IMAGINED THING

RIXARCH 2023

I. INTERNATIONAL ARCHITECTURAL DESIGN CONFERENCE PROCEEDINGS

RISEBA
UNIVERSITY OF APPLIED SCIENCES
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IMAGINED THING

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Conference Proceedings

RIXARCH 2023

I. INTERNATIONAL ARCHITECTURAL DESIGN CONFERENCE

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IMAGINED THING

I. RIXARCH Conference Proceedings

RISEBA University of Applied Sciences

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INTRODUCTION

RIXARCH 2023 / I. International Architectural Design Conference was on March 24-25, 2023, in Riga, Latvia. RISEBA University Faculty of Architecture organizes the conference at the RISEBA Architecture and Media Centre H2O 6 Quarters. The conference aims to bring together distinguished and emerging local scholars and host an international forum to facilitate discussions on current issues in architecture. The conference will cover various topics in architecture with a contemporary edge and from a multidisciplinary perspective. It will have a special focus in its first year: The legacy of John Hejduk and the fundamental questions of form, the subject/object dichotomy, poetic aspects and effects, and the "imagined thing" in architecture.

The speed of change has never been faster in human history, and design has never been more integral to our lives. Architectural design not only shapes our daily lives and responds to our needs anymore, but it also plays a vital role in economic welfare, psychological well-being, and ecological balance. Recently, architecture has been linked to a new marketing and image-building agenda. It is discovering neuroscience, Artificial Intelligence, robotic constructions, biomimetics, and Virtual Reality. Ecology has become an essential parameter of all design decisions. The psychological effects of spaces have grown into a decisive element. The history of architecture has been reconsidered from critical points of view. Theory and creativity have become more prominent for designers. The contemporary world offers new opportunities and challenges for architecture while new frontiers in architecture are awaiting discovery.

This proceedings book including abstracts of the speeches given during RIXARCH Conference ’23 to rethink our understanding of design in an interdisciplinary and refreshing way.

Efe Duyan, Rudolfs Dainis Šmits

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INTRODUCTION: MY RIGA

RUDOLFS DAINIS ŠMITS

"A woman came up to me in Philadelphia who was pretty outraged. She said to me that she lived in Riga, and the Riga I present was not the Riga she knew. She was really very angry and not nice to me. I said, 'Your Riga is your Riga, and my Riga is my Riga…' I was not going to let that go."

—John Hejduk in conversation with David Shapiro, 1989[1]

Early on in my life I remember my parents frequently attended social and cultural gatherings at the Latvian House on Elston Avenue in Chicago. Those events and interior spaces have lodged deeply in my memory and I can still vividly recall them. At the top of very steep wooden stairs, to the right and next to the main assembly room, there was a long and narrow exhibit space with floor-to-ceiling glass display cases and a room for diaspora artists to display their works and crafts. I remember one particular exhibit that differed from the rest, an artist – a scenographer – displayed his beautifully handcrafted scale models of renowned playsets, complete with stage curtains, props and actors as detailed figurines. I was fascinated by this miniature world of mysterious spaces, staged stories and narratives that engaged my imagination.

Growing up in Chicago, in a close-knit devout Latvian family, I was inadvertently raised with two identities – American born but ethnically and genetically Latvian. My parents, as immigrants, were completely consumed with raising their two sons to be Latvian by every possible means. Entering our home equaled crossing the border between two countries and speaking Latvian was protocol if you intended to eat dinner. Every Saturday we were busy 'becoming' Latvian at The Latvian School of Chicago. We were studying grammar, literature, history, folklore and every aspect of the homeland to establish and preserve our heritage and identity. We learned of Riga and every major town in Latvia, we could identify rivers and lakes by shape, size or location. I was living a story about a place I had never seen or visited. This was the Riga and Latvia I knew and imagined but did not fully comprehend. It wasn't until the late 80s that I understood the purpose and meaning behind it all. The earlier preparation wasn't simply to gain knowledge but to learn and understand.

[1] Shapiro, D., 2009, "The Architect Who Drew Angels", *a+u (Architecture and Urbanism Magazine)*, No. 12 (November).

I returned to school in 1988 to complete my architecture studies at the UIC in Chicago. Stanley Tigerman was the director of the School of Architecture at the time. He attracted cutting-edge practicing architects, academics and critics: Peter Eisenman, Jeff Kipnis, Robert Somol, Doug Garofalo and others who introduced novel teaching methods in their curriculum, e.g., Greg Lynn's 'paperless studio' was a prophetic precursor to the digital explosion of the 1990s. Here, on the threshold of digital surfaces, parametrics and 'iconic' form generation, I was introduced to John Hejduk's ideas and design methodology, including his seminal work *The Education of an Architect* (1988). This collection of poetic and imaginative projects, literary drawings, spatial studies and visually captivating machine-like models of student work represented a counterintuitive revolution in architectural education. One accurately executed student work still captures my attention. The drawing deconstructs an oboe: an elegant slender structure, a fascia of apertures and a framework of anthropometric mechanisms. The artistry and beauty of the object communicates its purpose, its biomorphic relation to the user and its ultimate sonic engagement with the audience. The architecture of that delicate instrument takes second place to the music it produces. These drawings captivated me and many others; there was no need for explanation or theoretical discourse for understanding. I was enchanted by architecture's poetic potential to tell a story, to perform and engage mentally and physically. This one image became a sextant on my architect's journey.

In 1989, at a Latvian Lutheran youth retreat, I saw a movie that narrated a completely different story about Latvia: *Vai viegli būt jaunam?* (*Is It Easy to Be Young?,* 1986), filmed and directed by Juris Podnieks. This controversial movie, filmed during Latvia's Soviet era, in the backlash of the Soviet-Afghan War and the Chernobyl disaster, documented a series of personal interviews, unfolding the stories and condition of despondent youth looking for their place, fearing that there is no meaning. This was not the idyllic Latvia or Riga my parents talked about, it was not what I knew or imagined. This film framed another reality and enticed me to witness it for myself.

I consequently embarked on that extraordinary journey to Latvia in 1990. Our flight was attended by excitement and chatter. What we now saw was not what we imagined. As our plane encircled Riga from above, the atmosphere was interrupted by moments of silence, like a sustained hush prior to the opening of a debut performance. Did I imagine it, or did I hear the pilot say, *"This is The Riga Project, which can only be seen from here"*? Looking from above, I could not perceive the place imagined and the approaching reality. In one sense, I was returning home, rather than departing to a place never visited. As I was stepping off that plane and walking the streets of Riga, I understood that everything was going to be very different than I first thought. My search for Riga brought me to discover and understand Hejduk's Riga.

Nearly 35 years on, the distance between the past and present has collapsed. We now land in Hejduk's Riga with his cast of objects/subjects that confront today's reality and our own personal Riga. The performance remains the same, but the actors, venue, choreography and audience have changed. This distant memory, coupling past and present, has returned home. As Professor David Gersten so eloquently put it, writing creates a space, a distance, between the past and the present. As we continue writing, distance collapses and we gain a voice in the present tense. The past and the present become inseparable; they become one.[2]

Hejduk's Riga was first manifested in a 1987 installation at the University of the Arts, Philadelphia; in his *Vladivostok* trilogy; and in the *Riga* book published in 1989, which we now bring forward. Riga consists of Object/Subject: two anthropomorphic structures, two coupling elements bracing and embracing, which suggests their "intimate communication and immanent coupling," undoing the firm division between the object and the subject.[3] They simultaneously reveal and conceal, represent thoughts, signify forms we recognize, and engage our imagination as they emerge from the architecture. Yet they remain opaque and ask what architecture can do.

John Hejduk created worlds and told stories with a repertoire of objects/subjects – a troupe that accompanied him from city to city, in some cases to places he had never visited. He traversed recognized elements – the column, wall, beam and pier – to create unknown characters: a catalog of structures and liminal forms with a particular function and ethos, which he presented to the city and its inhabitants. Some of these objects were built and remained as permanent installations; in other cases, they were installed temporarily, dismantled, relocated and reconstructed once again. Hejduk's scripts for the city and his troupe of characters produced a new structure difficult to apprehend and an architectural language of fabricated thoughts, hieroglyphs, signs and symbols. His work is not a formal practice. It pushes architecture's signifying limits and transcends technique, skill and theory. It speaks deeply to our humanity (being), desire and imagination.[4]

John Hejduk confronted the question of architecture's impact beyond its physical form in the 1993 film *Education of an Architect: Voices from the Cooper Union*. He argued that the fundamental issue of architecture is whether it affects the spirit or not. If it doesn't affect the spirit, it is a mere building – a physical shelter. If it affects

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[2] Professor David Gersten referenced Jay Fellows's 1975 book *The Failing Distance: The Autobiographical Impulse in John Ruskin* and the use of autobiographical writing in his lecture *Hejduk, Hamlet and The Ghost Promise*, April 18, 2017, The Cooper Union.

[3] Mertins, D., 1997, "The Shells of Architectural Thought", in: *Hejduk's Chronotope*, Princeton: Princeton Architectural Press.

