens (ville comunali): modernity and new influences**

In the 19th century the “Mediterranean grove” met in the Apulian towns a new garden typology, developed from Renaissance and French experiences, which profoundly changed the urban landscape characteristics.

Until that moment, by their peripheral position amongst the Italian and European theories on garden design, these cities were tied to a more properly “productive” art of gardening, to the detriment of those “formal”. From the beginning of the 19th century, after the impact of French urbanism, they have been strongly influenced by these new planning theories on public spaces and gardens. ³⁵³

From this moment onward, Renaissance garden design theories, as filtered through French urban experiences, become peculiar of the Apulian urbanism: new masterplans were provided of squares designed into the grid blocks, gardens and boulevards planned as connection structures between different urban areas, green avenues designed according to Renaissance garden subjects and inserted into the “public” vision of the 19th century garden. ³⁵⁴

When urban growth led to the need of rethinking the urban structure of these towns, the relationship between public garden, building fabric, and water (or landscape) front became particularly important and distinctive for the new general layout.

In this context, masterplans of Apulian towns were provided of public gardens (ville comunali). These gardens were designed with individual characteristics, which were nevertheless declined according to the specific site.

From the reading of the relationship between public gardens and urban fabric is it possible to identify at least three different conditions under which they have been designed:

³⁵³ In particular in France, following the re-design of Nancy by Emmanuel Héré de Corny, the landscape design codified by Le Notre in the royal residences became an essential component of the urban design, giving a new look and dignity to the city. So cityscapes were filled with sequences of squares, often axially arranged, avenues, boulevards and gardens.

³⁵⁴ In particular, in the design of these public gardens the following themes were elaborated:

- Leveling the ground of urban fabric edges by means of a series of viewpoints terraces overlooking the landscape and visually defining the relationship between natural and humanized nature;

- Euclidean geometrical design, both in plan and three-dimensional perception;

- Perspective as urban space control system, emphasized by trees, statues and decorative stone elements, which defined visual axes, nodal points, vanishing points, and rhythmic sequences;

- Organization of the flowerbeds, with parterres defined by evergreen hedges trimmed into geometric shapes.

The application of these different themes in the public gardens design defined the structural and perceptive layout of the urban fabric.
- Villa designed into the urban fabric grid. It was designed as a public square consistent in size with urban blocks;

- Villa designed in between medieval and 19th century urban fabric. It was designed as a green avenue or a garden irregular in shape, to “re-knit” the urban fabric around it;

- Villa designed at the edge of the town. It was designed as a “viewpoint” (belvedere) linked to territorial constraints.

To understand the settlement principles underlying these projects is therefore necessary to analyze the relationship between gardens and urban fabric, monuments, territorial structure and morphology. From this analysis emerges that, for Apulian towns, one of the most typical relationship conditions between public garden and urban fabric is that of the “villa as a viewpoint”, which is particularly marked for coastal towns.

In many cases, the viewpoint garden was planned together with a network of avenues and public green spaces, which structured the 19th century neighborhoods. The main monuments were built along these axes, which were polarized, on one side, from the villa and, on the other, from the railway station. This is the case, for example, of Molfetta, Trani, Barletta, and Taranto public gardens.

In other cases, as for example in Bari, Giovinazzo, Canosa, Martina Franca and Corato, the villa has been designed within the 19th century grid, consistent in size with one or more blocks. It is, therefore, a garden-square, and represents a nodality (hub) or a polarity (peripheral hub) of the isotropic urban fabric, being totally included into it. It tends to be located on the main axis connecting urban polarities such as station, squares, town hall, public gardens, and gates. This case is typical of the lowland hinterland, where the villa can be kept within the scenes of the urban landscape.

The garden as boulevard and square: Bari

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355 The villa is the final polarity of the road axis, which connects the train station to Largo Porticella. This axis was designed as a tree-lined avenue over 600 meters long, set to the east of the 18th century urban development.