[4] Soberg, M., 2012, "John Hejduk's Pursuit of an Architectural Ethos", *Architecture Culture and the Question of Knowledge: Doctoral Research Today*, Delft: Footprint, p. 126.

the spirit, becoming a shelter for our memories, thoughts and desires, then it is architecture.[5]

As we still grapple to understand his writings on the city and their contemporary relevance, this republication of the original *John Hejduk: The Riga Project* together with a Latvian translation invites us to consider the possibilities and meaning of architecture, particularly in such close connection to the site of Riga, and to imagine stories of our own.

[5] John Hejduk addressed this question in Michael Blackwood's film *Education of an Architect: Voices from the Cooper Union*, 1993, Michael Blackwood Productions.

AGAINST PLACE: JOHN HEJDUK'S ACTION ARCHITECTURE

DAVID TURTURO

The late work of the American Architect John Hejduk is often described as enigmatic or esoteric. Hejduk referred to much of this late work as "masques" and illustrated them as troups of theatrical structures that were organized at the scale of small cities. The architecture of Hejduk's masques remains relatively unstudied because the forms were unusual and because Hejduk collapsed detailed plan-drawings onto section-drawings, making both difficult to read. Some masques were given the names of particular places, such as the Berlin and Lancaster/Hanover Masques. Others were given detailed codices for deciphering each object's identity. Sometimes scripts, poems, and narrative accounts were written, describing particular architectural qualities. Despite the plethora of information provided by Hejduk, the late work has perennially evaded careful analysis. Instead, these projects are derided as primarily personal and poetic provocations.

This paper situates John Hejduk's masques within the continuum of his oeuvre and challenges the assignment of place to them. Hejduk's repetition of architectural and allegorical themes from other times and places suggests alignment with a metaphysics of absence via "place-names" rather than with a metaphysics of presence via "place-sites." As evidence, the emergence of performance art in Hejduk's faculty orbit—and within the Masque projects themselves—coincided with Hejduk's introduction to "actionism," a postwar movement that challenged functionalist ontology. At the center of this debate is a moral subject concerned primarily with the expulsion of shame. If Hejduk's architecture were understood as such, designed for subjects to abreact lingering guilt, how could this inform our understanding of the masques on a historical basis? Can Hejduk's masques be understood as urban monuments that purge past atrocities? Or, do the masques merely purge a people from their place?

TRACES OF JOHN HEJDUK_NOTES ON URBAN THICKET

HEIKE HANADA

The following thoughts are a very personal attempt to approach the world of John Hejduk. Therefore, it may not be surprising that some of the reflections refer only to specific times and places. These times and places, which in our fictions and dreams can be distant and thus interchangeable and diffuse, culminate here for a moment in just one city. This city, this Berlin of the postwar period and of enclosure during and after the Cold War, was real and surreal at the same time. It allowed for countless readings.

In a way, the fact that John Hejduk's work developed into a built architectural work precisely in a Berlin that was still heavily marked by the aftermath of World War 2 as well as by occupation and the stagnation of the Cold War seems no coincidence. Or perhaps one could say that Berlin of the 1980s had a significant influence on John Hejduk's work, as would certainly be suggested by Hejduk's intense involvement with Riga and other places in the then Eastern Bloc. Berlin carried within it all the contradictions and voids that could hardly have been experienced in any other place, at least in Germany. This perception of things directly overlaps with another even more intense question, namely the question of the identity of art and architecture and their self-understanding with the beginning of modernism. If we defend the thesis that architecture and art formed an inseparable unity and since antiquity, together with sculpture and painting, defined the triumvirate of the fine arts, we nevertheless cannot avoid noting the steady progressive dissolution of this unity with the onset of modernity.

The overcoming of this tragic split, which had first developed with the advancement of technology and industry and the simultaneous parallel overcoming from sacred space, is suddenly propagated and lived with the radicalization of modernism with the Bauhaus, with Le Corbusier, with De Stijl, with Russian Constructivism, etc. Yet at the eighties Hejduk was basically the only real survivor from this revolutionary and radical thoughts. He did not care about a classical attitude or about a clear definition. He was neither an artist, nor an architect. He was both and nothing at the same time. The only relevant thing for him seemed to be poetry, the poetic contemplation of things, of the world that surrounded him. And in this sense Berlin was perfect. Berlin was full of contradictions and free spaces, the perfect stage for the implantation of his poetic perception of emptiness and its opaque reflections. This undertone of the contradictions of a city between sleep and wakefulness was close to me, it was a

model for me. John Hejduk, on the other hand, became my role model without ever having met him and without actually being aware of it. The aura of his houses, however, is just as Berlin was then, immediate and direct, closed, silent and yet poetic - to this day.

When in 2008 Rafael Moneo announced the ideas competition for John Hejduk's "Nine Foot Square House" in the architecture magazine JA - JAPAN Architect*, this Berlin no longer existed. More than 20 years had passed. Moneo included in the task the question of the garden in the city. Thus the house and the city became a garden.

The dialectical positioning of technology and nature has become obsolete. Digital systems are discontinuous and due to this differentiation our ambiguous perception of nature converges.

Architecture begins with an imaginary projection: the fusion of square and round. The squares in the grid are overlaid by rows of circles, which dissolve and merge into an organic- looking pattern. The distinction between enclosing walls and floating spaces thereby defines an internal structure that houses the idea of an invisible, abstract garden. The house becomes an inner floral structure - similar to petals that cover and surround hidden voids and refuges with floating spatial sequences. Only partially do dense walls enclose these secret gardens, which by their ruinous nature suggest a violating interiority.

The principle of repetition approaches endlessness, but the random displacement of the regular evokes a moment of contiguity that defines an essential density in between. Our categories of figure/ground and frame/object disappear. Geometric space frames and reflects the dual category of architecture, where interior and exterior spaces coincide. The moment of randomness extends space as an unfinished text of the city. Compact walls and enclosures deal with the contiguity of this text, while openings that cut through its various stratifications define clearings and thickets of a vague, unforeseen identity that abandons itself to nature.

The presentation of my work in 2019 at the Architekturgalerie Berlin deposited for the attentive viewer this symbiosis between John Hejduk's world and some of my best sketches as an artist and architect. The Bauhaus Museum and its question about the failure of the monumental in the city is one of them.

THE SUICIDE MASQUES: JOHN HEJDUK'S MONUMENT TO JAN PALACH

JAMES P. WILLIAMSON

'The Suicide Masques: John Hejduk's monument to Jan Palach' describes the 50 year history of one of the architect and educator, John Hejduk's, seminal late works: *The House of the Suicide and the House of the Mother of the Suicide*. The project, inspired by a poem by the American poet, David Shapiro, *The Funeral of Jan Palach*, initiated a response by Hejduk that led to series of temporary installations in Atlanta, Prague, and New York City and their eventual permanent installation in Prague as a monument to Palach.

Palach, considered a Czech national hero and martyr for his role in protests of the Soviet backed invasion of Czechoslovakia, died by self-immolation in 1969 at the age of twenty. The lecture will describe the two projects in the light of Hejduk's 'Masque projects' and will highlight the architectural, artistic and political relevance of that work and it's present and continued significance - especially in consideration of contemporary world events.

THE RELATIONSHIP BETWEEN IMAGINATION AND REALITY IN THE PEDAGOGY AND BUILT WORK OF JOHN HEJDUK.

JANE ANDERSON

Although sometimes described as a designer of paper projects, implying a lack of engagement with architectural practice and building, John Hejduk is an important touchstone for those considering the relationship between imagination and reality in architectural design. Hejduk's sensitivity to the complexity of this relationship, coupled with his insights as a teacher make him doubly important for those engaged in teaching others how to design and make, such as live project and design build educators.

Hejduk is well known as an architectural educator as well as an artist and writer. The book *The Education of an Architect* is a valuable document of the work of students who studied at the Cooper Union School of Art and Architecture in New York where Hejduk taught. Many of these students became influential architects and teachers themselves, maintaining the prominence of Hejduk's teaching methods. However, relatively little attention has been given to the trend in the latter part of his career for architectural students and their tutors to build Hejduk's paper projects as full-scale installations. Projects built by students and their tutors during Hejduk's life time include:

The Collapse of Time, London (1986); *The Riga Project*, Philadelphia (1987); *Victims*, Oslo (1987); *House of the Suicide and House of the Mother of the Suicide*, Atlanta (1990); *House of the Suicide and House of the Mother of the Suicide,* Prague (1991)*; The Retreat Masque*, Stockholm (1998); *House for a Poet*, Barcelona (1999).

These installations not only increase the number of built works by Hejduk, they also allow us to explore the intriguing transitions from imagination to reality that resulted, as well as Hejduk's own reflections on the results of this unconventional opportunity for experimentation and realisation.

By considering the installations of Hejduk's work in the 1980s and 1990s as a form of proto- live project, we gain insight into the complex relationship between imagination and reality. These projects morph from Hejduk's idea to his design; are translated into the imaginations of the students and tutors building them; become a physical but temporary entity in a real context; and in some cases, return to text and image once more as a publication recording the project.

In a live project, students must learn simultaneously how to design imaginatively while also learning how to make in the real world. Live projects bring inescapable realities to the fore such as weight, cost, risk and accountability. In contrast, conventional design studio education can remain largely within the realm of the imagination if it so chooses. However, upon careful and critical reflection, it becomes apparent that there is not in fact a simple duality between a conventional design studio project as purely imaginative and a live project as purely real. There are some unexpected slips, overlaps and confusions that obscure the actual dynamic that occurs in both conventional and live education projects. Both require the use of the imagination to project a design into the future and then translate it into reality. This relationship gains additional complexity and ambiguity when this occurs within architectural education as opposed to practice.

Hejduk's insights into the relationship between subject and object are very helpful for those wishing to explore the ambiguities between imagination and reality in the design process. Characteristically, Hejduk does not provide any conclusive answers to this problem but does offer a way to consider the problem in a new and more subtle light than is commonly found.

Hejduk's thoughts on the subject and object are explored via his projects such as *The Collapse of Time* and *The Lancaster/Hanover Masque*. It is possible to analyse these projects from multiple perspectives because we have access to Hejduk's drawings, poetry, creative and reflective writing which do occasionally articulate the subject / object problem. In addition, we are fortunate to have access to a limited number of the reflections and recollections of students, tutors who were involved in the installations as well as Hejduk himself. These fragments give us a glimpse into the insights that participants gained of the subject / object problem via Hejduk's pedagogical approach.

Study of these published projects reveal apparent inconsistencies in Hejduk's labelling of buildings, inhabitants and actions as subjects and objects. However, Hejduk has scattered many clues to explain that he has introduced these ambiguities intentionally. It is these slippery relationships between subject and object that are explored in this presentation in order to gain insight into the inter-dependent dynamic between reality and imagination in the design and making process.

WHITE PAPERS

UNFOLDING NEW APPROACHES IN MODERNIST DESIGN THINKING THROUGH THE POST WORLD WAR II ARCHITECTURAL COMPETITIONS IN TURKEY[1]

ÖNCÜ ÖZALP

This paper aims to explore new formations of modernist design thinking processes and proliferation of unique approaches in the articulation of architectural design processes with a specific emphasis on the works of Vedat Dalokay, Behruz Çinici and Turgut Cansever. The decision behind to study those highly distinctive subjects is related firstly with their contribution to the competition culture in Turkey with new meaning-making attempts in the formation of modernist design thinking, and secondly their process of making experimental and comparatively distinctive interpretive inquiries from very different political and epistemological grounds that shaped their ways of making architecture. Within the scope of this paper, distinctive architectural approaches of Dalokay, Çinici, and Cansever will be analyzed to explore how their design thinking altered comprehensively throughout the competition processes and how architects created their modernist vocabularies by continuously participating in competitions. The emphasis on the competition projects in this study stems from their importance and relevance in shaping the architectural landscapes in Turkey. As the architectural competition cultures involve complex network of relations, they become sites of gathering, where the exchange of cultural values and disciplinary knowledge take place via events such as meetings and exhibitions at an international scale (Hernández & Nuijsink, 2020: 2). In this paper, modernist design thinking embraces the concept of interpretive inquiry. It aims to explore processes-based design researches that put the subjective formation of design thinking rather than a utilitarian process that aims to reach a final result.

The shared characteristic among various architectural styles for the period between 1908 and 1950 in Turkey points out the permanent consistency of the "nation-building ideology" and the notion of "nationalism" in the formation of architectural culture. (Bozdoğan, 2001: 294). Reflections of the project of

[1] This paper is further developed from the author's continuing PhD dissertation at the Department of Architecture, Middle East Technical University. The author's PhD dissertation is being supervised by Prof. Dr. Güven Arif Sargın.

modernity as constructive and destructive aspects in fostering the act of recalling memories and erasing its patterns simultaneously via using the symbolic power of architecture and ideologically charged public monuments were also realized during the early republican era (Sargın, 2004: 659-662). Following this period that rendered design thinking processes of architects mostly within a two-dimensional restrained frame, starting from the 1950s this continuity in architectural culture started to blur. In 1950, Democrat Party came to power and implemented liberal economic policies in Turkey. This change indicated the divorce from the statist-protectionist industrialization approaches of the previous Republican People's Party and fostered the import of foreign capital, private enterprise, transportation, and the energy sector (Boratav, 2006: 93-98). Accordingly, those changes brought about their complex network of impacts on the architectural scene as the private clients of the architects started to proliferate, the state-led "civilization mission" started to dissolve, temporary optimism toward the democratic connotations of modernization theory emerged, and a new generation of architects'

willingness to belong to a larger international community increased (Bozdoğan, 2016: 9-11). Unfolding post-WWII competition projects can provide strong references to projects, which explore modernists design thinking intercourses and can reveal architects had the opportunity to form their own concepts about architecture starting from this period.

The comprehensiveness of design thinking includes the domains of "design of symbolic and visual communications" for popular culture, "design of material objects" for the products in everyday use, "design of activities" for the ease of material connections, and "environments for living, working, playing, and learning" for connecting a large portion of architecture and planning. Although all those spheres operate on different scales, the yare interrelated via having a conceptual undertaking and share the intention to pose new questions for new solutions for the future (Buchanan, 1992: 9-13). More recent studies put specific emphasis on design thinking and its strong relationship to abstract thinking and immateriality rather than the processes related to the physical environment (Fisher, 2006: 6). Also, critical evaluation of architectural projects from a larger perspective provides deeper insights to understand their relationship to the cities as engaging with the context will unfold ideas behind meaningful relations both to the cities and to the urban life instead of giving a singular emphasis to the architectural works (Kömez Dağlıoğlu, 2020: 33).

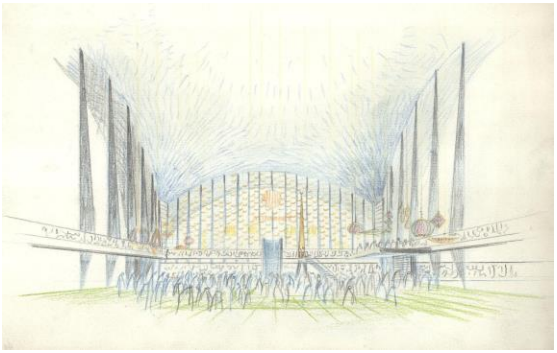

Figure 1: The sketch of the interior space of the Kocatepe Mosque Competition. Source: Vedat Dalokay Archive. (Bayraktar, 2020: 165).

Figure 2: Relations between the proposal and the city pattern, Kocatepe Mosque Competition. Source: Vedat Dalokay Archive. (Bayraktar, 2020: 164).

Veday Dalokay was a very active figure both as a mayor of Ankara, and as an architect having extensive awards, mentions, and experiences as a jury member in architectural competitions. Dalokay developed avant-garde proposals for competition projects by simultaneously developing a continuing interest and works in literature and art. In 1957, Vedat Dalokay and Nejat Tekelioğlu won the first prize for the *Kocatepe Mosque Competition* (Yarışmalar Dizini, 2004). Likewise, new searches among international competition projects for religious spaces in the second half of the 1950s, Dalokay and Tekelioğlu designed a modernist proposal for this competition including a structural design as an outer

shell that encompasses the whole prayer hall within an architectural scheme resembling a traditional mosque layout (Batuman, 2016: 327-328). With the 1960 coup, the responses toward the proposal had changed in comparison to the previous decade. The construction first ceased and the foundations were destroyed in 1966 (Batuman, 2016: 328). The interior sketch suggests the intentions behind the definition of outside-inside spatial relations and the importance of the natural light in the interior space. Following the hatchings on the shell structure, the architects' aim seems to be achieving a weightless shell structure from the inside as the arms reaching to the ground were densely hatched and the main part of the shell remained in the light without any shade in the sketch. Also, another sketch of the *Kocatepe Mosque* refers to the architects' previous studies to attain a sense of scale for the project, and more importantly emphasizes the uniqueness of the design as its geometrical organization and presence become clear in relation to the city fabric (Figure 2).

In 1961, Altuğ Çinici and Behruz Çinici won the first degree in the *Middle East Technical University Competition*. In the Campus Project, Çinicis worked on very different scales, some of which mediated between urban design scale and elegantly drawn one-to-one architectural details. The total design approach was embraced by the architects for the whole campus. From the poetic imprints on the architectural elements as concrete surfaces with unique gestures to the ground as texture definitions with natural materials, the whole campus design was realized with meticulous attention (Figure 4 and 5). Details of each fixed and unfixed furnishings, equipments for the classrooms, laboratories, and amphitheaters were provided in minute detail by the architects and the office. The publication of the Çinici office works reveals the great impact of the METU Campus competition in fostering the partner's career with extensive international and national publications (Çinici & Çinici, 1970: 106). For the METU Campus, the *alle* was a connotation. It suggested the creation of "the sense of community" and evoked the idea that "architectural elements were instruments for the elaboration of a comprehensive urbanism", which provided "almost three-dimensional network" in the campus (Sargın and Savaş, 2013: 97). (Figure 3). Following the open source Çinici Archive via *Salt Research*, the development stages of the articulation of the design of the *alle* apperars a long process as the initial stages included green zones and water elements. They were directly placed through the partial divisions among the *alle* (Salt Research, Çinici Archive, digital call number: TABCODTUD0118).