356 The villa was built in 1824 on a prime viewpoint location, an ancient bastion of the medieval city walls overlooking the harbor, the sea, and the Cathedral. It represents the polarity at the end of the axis that, passing through Piazza Plebiscito and Piazza della Repubblica, reaches the train station.

357 The villa was built in the second half of the 19th century in front of the Castle, as a nodality between urban fabrics dated back to different stages, and as a privileged viewpoint towards the sea.

358 The villa was built in the second half of the 19th century as a nodality along the axis that connects the train station to the main square, networked into the main system of green spaces.

359 The villa was designed at the end of the system of squares surrounding the Cathedral (San Sabino’s Church), and as a nodality between two different phases of development of the urban fabric.

360 The villa was built in 1872 on the site of the former Orto dei Riformati, outside the city walls. Today it is a nodality in the green open spaces system, such as Piazza XX Settembre and Piazza Roma.

361 The villa is a nodality inserted, through a system of tree-lined avenues, in a homogeneous system of green urban spaces.
The case of Bari is emblematic to explain the relationship between public “square–
garden”, and boulevard system that defines the layout of the 19th century urban
development.

Here this relationship is given by a number of planning phases dating back to the 1820s,
with the Borgo Murattiano masterplan. The city was widened outside the medieval walls
along the Strada Regia that, already re-designed in the 1790 masterplan, was afterwards
transformed into a corso: the tree-lined boulevard characterizing all the projects for
public spaces of Apulian cities and villages.

During this first renovation phase, medieval city walls were demolished. It resulted into a
meticulous reconstruction of the former boundaries in relation to the 19th century
neighborhood and in the design of Corso Vittorio Emanuele. This boulevard was planned
as connection axis between new and old city.
Later on, another boulevard was designed: Corso Cavour. It was planned to reconnect the old city to the hinterland, and was designed as a garden avenue, the eastern boundary of 19th century district that linked city, countryside, and sea.

The “garden-squares” system of the 19th century masterplan was deeply related to the green spaces network. It represents, with its clarity and rigor, one of the best Apulian examples: “garden-squares” were designed as nodalities along the main axes of the isotropic grid.

In particular, Piazza Umberto was designed as nodality along Via Sparano da Bari, which connected the train station to the medieval city. Indeed, after the train station construction, Via Sparano became the very matrix route of the otherwise Murat neighborhood’s isotropic grid.

Similarly Piazza Garibaldi was designed along the territorial matrix route (the only street not oriented according to the 19th century grid) that historically connected Bari to Modugno. Its footprint reproduced the blocks dimension around it.

Additional axes, highlighted by the presence of tree-lined avenues (Via De Rossi and Via Putignani) connect a number of green areas and squares within a single system of public spaces.

\textit{The garden as a viewpoint: Villa Peripato in Taranto}
The case of Taranto is emblematic to explain the transformation process of an informal viewpoint with an orchard to a "formal garden". When the municipality bought the area turning the existing orange grove, already equipped with a formal garden, into a public garden, Villa Peripato became the main urban viewpoint to the sea, and the linking system between waterfront, gardens, avenues, and 19th century urban structure.

The 19th century neighborhood, indeed, was planned on a peninsula that has a double overlooking condition: one is the waterfront on the Mar Grande, the other is the system of gardens and natural green on the Mar Piccolo, where Villa Peripato, which represents the polarity of this double system, is located. With this masterplan, the villa became part of a large and complex system of gardens and avenues: indeed it was connected through the axes of Via Mignogna and Via Berardi, and the squares of Piazza Garibaldi, Piazza della Vittoria, and Piazza Maria Immacolata to Vittorio Emanuele III promenade.

Villa Peripato was built on the panoramic site of a former private garden, which was designed, in a series of stages, into a pinewood on the Mar Piccolo, at the edge of the 19th century urban fabric. In each stage some "structuring" elements were introduced, which were kept as "permanent" in the final garden layout.
Around 1860s the garden still was a pinewood. Later on it was partially transformed into two productive gardens owned by Lo Jucco and Notaristefani families, protected inside the pinewood: as in many others Mediterranean gardens, the first transformation from a "natural" area into an "anthropic" site was the introduction of an orangery, the quintessence of the Mediterranean garden.