Figure 3: Alle and its strong integration to the METU Library entrance. Source: Photograph by the author.

Figure 4 and 5: Details from the entrance of the METU Faculty of Architecture and the Archeology Museum
Source: Photographs by the author.

In one of the most comprehensive books about Turgut Cansever, he was elaborated as an activist, an interpreter, a utopian, and as an intellectual producing philosophical references through the synthesis of outer world references (Tanyeli, 2007: 16-20). Before diving into Cansever's architectural works it is important to shortly revisit his doctoral study, which was completed in 1949 at the Department of Art History, *İstanbul University*. By focusing on the types of column headings, the table of contents in the dissertation first appears as taxonomy-based work, which

tends to categorize different styles of column headers. However, following the final section of Cansever's doctoral study from its re-edited publication indicates strikingly important final comments about his studies. One of the significant points, where his remarks become unique and interesting is his emphasis on the spatial location of column heads and their contribution to space definition. As his sketches point out, some of the column details correspond to a schematic plan and indicate the location of the heading in the plan (Figure 6). Also, Cansever uses the word "meaning" multiple times and does not embrace the style as a tool categorization in the final remarks. Rather, he emphasizes that style has the capacity to reflect evaluations of the outer world and

can give glimpses into the position takings of individuals within a particular time. More importantly, within the topic he engages with, Cansever carries the concept style further and unfolds it within an inclusive definition. The style of a column head for Cansever is informed by proportional relations, invisible forces within a column head, and its specific location in space definition. (Cansever, 2010: 167-169). I believe Cansever's doctoral research had remained a permanent impact on his approach to modernist architecture. By following his later works, the importance and presence of this study can be followed from the competition project *Brussels Fair Turkish Pavilion*, which won the second prize with the team consisting of Cansever, Haluk Baysal, Melih Birsel, Tuğrul Devres, Sedat Gürel, Vedat Özsan, and Yılmaz Tuncer. As the elevated mass was carried by slender vertical columns, their existence became the main feature in the aesthetic experience of the proposal. Also, the definition of the huge façade was enhanced by the division of the columns in the renderings. As this competition project includes a large group of architects, to clarify my argument I will include one more project that was not realized as a competition yet informs us about Cansever's design thinking in relation with his previous scholarly work. In the project *Turkish Historical Society*, which was realised in collaboration with Cansever and Ertur Yener, the structure and the design of the columns play a very important role in the experience of interior spaces. In the reading hall of this building, there exists a mezzanine floor. The column supporting this slab extrudes and turns into a pure geometry and it helps the definition of the sub-spaces in the main hall (Figure 7). I read the particular importance of this column, its role in creating hierarchical spaces in the free plan, its discontinuity, its semi-presence in the three-dimensional composition, and its abstracted column head as the modernist interpretation of Cansever on his previous scholarly work. The cross-reading of this project in relation with Cansever's doctoral study can unfold how modernist design thinking can reach a new way of making and interpreting a new architectural vocabulary.

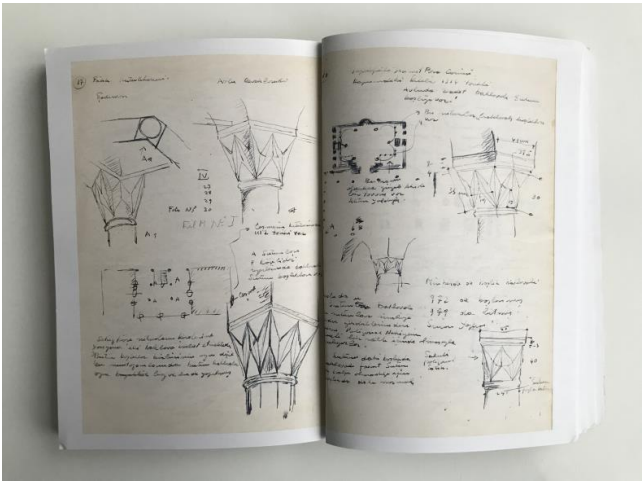

Figure 6: Cansever's sketches, which were made during the time of his doctoral research trips. The column headings and their location on the plan are interrelated. Source: Cansever, 2010: 96-97.

Figure 7: A close up of the mezzanine floor in the Turkish Historical Society. The non-continuity of the column and the extruded abstracted column head are visible on the left of the wood bookshelf. Source: Photograph by the author.

Within the scope this extended abstract, important competition projects of Dalokay, Çinici, and Cansever are shortly revisited by critically engaging with their

design thinking processes. This approach can critically evaluate how a design idea articulates and further develops into abstract thinking processes in making architecture and can contribute to the subjective ways of exploring modernist design thinking. By revisiting architects' competition works through the broad lens of design, alternative vantage points appear. They provide new grounds to further explore modernist approaches behind the projects and unfold architects' design intentions, which go beyond the conventional ways of thinking and making.

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THE EFFECTS OF ARCHITECTURAL DESIGN KNOWLEDGE ON VISUALIZATION OF MENTAL IMAGE

GÜLAY DALGIÇ, GILDIS TACHIR

Images, described as schemas created in an individual's mind, are subjective and immanent. Subjectivity is all the "important" values established in the consciousness of individuals and entrenched in the subconscious. The irreducibility, uniqueness, and irreplaceability of these values make the individual's "self" distinctive from others. This distinctiveness plays an active role in the individual's ability to relate the images he/she creates in his/her mind as subjective data with the information he/she receives in education as objective data and to access new information. This is important for producing original designs in architectural design, which is defined as a multifaceted, multidimensional thinking and realization process. Moreover, the education of the architect in the information age entails the production of knowledge that can interpret objectivity and subjectivity together. The interaction/communication between subjective data and objective data in individuals studying architecture is investigated. Architectural design is a form of expression that necessitates the capability to fuse knowledge from various fields such as science, art, mathematics, technology, philosophy, theory, and history at the same level. In architectural education, one of the major environments in which this form of expression is constructed is the basic design studios. The fundamental characteristic of basic design studios can be described as "a mental attitude and a form of inquiry" (De Sausmarez, 1983). In Basic Design studios, it is targeted that students acquire the ability to understand and interpret the visual world around them. This skill is realized through visualization. Visualization is the process of creating images in memory as a consequence of perceiving, feeling, and comprehending the stimulating effects coming from the environment and then expressing these images. The ability to perceive stimulus effects differs depending on the person's interest and attitude. The messages sent by the environment to people and their perception gain effectiveness based on interests, attitudes, and values. The perceptual-mental process of receiving and processing sensory information is embodied through concepts (Aydınlı, 1992). Concepts are intellectual frameworks that offer ontological and epistemological explanations of what exists and are in thought with regard to the existence and in language with regard to being communicable. Concepts are usually related to perceiving and comprehending the world in general. Mental association, which describes observation, feeling, or thought, is

one of the forms of reflection of the world in the mind, an utterance of knowing (Çotuksöken, 2020). People recognize, distinguish, choose, or combine existence through concepts. The concept and its formation process cannot be thought of independently from the process of perception and interpretation. The relationship that humans establish with nature (physical conditions), the living and non-living beings that make up the environment, and the social order in which they live directly provides information about the concepts and the formation process of the concepts (Cassirer, 2018). When the design is constructed through concepts, it creates a starting point specific to the designer (Uraz, 1993).

The qualitative research method was used in the study. Qualitative research is a process-oriented study, including an anti-positivist (accepting many realities) view that establishes the relationship of reality with the context in the unity of knowledge and experiment, and deciphers the pattern between variables (Büyüköztürk et al., 2018). The study was carried out in two stages in the basic design studio with 46 students in the first grade of architecture education. In the first stage, students were asked to conceptualize the psychological effect of the building where they would study architecture without design knowledge and visualize it using line, direction, and spacing elements. In the second stage, the same study was repeated after design knowledge was transferred. Data were empirically collected from the same participants at consecutive times.

The content analysis method applied in qualitative research was used to analyze the data. Content analysis can be explained as the coding process for interpreting implicit knowledge. The content analysis method can be implemented with three different approaches: traditional, guided, and summative (Lune & Berg 2017). In traditional content analysis, raw data are obtained as theoretically related explanations covering coding categories without intermediate coding work with induction. In guided content analysis, existing categories are used and a deductive approach is applied. In summative content analysis, implicit meanings and themes are reached according to the frequency of repetition of words and word groups in the text. In the study, the guided content analysis approach was adopted. First, the concepts were classified. Then, four sub-codes were created to analyze the relationship between concepts and composition between the first and second stages. The data were interpreted with the participation of the researchers and an expert from the relevant field and converted into a digital format using MAXQDA 2020 (data analysis software for qualitative and mixed methods) software.