At this stage, two of its most important “formal” elements, which lasted in the final architectural layout, were already structured: the main transversal axis and viewpoints on the seaside.

This structure remained unchanged until the end of the 19th Century, when the garden was named Villa De Beaumont and numerous expropriations were carried out to redefine its limits. At this stage the general layout was still structured on the transversal axis that in the previous stage divided the two properties, and the orangery was inserted into the design of a formal Italian garden: in this way the two gardens (formal and productive) coexisted, melting together the two basic forms of the Mediterranean landscape.

This arrangement was kept until the early 20th century, when the municipality acquired the area, to turn it into a public garden, and the Garden was re-designed into four terraces overlooking the Mar Piccolo. Nevertheless, the villa broadly kept its main layout especially in the area of the Italian garden.

At the same time different areas around and outside its boundaries were re-designed, including the retaining wall of the embankment and the main entrance on Via Roma, as well as the square in front of it.

In 1920s the garden knew its heyday: new trees of Aleppo pines, oleander, eucalyptus, acacia, and viburnum were planted, and the northern area was re-designed following the prototype of the Italian garden, through the use of regularized hedges, and pittosporum.

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Even today, in the villa’s boundaries, the Aleppo pine is the most dated and spontaneous tree (along with mastic bushes, viburnum and mock privet).
Productive and formal gardens coexisted until 1933, when the “incurable sick” historic orangery was extirpated.

In 1935 an outdoor movie theater was built on its place, at the end of the axis polarized by the viewpoint. From this moment onward, the villa has permanently lost its “productive” characteristic to get closer to the “globalized” structure of the Apulian public gardens.

During the following years, the demolition of the pergola on the west side, which ended on a terrace overlooking the Mar Piccolo, has triggered a process of progressive loss of its characteristic of “viewpoint”, which the villa had had since its origins as pinewood.

The Garden as a Promenade: Bari, Taranto and Tripoli waterfronts

In the early decades of the 20th century a new planning model was applied to Mediterranean cities: the waterfront design as representation of the rising Empire. This is particularly evident for the waterfront of Bari, Taranto and Tripoli, which were designed as garden promenades and became the new linear nodalities for the urban fabric.

Bari

In Bari the Lungomare Di Crollalanza is given by a system of triangular gardens set in between the waterfront urban fabric to the east of Corso Cavour. At the end of this boulevard, Margherita’s Theater stands as a nodality connecting it to Corso Vittorio Emanuele, from which Via Sparano and Via De Rossi branch. This promenade is made up of triangular open areas along the waterfront, which were designed as a system of small squares and gardens to connect the different orientation between urban fabric and coastline.

If analyzed one by one, the relationship between these gardens and the urban fabric is weak, and their design doesn’t seem particularly relevant. They rather represent, if analyzed in their complex, an interesting system of connection between built and natural coastline structure: the waterfront artificial ground.

In 1926 the construction work of the Lungomare Augusto Imperatore started, with the aim to connect Lungomare di Crollalanza to Corso Vittorio Veneto into a unified design.

In this framework, Concezio Petrucci designed (and built in 1927-35) Lungomare Nazario Sauro as extension of this promenade. Piazza Diaz, with its rotonda, was designed to solve the caesura with Lungomare di Crollalanza: it is the nodality between two different urban fabric layouts which are, from one side (along Lungomare di Crollalanza) unconcerned to the natural structure of the site and, from the other (along Lungomare Nazario Sauro) oriented and dimensioned according to the former agrarian layout.

Taranto
Taranto’s urban structure is deeply linked to the site nature: a peninsula stretching out between two seas (Mar Piccolo e Mar Grande) on which, in 1860, Davide Conversano planned the Borgo.

In the urban fabric along the Mar Piccolo, the garden system is represented by the waterfront, which has a direct and indirect relationship with the sea, mediated in many areas by the presence of artificial grounds and fences of military areas, such as the Marina Militare built in 1883.