The students generated three categories of concepts about the building where they would study architecture: positive, negative, and neutral. In the positive category, they produced concepts such as happiness, appreciation, freshness, curiosity, and interest; in the negative category, they produced concepts such as unhappiness, disappointment, anxiety, fear, and confusion; and in the neutral category, they produced concepts such as adaptation, search, uncertainty, and responsibility.

The analysis of the transformation of the concepts into compositions is as follows; in the first stage, 50% of the participants created symbolic compositions and 50% abstract compositions. In the second stage, 96% created an abstract composition, and 4% symbolic composition. The dominant element analysis in the compositions is as follows; in the first stage, 66% of the participants used the direction element as dominant. In the second stage, this rate was ascertained as 57%. The rate of participants who utilized the line element as dominant in the first stage was 17%. In the second stage, this rate increased to 39%. It was detected that 17% of the participants did not use the dominant element in the first stage and this rate dropped to 4% in the second stage.

The analysis of the relationship between the concept-composition skills between the two stages is as follows: 22% of the participants maintained a positive composition as positive in the first stage. Also, 35% of the participants changed the positive composition in the first stage to negative in the second stage, 35% of the participants turned the negative composition into a positive one in the second stage, and 8% of the participants maintained the negative composition relationship they established in the first stage in the second stage.

In this study, which investigates the interaction/communication between subjective data and objective data in the individuals studying architecture, concepts were evaluated as a tool that reveals subjective data. For objective data, the basic design studio was preferred. Among the basic design elements determined for the application, line, direction, and spacing elements are generalizable elements that can take place in every individual's life. This was assessed as an advantage for revealing subjective information. The architectural education building used as a reference for the application is a 19th-century building with a regular geometric shape close to a square, with an inner courtyard and multiple entrances.

When the study was assessed based on the findings, traces of thoughts about university life were read through the reference building in concept production. Objective data has a significant positive effect on the transformation of concepts into compositions. It is evident that the distribution of the use of line, direction, and spacing elements is more balanced in the second stage.

The most important thought-provoking result of the study was achieved in the relationship between concept-composition skills. It was inferred that the negative composition relationship obtained with subjective data was significantly transformed into a positive one with objective data. This suggests that subjective-objective data communication takes place in the production of new knowledge. However, it was also established that the positive composition relationship obtained with subjective data was significantly transformed into a negative situation with objective data. This situation shows that subjective-objective data communication does not occur in the construction of new knowledge. In other words, new knowledge could not be generated. However, the education of

architects in the information age necessitates a knowledge production that can evaluate objectivity and subjectivity together. When we assess objective data as a dependent variable in formal education, it is seen that this is an area that deserves special attention to solve this situation. This study gains importance with its descriptive nature that reveals the problem.

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EXPERIMENTAL TINY HOUSE SETTLEMENTS IN THE EUROPEAN CONTEXT

ANDREA CONTURSI

Introduction

The increasing quest for affordable housing and the impelling necessity to reduce the consumption of increasingly expensive energy sources, has resulted in the last years in the growing interest of the public toward the so called “tiny-houses”, small residences with minimal floor area to be heat and maintained and highest exploitation of all available inner space. In the European context this new housing typology – which is already quite common in countries with large buildable land such as Australia and USA – has however to face the restrictions of either dense inhabited urban areas and rigid building regulations, which are normally more suitable to more traditional housing forms. Trying to find a solution to this problem, as leader of the design office “studio_MMSD” am I currently carrying on an independent research project, which is articulated in a theoretical feasibility study (where all general issues about the Planning of small houses settlements in the European context and specifically in Germany are investigated) – and a practical case study: The development of an experimental “tiny-house-settlements” in the district of Dortmund-Sölde (D), which is currently happening under the tutelage of the local city council and is supposed to be completed around 2025.

The tiny house in the planning culture of 20th century

The idea of maintaining living comfort while minimizing living space is not new and can hardly be limited to the current American "tiny house" movement. It is nonetheless a subject that has been already addressed by several planners over the past century (see f.e. Le Corbusier and his “Cabanon” project).

As long as average families still had a large number of members and individual living standards were much lower than today, small row houses with garden (in German “Kleinhaussiedlungen”) were generally regarded as a suitable solution for low income families and were supposed to be an healthy alternative to large housing blocks (the so called “Mietkaserne”), with their cramped small flats, inner courts, lack of open green spaces.

I would like to explain quickly, which role did tiny houses played in the frame of modernist city planning in Europe. In 1918 the German architect Hermann

Muthesius wrote a research paper entitled ""Kleinhaus und Kleinsiedlung" (small house and small houses settlement). In this book he summarized the numerous housing experiments that were being carried out throughout Germany at that time as part of the so-called "reform movement". The pivotal idea was to boost the development of "small houses settlements", workers' settlements in which all families were provided with a tiny garden for growing vegetables, which could allegedly guarantee a certain degree of autarchy for large families even in economically harsh times. This kind of approach was quite popular at the time in central Europe. Beside most famous examples (most notably the Settlement of Hellerau near Dresden) a lot of less known examples from this time can be found throughout Germany. In my presentation I will briefly describe one of these examples:

The "Dickelsbachssiedlung" in Duisburg.

Contemporary Prototypes for (semi)-urban living

Today the original concept of small houses settlements for large families has become obsolete since households have become much smaller on average and many people live as singles.

But at the other end precisely the reduced size of average households in West Europe combined with steadily increasing energy costs turns the classical single family house with two stories, basement and carport into an unaffordable dream not only for low income households but also for a large portion of the middle class.This situation generates a new positive argument in favor of reviving the idea of the small house. Beside tiny houses on wheels - which are much more suitable for rural areas and less sparsely populated territories with scarce infrastructure - prefabricated modular houses can be considered, as a typology which is more likely to fit well into urban or semi-urban contexts (f.e. urban peripheries, suburbs, small towns, etc…).

In my presentation I will briefly describe an interesting example of this kind: The "Koda" modular housing unit by Estonian company Kodasema.

The "tiny-house Siedlung" in Dortmund-Sölde: A short report over an ongoing

experimental project

The tiny-house settlement in Dortmund-Sölde, represents the first significative attempt in Germany to establish a large scale urban district, made out entirely of modular tiny houses.

This still ongoing project is also notable for its participatory approach with which settlers - organized into small groups or "clusters" - are directly involved in the planning process. In general, it can be said that "small houses" or "tiny-houses" are best suited for the singles, childless couples or small families in general who want to live in a natural environment but either cannot afford or simply do not like a classic one-family house. The living space is small and varies between about 30 and 65 square meters. The garden is an absolute must and generally plays a very important role together with the idea of experiencing nature as an extension of domestic living space. Normally, the desire for a "tiny house" accompanies the desire to lead a minimalist lifestyle, which is particularly characterized by the reduction to the essentials in connection with a sensibility for environmental issues.

In my presentation I will show some more details about this project.

Conclusions

If in the 20th century small houses settlement were conceived with the idea - or the illusion - to solve from above the housing problems of the working class, the contemporary tiny house movement can be rather be considered a bottom-up phenomena, based on the persuasion of their members to embrace a less consumerist and more ascetic attitude towards life. An attitude which can be summarized by the motto “less is enough”. Starting from these considerations I would like to initiate a discussion with the public about this issue.

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Aureli, Pier Vittorio: “ Less is enough”, Moscow 2018

Biraghi, Marco “L’architetto come intellettuale”, Turin 2019

THE ALLEGORIES OF THE PRIMITIVE HUT[1]

İREM HAFIZ

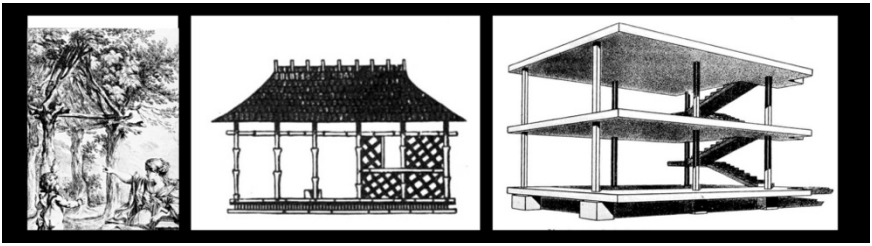

Plate 1. The Primitive Hut; The Caribbean Hut; The Dom-ino Skeleton.[2]

There is a picture by Klee called Angelus Novus. It shows an angel who seems about to move away from something he stares at. His eyes are wide, his mouth is open, his wings are spread. This is how the angel of history must look. His face is turned toward the past. Where a chain of events appears before us, he sees one single catastrophe, which keeps piling wreckage upon wreckage and hurls it at his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing from Paradise and has got caught in his wings; it is so strong that the angel can no longer close them. This storm drives him

[1] This research has been developed by the contribution of the two PhD compulsory courses held in the subsequent terms of the 2018-2019 Academic Year at Middle East Technical University: "Arch 615: Architectural Research, Methods, and Ethics" instructed by Prof. Dr. Zeynep Mennan; and "Arch 616: Architectural Research II" conducted by Prof. Dr. Ayşen Savaş. The first written version of the research was submitted as the term paper of Arch 616 in the 2018-2019 Spring Semester, and besides, the conceptual framework of it was used in the term presentation of the PhD Seminar Course in the same semester.

[2] These three images of the significant prototypes in the history of architecture are compiled and presented as an illustration of the main concept and used as the method of the research. For the sources of the images, please see: (1) https///www.themorgan.org/collection/printed-books-and-bindings/278126#overlay-context=collection/printed-books-and-bindings/278126); (2) Kenneth Frampton, Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture (Cambridge MA: The MIT Press, 1995); (3) https://www.domusweb.it/en/architecture/2012/10/31/from-dom-ino-to-em-polykatoikia-em-.html.

irresistibly into the future, to which his back is turned, while the pile of debris before him grows toward the sky. What we call progress is this storm.[3]

Walter Benjamin (1892-1940), a German literary critic and philosopher, constructed this allegory in his essay, "on the Concept of History," in 1940, for Paul Klee's monoprint Angelus Novus by which Benjamin describes "the angel of history" (Plate2).

Plate 2. Angelus Novus by Paul Klee, 1920.

(Source:https://www.1000museums.com/art_works/paul-klee-angelus-novus)

In the allegory, the angel of history is placed between the past, which his face is turned toward, and the future which he turns his back to. This representation corresponds with the notions in "historical materialism" discussed by Benjamin in the same essay. According to the idea of historical materialism, as clarified by Benjamin, history as the subject of a construction is filled with "Jetztzeit (now-time)"[4] and, therefore, there is the significance of "the notion of a present which is not a transition, but in which time takes a stand and has come to a standstill"[5] like the position of Angelus Novus. So, there are unique experiences with the past instead of a universal image of the past in historicism.[6]

The concept of history, defined by Benjamin, constitutes the poststructuralist perspective of this research. In the scope of the paper, the origins of architecture

[3] Walter Benjamin, "On the Concept of History," in Selected Writings: 1938-1940, Volume 4, ed. Howard Eiland and Michael W. Jennings (Harvard University Press, 2003), 392.

[4] Ibid., 395.

[5] Ibid., 396.

[6] Ibid.

which have been discussed and represented with different prototypes in the history of architectural theory are investigated. It is attempted to take a stance like in the allegory of Angelus Novus, which is between the past and the future, but constructed in the present moment. A descriptive and critical approach to history is developed by the comparison between the representations or the prototypes: the primitive hut by Abbé Marc-Antoine Laugier (1713-1769), the Caribbean hut by Gottfried Semper (1803-1879), and the Dom-ino skeleton by Le Corbusier (1887-1965).[7] While the primitive hut and the Caribbean hut represent two contradictory models of the origin of architecture in a paradigm, the Dom-ino skeleton is a representation of another origin of architecture in a different paradigm. This paradigm shift has been connected to the instance of Benjamin's allegory when a storm as the progress blows from Paradise and pushes the angel of history to the future.

The aspiration to find out the essence of architecture by classifying its basic elements and by analyzing the factors in designing and building process has produced the basis of the history of architectural theory since Vitruvius. Each of the prototypes of hut which illustrates the distinct ideas of a paradigm creates its own standards, such as the three basic members of the primitive hut as the columns, the entablature, and the pediment; the four elements of the Caribbean hut as the hearth, the roof, the enclosure, and the mound; and the four units of the Dom-ino skeleton as the slabs, the posts, the blocks, and the stairs. These elements of the models in the illustrations turn into the symbols which depict how the process of building or the form generation has been changed throughout time. Beyond being a critique of the theories following a historical timeline, the aim of this research is to reveal continuities and discontinuities; intersections and conflicts between the concepts by means of the comparisons of representations. In spite of the fact that some "grammatical expressions"[8] produced by the prototypes

[7] This paper includes and discusses the Dom-ino skeleton as one of the prototypes illustrating the origin of architecture in addition to Laugier's primitive hut and Semper's Caribbean hut. Antoine Picon declares Le Corbusier's Dom-ino as an "archetype;" and compares the Domi-ino with Laugier's primitive hut, which are defined to share the "mix of matter of factness and fiction," in his article, "Dom-ino: Archetype and Fiction." In this text, Picon states that the Dom-ino is more archetypal than the primitive hut in spite of their "common ambition to propose a new architectural archetype." Before Picon's discussion on Dom-ino's "generic condition," which is mentioned to produce different types of buildings, William J. R. Curtis describes the Dom-ino as "a genotype, an image of origins, out of which a symbolic architecture might be developed," in 1982. For more information about the relation between the Dom-ino skeleton and the primitive hut, please see: Antoine Picon, "Dom-ino: Archetype and Fiction," Log, no. 30 (Winter 2014): 169-175.

[8] John Summerson (1904-1992), British architectural historian, uses "grammatical expressions" in his book, "The Classical Language of Architecture" in which he makes an

emerge as the counter thesis of each other, this study suggests highlighting their association with the principles of Greek architecture and the Albertian art of building based on the distinction between *matter* and *lineaments*. For Alberti, building as a form of body is comprised of matter and lineaments. While the former one is "dependent on preparation and selection," the latter one is indicated as "the product of thought, the other of Nature; the one requiring the mind and the power of reason."[9] This double-sided aspect of building is examined in parallel with the Vitruvian division between signifier and signified, and furthermore, the twofold nature of the Caribbean hut as the ontological and the representational.

In a historical and comparative method of researching, two significant shifts in architectural form building are revealed and critically discussed through the hut allegories: The first argument is on the change of form and design related to sense of beauty which is framed in the Alberti's definition of building based on mathematical rules, harmonies and proportions of the human body and nature that is in accordance with the classical tradition. Although, in the first prototype, Laugier develops his true principles of architecture against the standards of the classical language, he finds beauty through the basic forms and their organization of the primitive hut which is derived from simple nature. In the second model, Semper suggests beauty in "the material's appearance as a natural symbol."[10] Therefore, both the primitive and the Caribbean hut represent beauty by referring to nature through the distinct ways of expression; however, there is a drastic shift in the sense of beauty by the Dom-ino skeleton which introduces the beauty of the machine in the new epoch. The second issue extended from this study is suggested as the change of tectonics in the prototypes of architecture. Tectonics, supposed to come out of the distinction between the ontological and the representational values of form, is analyzed in the case of walls and columns as the constituent elements of the huts. Contrary to Alberti's concept of the columns as decorative elements of the structural wall, Laugier's primitive hut includes columns as one of its basic structural members instead of the walls, as Laugier delineates the hut with

analogy between language and architecture. He defines the "five orders of architecture" as grammatical expressions imposing a formidable discipline, which is similar to forming a language by using words and grammatical expressions. John Summerson, "The Grammar of Antiquity," in The Classical Language of Architecture (London:BBC, 1963), 17.

[9] Leon Battista Alberti, "Prologue," in On the Art of Building in Ten Books, trans. Joseph Rykwert et al. (Cambridge MA: MIT Press, 1988), 5.

[10] Gottfried Semper, "The Four Elements of Architecture," in The Four Elements of Architecture and Other Writings, trans. Harry Francis Mallgrave and Wolfgang Herrmann (Cambridge: Cambridge University Press, 1989), 102.

thirty columns carrying an entablature and a roof.[11] Furthermore, Semper's Caribbean hut puts forward a different concept of the wall, the enclosure, which enfolds the structural wall and the wall dressing in one closed system bringing about the duality between the core of the hut and the skin outside.[12] Nevertheless, in the Dom-ino skeleton, this enclosed system is divided into the structural posts and the screening partition walls which are liberated from the structural frame.

All of the three hut prototypes represent the different concepts of the origin, each of which proposes new ways to produce architecture. This study traces Semper's theory of the research, in which he adapts the comparative method of biology to architecture, and in that regard, which he suggests reducing the works of architecture to certain elementary forms and following them from the simplest to their highest expressions.[13] This method of the research proposed by Semper is reframed in the hut trilogy. In addition to these three models that illustrates the simple forms of the concepts of architectural form building and the standards confirming the sense of beauty, it is anticipated that the hut trilogy can be developed and extended as a lineage of form production. By considering architecture in the contemporary era, Friedrick Kiesler's never physically built model of the Endless House, which is one of the early free-form models designed, can be seen as a new generation of primitive hut. Thus, this study proposes providing a basis for a further research on how the origin(s) of architecture might be reinterpreted and re-contextualized in the computational field of contemporary architecture.

[11] Marc-Antoine Laugier, "General Principles of Architecture," in An Essay on Architecture, trans. Wolfgang and Anni Herrmann (London, 1755), 14.

[12] Kenneth Frampton relates the symbolic and technical aspects of construction with the representational and ontological aspects of tectonic form. See: Frampton, "Introduction: Reflections on the Scope of the Tectonic," op.cit., 16.

[13] Mallgrave quotes a passage from an early draft of Semper's lecture of 1853. Harry Francis Mallgrave, "Introduction," in The Four Elements of Architecture and Other Writings, op.cit., 32.