Towards the Mar Piccolo the urban fabric slopes down through a succession of terraces, defining open areas close to the sea, as in the case of the Marina along Corso Garibaldi.

Towards the Mar Grande the waterfront is set high above the sea, and a system of gardens defines a 12 meters high podium.

In 1921, Delli Ponti administration entrusted Giulio Tian to design a new masterplan, which unfortunately wasn’t realized. He planned a system of boulevards, squares and gardens and, in particular, a 2400 meters long promenade, organized into three parts, which resembled the Lungomare Araldo di Crollalanza in Bari: it was indeed designed as a sequence of triangular gardens, set in between blocks and waterside, designed to connect the urban fabric to the boulevard.

The waterfront was designed by Ferdinando Bonavolta. He elaborated Tian’s work and designed the promenade Vittorio Emanuele III as a garden with an escarpment section: a terraced sloping garden with palms in double row on the seaside, to define a pedestrian walkway.

In particular Piazza Ebalia was designed as a nodality of this system, to connect the promenade with the end of the axis which, crossing Piazza Maria Immacolata, reaches Villa Peripato, the viewpoint on Mar Piccolo.

Tripoli

At the dawn of the Italian colonization the main public spaces and institutions of Tripoli concentrated in the old medina, in an area between the ancient cardo and the harbor. Here the waterfront structure was given by the melting pot of commercial facilities,
housing and public or religious buildings, which represented the real city core until the new waterfront was designed.

In 1911 a wide highway, which was planned according to the same design principles of Lungomare Augusto Imperatore in Bari, was built along the waterfront, between the urban fabric and the harbor.

During the 1920s and 1930s, the Italian colonial administration made a series of town planning works devoted to profoundly change the relationship between medina and seaside. In 1922-1925 Armando Brasini redesigned the city’s seafront planning the Lungomare Volpi, remaking the facades of the castle, and building some monuments.

In this phase of urban development, two new important urban axes were planned to connect different architectures into the new seafront promenades of Lungomare della Vittoria and Lungomare della Marina. In 1922 Brasini designed balustrades, streetlights, seats and access to the water along the Lungomare Volpi.

The area of Bab el-Menscia was transformed into the Bread Market Square, which became the most important city’s public place. Here converged the main urban and territorial roads such as Corso Vittorio Emanuele III, which led to the Cathedral Square, Corso Sicilia, which led to the railway station but, most of all, Lungomare Volpi recently replanned and provided of valuable trees and facilities.

The square, which faced the sea with a wharf framed by columns, was planned similarly to many others Italian plazas: as in the case of the Apulian towns, it connected ancient and modern city.

Indeed, this project, designed with the aim to organize the waterfront layout and give a new place to urban life, replicates the promenades typology of Southern Italian costal town (such as Bari and Taranto, or the Riviera di Chiaia in Naples).

As in the Italian examples, here the seaside promenade was about 1 km long and 30 m wide, with a sidewalk 5 m wide. The edge wall, with an artificial stone parapet, gratings and lampposts, marked the urban coordinates of the monumental architectural units that composed the urban waterfront.
Conclusion

From these notes on the 18th-19th century public garden design and open areas transformation process, it comes out that, after French urban design influences, public garden (intended as piazza or villa comunale) became the public space par excellence of Southern Italian towns: it was connected through boulevards, promenades and avenues to the main urban polarities.

Within this framework, the garden lost its “productive” characteristic, which was typical of pre-Modern Mediterranean landscape, and new neighborhoods (borghi) public spaces were designed as formal gardens or garden-avenues. This is particularly marked in Bari and Taranto.

Almost a century later, the same phenomenon arrived in North Africa as a result of the Italian colonialism and the waterfront, intended as the major urban promenade, became foundational for the new urban layout. This is particularly marked in Tripoli where the Lungomare Volpi’s structure recalls the waterfronts of Bari and Taranto: these promenades were designed as a continuum of gardens overlooking the sea, defining the urban fabric rhythm and representing the new core of the Colonial settlement.

Acknowledgment

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**Captions**

FIG. 1. Bari, satellite view. In dark green is the urban system of public gardens and avenues.