ILLEGAL CONSTRUCTIONS IN SOCIALLY OWNED LAND IN KOSOVO – PRIZREN

VENERA GOXHA, FLAKA DEDA

Identification as a problem and treatment of the illegal use of land of socially owned property in Kosovo, with the focal point in Prizren, is the fundamental body content of this study paper. The illegal use and exploitation of socially owned land in Kosovo, respectively the construction of residential, commercial, and public buildings (nonsocial property) on the socially owned land, is the core subject elaborated in this study. These constructions are considered illegal since they are performed on socially-owned land, without any permit, previous approval, license, or similar, and this topic hasn't been discussed or elaborated on much in Kosovo. Land, on which the houses/buildings are constructed, at the cadastral official registers in Municipal Cadastral Offices, even today are registered as social ownership; actually, they are in the name of Socially Owned Enterprises (SOE). Consequently, the users of the land automatically are to be considered illegal occupants, or illegal users of the property of social ownership.

The violence of war caused the destruction of public records about public and private rights to land and buildings, including the cadastral and court records and the archives of the enterprises that managed the socially owned land, apartments, and other assets. Property maps, cadastral books, possession lists, and transaction document archives, which comprise the "authoritative" identification about who has what rights to what land and buildings, have been removed to Serbia. In addition, people avoided the formal transaction recording system and carried out transactions informally for several decades due to transaction taxes and the legal prohibition of transactions between Serbs and Albanians. Therefore, in general, the study represents the research of very complex problems of two interactive systems, the land use in the specific state of social ownership and construction of individual buildings in specific illegal status and social /economic implications as consequences.

THE DISCUSSION OF "WALL" IN THE WORKS OF GORDON MATTA-CLARK AND JOHN HEJDUK

BAHAR BEŞLİOĞLU

Modern Architecture's liberation of "wall" in structural means evoked inquiring approaches at the time. This paper chooses two of subsequent approaches, which arose from criticisms of Modern Architecture in 1960s, that reflected controversial elaborations of wall; by the artist/architect Gordon Matta-Clark, who did not only put forth his critical ideas but also developed and implemented experimental projects; and by John Hejduk, who explored new form relationships by questioning architectural elements. The "W-hole House Project" of Gordon Matta-Clark embedded an intrinsic experimental method that comprised architectural design of cuts on walls of an existing house and created "Datum Cuts" in his own words. In "Wall House Projects", Hejduk experimented on walls that were put forth as challenges about form. These works require explorations in terms of discussing "datum principle" in architecture by evaluating how they interpreted controversial references about inquiries into form. Wall is a multi-dimensional architectural element that has various meanings including literal and discrete aspects. It can be a boundary, a threshold, a space, a structure or a remarkable part of form. This paper aims to discuss the theoretical aspects of such criticisms and how the investigations about the concept of "wall" in the works of both architects reflected various effects that would be specific in form experiments in architecture.

…TOWARDS A NEW ‘BALTIC VERNACULAR’ - EXPERIMENTS IN RESEARCH, TEACHING AND PRACTICE AS EPISTEMIC STRATEGY

SUSANNE BRORSON

Abstract

In calling for a new kind of ‘Baltic Vernacular’ as a type of architecture rooted in the Baltic Sea region’s culture, landscape and climate, a particularly experimental approach could help finding answers to the pressing question of to how to build more climate-responsive and resource-conscious in a particular region – in this case the Baltic Sea region - by also continuing local building culture and tradition. It strongly relates to the experimental nature of vernacular building and its evolution over centuries through the method of trial, error and self-correction.

Vernacular architecture, in being referred to as an ‘architecture without architects’ by Bernald Rudovsky, could - in its next level version – follow up on the typical development process steered by experimentation as epistemic strategy. It could – on the contrary to its predecessor – involve the architecture profession as a moderator of this process. By following the principle of ‘critical reflection in action’ this strategy furthermore bears the opportunity to transfer knowledge through shared observations and conclusions across different disciplines and fields – from research and teaching to architectural practice and craftsmanship in treating architecture as 1:1 built experiments for knowledge production.

The following paper is documenting and critically reflecting on the experimental praxis of the work of Susanne Brorson.

Keywords: vernacular, architecture, regionalism, research, teaching, praxis, experiments, process

Introduction

Some years back and in returning to the Baltic island of Rügen after 20 years of architectural studies and work assignments abroad I have been confronted with the question of how to build 'sustainable' in this particular region, the Baltic Sea region. As an architect that had just set up practice, but also as a university teacher that felt obliged to elaborate on this question beyond the rather limited set of criteria for 'sustainability' defined by technocist rating systems, in which architectural quality always falls short.

The sustainability of form and the question of proportion

With a focus on climate adaptation and resource-consciousness my aim was to establish a set of design

principles that could steer the architectural design process towards a more sustainable 'form'. Passive strategies therefore started to emerge as key to this concept, that could distribute the weight of commonly identified criteria of 'sustainability' towards a more integrated architectural quality, or overall 'form'. It is in line with Bruno Taut's interpretation of architecture 'as the art of proportion', in which each element relates to one another.

Very quickly, local vernacular building, but also settlement layouts moved into the focus of my research.. This also very much relates to seeing architecture not just as a reaction to environmental conditions, but as something that is able to shape environments, even societies themselves, as expressed by Alberti.

Research for Design – Vernacular Architecture in the Baltic Sea region

Site-specificity and a rootedness in a 'Baltic' context of culture, landscape and climate as key characteristics led to a particular interest in design principles, typological aspects and construction of vernacular architecture found within this region. I concluded that in order to answer the above question and to find out about vernacular design principles that could be applied today, I needed to understand their morphology.

I started my PhD Dissertation in 2016 at Technical University in Berlin, Institute of Architecture, Department CO/DE, Prof. Pasel and Potsdam School of Architecture, Institute for Urban Future, Chair of climate-responsive and resource-optimised architecture, Prof. Dr. Prytula under the title 'A typological research on climate-responsive design principles in vernacular architecture in the Baltic Sea area and their possible application today'.

The following short overview or insight on methodology is also highlighting complications related to it.

Literature review

In the beginning, an extensive literature review on traditional building within the Baltic Sea region was carried out, but most of the sources proved difficult to be evaluated for the following reasons:

- A) Vernacular architecture was - for a long time - regarded as somewhat primitive and therefore not in the focus of architectural research, hence not documented very well, at least not in a comprehensive manner.

- B) The building practice of peasants or craftsmen was mostly based on 'inherited knowledge through the word of mouth', or passed on mostly through the buildings themselves (of which most of them do not exist any longer)

- C) Generally, the evolution of vernacular architecture came to an end with industrialization and standardized building, and it was only then when documentation through photography or moving image became more available to researchers. As a consequence, only the 'latest' version of certain vernacular typologies were documented, not the process of its development over time. A few archeological findings, however, give some clue.

- D) Due to the 'local' nature of vernacular building, most books on traditional building were published in local languages only, making them hard to assess, and in the first place, hard to find as published in low numbers.

- E) Research on vernacular architecture has mostly an ethnological background, hence focusing on ethnological aspects of cultural circles and their building praxis. For example, the documentation of vernacular buildings through drawings or sketches does not always meet architectural drawing standard, and is usually focusing on particular aspects, such as construction type only, ornament only, type of hearth only.

- F) Farmstead research as a particular field of ethnological research has had its peak around the 1920'ies, when in many countries around the Baltic rather nationalist movements and ideas were influencing or even steering research activities. Most of the reviewed publications originate from this time and some are characterized by a certain type of national pride in local heritage, therefore being rather non-scientific and not suitable for architectural research.

- G) Generally, research on vernacular architecture in the past was not driven by exploring climate-response or resource-consciousness, as this was – most likely – regarded a logical consequence of environmental conditions. It is only now, in a globalized world, that we must trace back and understand these passive architectural responses directly linked to environment and climate, but also how society worked under these circumstances.

Archival Research

Archival research in various larger national or smaller regional archives around the Baltic Sea was subsequently carried out. Some archives were holding survey drawings of vernacular buildings as part of their national history collection; some as part of their collection on farmstead research; some as part of their ethnographic collection.

Documentation of vernacular architecture appeared mostly in the shape of survey drawings and photographs, sometimes written descriptions alongside with it. The amount and especially the quality of documentation varies significantly from country to country; documentation of vernacular architecture across the Baltic Sea region can therefore be described as a very heterogenic. Some countries have digitized their collections, giving free access, some restricted access only.

A major complication in the assessment of vernacular architecture in the Baltic Sea area through literature review and archival research lies, for example, in the absence of north arrows on survey drawings or other information on the precise location of documented buildings. This is needed to comprehensively assess vernacular buildings as a response to climatic conditions and environment; the 'isolated' documentation of vernacular architecture, leaving out contextual aspects such as neighbouring buildings, vegetation or topography, often focuses on the building as historic artefact only.

With most of the 32 examined case studies of vernacular farmsteads around the Baltic, the original location of buildings could only be determined through a very lengthy and complicated process of reviewing historic maps, aerial photographs or historic tax documents.