FIG. 2. Bari. Urban system of public gardens and avenues.

FIG. 3. Bari. Corso Vittorio Emanuele II.


FIG. 5. Taranto, satellite view. In dark green is the urban system of public gardens and avenues.

FIG. 6. Taranto. Urban system of public gardens and avenues.


Vogliamo affrontare in questo intervento il tema della città mediterranea, della città di pietra, della città pianificata, della sua trasformazione e del rapporto tra storia e contemporaneità.

Per questo esaminiamo soprattutto il caso di Lisbona, a partire da suo particolare rapporto con il lungo fiume, identificando un tratto consistente che va da Belém al Parque das Nações, sede dell’Expo’98.

L’esame si concentra su Lisbona, non potendo, purtroppo, comparare la capitale pombalina con la nostra città, Palermo, in cui non esistono quasi esempi significativi di recupero e progetto, né del rapporto tra acqua e città, rapporto negato per la assenza di politiche mirate, per l’assenza di progettualità, e per la presenza di un piano che non affronta in termini di sistema e di trasformazione governata, la pianificazione generale, e che non considera la relazione tra gli spazi costruiti e gli spazi aperti, non promuove l’architettura contemporanea o la progettazione di spazi pubblici e giardini. Tuttavia, la recentissima realizzazione di un grande edificio progettato da Ludovico Quaroni in una delle due strade che formano la croce che divide in quattro il centro storico, ci permette di fare un riferimento anche a Palermo.

Tratteremo in particolare del lungo fiume, il fronte del Tejo, inteso non solo come sistema lineare ma come spina generativa dalla quale si innerva una riqualificazione estesa e complessiva che, anche a partire dai progetti puntuali, riguarda l’intera città. E mostreremo, dunque, ciò che sia relativo alle iniziative di Piano, alle azioni della pubblica amministrazione, agli strumenti urbanistici attivati e cogenti, sino ad arrivare a esplorare come alcuni spazi (ad esempio la Praça do Comércio) e alcune architetture, che è possibile definire come “architetture urbane”, e che si pongono chiaramente il problema del confronto con la città intera, proponendo soluzioni a questioni che trascendono la dimensione dell’edificio. E mostrando come tra urbanistica e architettura ci sia una reale e profonda connessione radicale. Si tratta di spazi aperti (piazze; giardini), di spazi lineari (le spiagge, le piste ciclabili, quali spazi pubblici ed elementi di congiunzione) e di architetture di pietra, che utilizzano sistemi costruttivi contemporanei, ma connessi con la storia locale, sia per ciò che attiene i materiali, sia per ciò che riguarda la “forma” e le “tecniche”, che dunque possano essere considerati come frutto conclusivo di una lunga tradizione che accoglie l’innovazione, senza che essa stravolga l’essenza urbana.

Tali luoghi e architetture sono “mediterranei”, per le ragioni appena dette e in quanto si confrontano con la storia della città mediterranea.

A partire da questo corpus di elementi e “pratiche” ci porremo quindi il problema di una chiara (nuova?) lettura della mediterraneità, tema molto esplorato, ma frutto anche di grandi equivoci e di letture convenzionali e retoriche.
Lisbona, come Palermo, è una città mediterranea, figlia di antiche civiltà, romana in particolare, i cui valori estetici sono diventati nel tempo ideali condivisi dalla cultura occidentale. I valori dell’architettura classica hanno appunto il carattere di intellegibilità che li rende universali e permanenti nel tempo: e questo può essere il contributo specifico della cultura italiana su questo tema. Anche l’architettura moderna è stata permeata da questi valori nell’opera dei maestri, pur proclamando il suo essere strutturalmente legata alla temporaneità.