Open Air Museums And Field Work

A very valuable source of knowledge on vernacular architecture are several larger national, regional or local open air museums, that are preserving vernacular buildings in a 'collection of traditional architecture' from respective areas. Most buildings in these museum have been moved from their original location from various parts of sometimes a whole country, to be grouped together as open air museums. In terms of architectural research on passive strategies in vernacular building, the lack of original context - again - is obviously problematic; in most of the cases there was not much documentation of the original location the building had been taken from. Again, extensive research had to be undertaken to establish these original locations. However, the materiality and construction details of buildings could be assessed in Open Air Museums - also their performance over time - making them a valuable source for architectural research.

The identification of climate-responsive design principles through the examination of 32 case studies of vernacular farmsteads in the Baltic Sea area, and their morphology through local climate and weather

As a conclusion, existing knowledge or documentation on vernacular architecture in the Baltic Sea region is fragmented, therefore difficult to assess, particularly when it comes to climate response. The review of a high number of case studies (32) was needed to establish a 'typological pattern'; field works, archival research, observations and interviews held in open air museums were conducted together with wind and sun simulations, using the CFD simulation software SIMSCALE as well as CAD sunpath tools. Research results were

summarised in a matrix of design strategies, relating to the main climate elements of wind, sun, temperature and precipitation.

Exploring the application of vernacular design principles today –

The 'Baltic Vernacular' experimental laboratory teaching series

In 2017, the teaching format 'Baltic Vernacular' was established at Potsdam School of Architecture as an experimental laboratory, aiming at scrutinizing the question which of the extracted design principles from my PhD research could be applied today, and how. 'Baltic Vernacular' subsequently travelled with me to Brandenburg Technical University (2019), Wismar University (2020), RISEBA University Riga (2021) and now to Hafencity University Hamburg (2023). Depending on the department I have been teaching in, it either set a focus on climate responses as passive strategies more in typological terms, or with regards to construction or building methods, materiality, phenomenological aspects or

process. The experimental praxis stood out as 'read thread' in terms of methods applied, explored within design studios as well as 1:1 design build experiments. Currently, the 'Radikal/Saisonal' MA course at Hafencity University (2022) is experimenting with principles for seasonal design interventions in an existing industrial structure as part of the harbour area in Hamburg.

The parallel reflection on my Phd dissertation while actively teaching and experimenting with an idea of a 'New Baltic Vernacular' in mind had a very positive effect on its progress, helped me navigate through a vast amount of information and possible angles of approaching the initial question. But also vice versa, in being able to feed new knowledge into teaching architecture, particularly concerning the meaning of context, the question of 'sustainable form', cultural and climate aspects but very much: the importance and fundamental meaning of an experimental praxis in vernacular architecture, that sees each building as an opportunity to learn and progress.

Real life architectural experiments - three examples of working towards a 'New Baltic Vernacular'

1 The 'Small Rügen Farmstead' – The Experimental House

It was in 2006 when I had the opportunity to purchase 'a ruin', a single family house on the Baltic island of Rügen, built in 1952. It had not been lived in for a while, had a collapsed thatched roof and one room at ground floor had been used to keep chicken.

Interestingly, it was of the EW52 type, a serial building developed in East Germany to tackle the post-war

housing crisis and to democratize architectural design. These pitched-roof single family homes were typical for the whole of East Germany, erected in every village, in large numbers, always the same, from the Baltic coast to the mountains in the south – very much the opposite of vernacular architecture, in fact. Interestingly, it seemed as if its previous owners had made attempts to 'vernacularize' the building, the most obvious adaptation being the thatching of the roof. When asking them, it turned out it was simply because there was a shortage of roof shingles after the war that led to the use of thatch from the nearby lagoon. Circumstantial conditions of resource shortages had resulted in the use of 'vernacular building techniques', that made use of local natural resources.

Over the years, this 'small Rügen farmstead' developed into an 'experimental house' for me, my first project after graduation, and testing ground for several design experiments related to the adaptation of passive strategies in vernacular architecture that I had identified through my research. A number of student

workshops took place here, with the house and its site being subject to design research and projects.

The 'experimental house' or small farm hence is an existing type building that was contextualized and climate-adapted through small interventions, like the erection of a wall to frame a wind-protected courtyard, or the shifting of openings in the façade for better solar harvesting. An additional building at rear was erected, that serves as a 'seasonal' white summer living room with a black sauna. The 'Small Rügen Farmstead' received the BDA Award in 2021.

As an ongoing experiment, the experimental house is my playing field to test design and construction principles, but also very much a place that I make use of for teaching architecture. It is an opportunity to experiment on isolated questions, that always relate to a bigger 'whole', and can be tested as part of a system.

2 'Seasonal Wall dressing' - 1:1 Experiment

The 'Baltic Vernacular' method of the seasonal 'dressing' or wrapping of buildings for colder and windier months with natural materials such as reet or seaweed was explored and experimented with with students from RISEBA Riga and Wismar University in August 2022. The wind exposed westerly façade of the 'Small Rügen farmstead' was clad by students during a long summer weekend, experimenting with several weaving and binding techniques. This vernacular design principle very much relates to 'Semper's theory of dressing', and was presented at the 'Constructive Disobedience' Conference at Technical University in Braunschweig in

September 2022. It presents a very simple method of applying an additional layer of insulation, making

spontaneous use of natural materials to hand. This technique is not only very simple and circular, but also very democratic in being available to everyone. The 'Seasonal Wall Dress' will be exhibited at Venice Architecture Biennale in 2023.

3 Eco Village Rügen - design and planning process experiment

Leaning on the vernacular three-sided farmstead typology found on the Baltic island of Rügen, the Eco Village project consists of nine new-built timber frame buildings, utilizing a number of vernacular climate-responsive design strategies aimed at passive building design. The initial development of three building typologies for the site can be seen as a strategy to combine the 'typical' through a modular design idea in order to be able to

incorporate the 'individual' through possible minor modifications. It also considers aspects of seasonal floor plan layouts to accommodate flexible uses throughout the year.

The project was commissioned by several clients, both private and commercial, and one 'experimental' aspect was the simplification of both the planning and building process through the development of a binding design guidance, that is commonly used to ensure architectural design quality only. In this case, it was also steering construction through the limited choice of materials, products and technical fit-out. The use of three building typologies as a tool for a modular design was aimed at the pre-fabrication of timber structures, based on one structural scheme only.

The project also looked at local ressources in a 'vernacular' manner, as it was tendered during the Covid-19 lockdown, hence only local companies and manufacturers were bidding. It was a local sawing mill, just 30km away, that was appointed to erect the prefabricated timber frame structures with CLT ceilings. The building phase itself was very swift, and economic, as well as respectful to the nearby National Park in terms of

emissions.

The first phase of the Eco Village was completed in January 2023, and has received the German Design Award and ICONIC Award for Innovative Architecture.

Conclusion

During the past years it has become evident that the combination of academic research - in establishing a knowledge base for experimentation - and the experiment itself is holding the potential for the development of local, climate-responsive architectural solutions. Reflexion through various experimental teaching formats as part of the 'Baltic Vernacular' series has supported the process of navigating through unknown territories, towards methodological experimentation in design research. Teaching played an important role to get an idea of what might be possible, and moreover, reasonable and appropriate; testing in architectural practice through more complex real life projects is complementing the ongoing process in the search of a 'New Baltic Vernacular'.

It was only last year, in the light of a worsening climate crisis and resource shortage, that the German Federal State of Bavaria has pushed forward in introducing building classification 'E'. It is aiming at experimentation in building, hence the letter 'E', but also at more simple, resource-conscious and climate-responsive solutions, as 'E' also stands for 'einfach' (= 'simple' in German). This is very much in line with a thinking my idea of a 'new kind of Baltic Vernacular', acknowledging the meaning, importance and potential of 'experimental' building for the constant and process-driven production of architectural knowledge.

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ACTIONISM, ABRAHAM, AND X-RAY DRAWINGS

DAVID TURTURO

When Raimund Abraham arrived at the Cooper Union in 1971, his portfolio comprised of performance installations, buildings, and architectural projects, most which were the product of collaboration. Not coincidentally, eight years earlier Abraham found himself living in Vienna at a watershed moment when artists and architects came together around performance as a mode of political critique. The artists, self-branded as "Actionists," combined manifestos with masochism to challenge a functionalist ethos that they blamed for the attrocities of the holocaust. The architects followed suit with their own manifestos, likewise challenging functionalism, but distinctly accompanied by industrial forms. The artists performed functionalism directly on the body. The architects gave functionalism a geometric form. The architects challenged the boundaries of their discipline with proposals like Hans Hollein's "Aircraft Carrier," Walter Pichler's "TV Helmet," or their shared text "Everything is Architecture." It was their colleague Abraham, however, who most sharply critiqued functionalism in his 1963 book *Elementary Architecture*. Abraham's text coincided neatly with the actionist critique and his work would do the same in the decade that followed. Two projects from the moment of Abraham's move to New York evidence his continued commitment to Actionism. Further, these projects indicate a correlation between actionism and the influential drawing technique that would later be known as "X-Ray" drawing.