In relazione a quanto detto, affronteremo il tema delle regole sottese alla pianificazione della città e alla progettazione di queste architetture e di tali spazi aperti: vedremo come esse derivino dal rapporto con la città, con la modalità tramite cui essa è cresciuta, con la morfologia del territorio, con le risorse (il clima, l’acqua, la vegetazione, la luce) e con l’uso fatto dalla Comunità locale delle stesse risorse. Per le architetture, le regole sono connesse all’applicazione dello status della disciplina, coincidono con la nozione di tipologia definita da Giuseppe Samonà “quella forma di conoscenza in parte nozionistica, in parte creativa, che esprime i modi di dare allo spazio fisico la sua struttura urbana”. Specificamente affronteremo anche il rapporto che alcuni di tali luoghi intrattengono con il tessuto storico, ambientale e monumentale, in prossimità dei quali sono realizzati.

Questo tema delle regole, e del rapporto con la preesistenza e con il monumento, anche contemporaneo, è stato al centro dell’interesse del Dottorato in Progettazione Architettonica di Palermo, che ha avuto come tema il progetto di restauro del moderno, di cui espliciteremo i caratteri, integrandolo con riflessioni sulla progettazione contemporanea, attraverso alcuni risultati di carattere metodologico e progettuale.

Esamineremo così in particolare il sistema urbano soprattutto relativo e prossimo all’area fluviale, e tre nodi urbani, due alle estremità del luogo affrontato, e uno mediano: il primo è il Centro culturale di Belém di Gregotti, nel suo costituirsi come monumento contemporaneo e programmaticamente come parte di città, coi suoi chiari riferimenti alla costruzione in pietra e alla mediterraneità, nel suo confrontarsi con i fondamentali monumenti storici adiacenti della Torre e del Monastero dos Jerónimos. Sarà affrontato anche il tema di alcune “parole d’ordine” dell’architettura di Gregotti, in relazione a un suo modo di porsi rispetto alla questione della teoria dell’architettura e alla teoria della città.

Il secondo caso è costituito dalle architetture del Chiado di Siza, in relazione di profonda continuità con il quartiere distrutto dall’incendio, e in rapporto con la città pombalina (frutto di un’altra catastrofe, quella del 1755), fondamentale esempio di città pianificata, che ha il suo sbocco sul fiume nella Plaça do Comércio: tutti esempi particolarmente evidenti di progetti di respiro urbano.

L’ultimo nodo è il luogo ampio dell’Expo ’98, il Parque de Nações, ulteriore esempio di città pianificata per parti, con la volontà di farne un luogo non provvisorio, ma permanente al servizio della città. In particolare tratteremo del Padiglione del Portogallo di Siza, evidente caso di architettura urbana, che si costituisce come fulcro dell’intero spazio dell’Expo; del contiguo Padiglione della Conoscenza dei Mari di Carrilho da Graça.
per la sua “mediterraneità” espressa dalle forme e dal suo particolare uso della tipologia della corte; del sistema dei giardini e dei parchi che funge da testata conclusiva non solo dell’Expo, ma anche di una area vasta della città in stretissima interconnessione con l’acqua. Affrontando il tema delle architetture e degli spazi aperti faremo riferimento a un esperimento didattico condotto a Palermo sull’Expo, anche per affrontare ulteriormente il tema delle regole rispetto a un sistema compositivo semplice, quello del trilite, posto come elemento base per la progettazione di un sistema di piccoli servizi (bar, ristoranti …) all’interno dell’Esposizione.

L’edificio di Quaroni in via Maqueda a Palermo è stato realizzato in modo difforme alla normativa del Piano Particolareggiato, è stato fortemente voluto da Giuseppe Samonà all’epoca del Piano Programma (inizio anni ‘80), e interpreta in forme contemporanee una continuità di volumi, di organizzazione dei fronti, di elementi architettonici rispetto alla sequenza di palazzi barocchi della strada. Pur avendo avuto una direzione dei lavori che non ha rispettato alcune parti del progetto, proponendo alcune soluzioni di scarsa qualità, e pur presentandosi con un volume compatto il cui confronto col tessuto minuto immediatamente retrostante la via Maqueda può apparire fuori scala, l’intervento è di grande interesse per avere finalmente rotto un tabù, e per rappresentare un contributo alla lettura della città mediterranea, della sua storia e delle sue regole.