

Cities' Identity Through Architecture and Arts (CITAA) – 8th Edition, 2024

A Book of Abstracts

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Cities' Identity Through Architecture & Arts (CITAA) - 8th Edition

A Book of Abstracts submitted to the 8th edition of the international conference on **Cities' Identity Through Architecture & Arts** (CITAA) 17-19 September 2024.

Acknowledgements

IEREK would like to express its appreciation to all members of the staff and scientific committee for their tremendous efforts and contribution to the growth of this institution and for making the Eighth edition of the international conference on Cities' Identity Through Architecture & Arts. IEREK would like to thank the conference chairperson, Professor Luca Lanini, who is a Professor at DESTEC of the University of Pisa in Architectural and Urban Design. PhD. President of the Master degree in Building Engineering-Architecture of the University of Pisa, Italy. Prof Luca Lanini and his team had a hand in making this edition of the Cities' Identity Through Architecture & Arts conference what they are today by providing scientific and logistical support throughout its organization since 2015. IEREK takes pride in being an institution that amasses a highly qualified and competent team who restlessly worked for months to make this conference what it is today in hopes of creating a well-rounded society. Last but not least, we cannot neglect the prominent role undertaken by our editors and reviewers who made it their duty to help this institution in spreading knowledge to the masses.

Foreword

Architecture/City/Nature for the XXI Century
Luca Lanini

All the great masters of XX Century architecture worked towards a single aim, regardless of the differences of their architectural languages: to build a new relationship between Architecture, City and Nature.

Most of the urban hypotheses developed by those modern architects and planners aimed to overcome the nineteenth-century city program, which defined its identity on a series of opposing polarities: city-nature, center-periphery, bourgeois neighborhoods-worker neighborhoods. The modern architects tried to reconcile those terms to create a more efficient and livable city, what we would call today a sustainable city. They tried to resolve the contradictions caused by the second industrial revolution – congestion and unhealthiness – with a great collective project of urban renewal set out to solve the antinomy between city and nature.

Frank Lloyd Wright designed his Broadacre City (1932) incorporating the structure of the agricultural division of the American Great Plains into an urban grid; Le Corbusier designed the Ville Radieuse (1930) starting from the orientation of the buildings according to the solar axis and from the inversion between built surfaces and green areas; Ivan Leonidov in 1929 imagined an infinite city that would provide garrisons of civilization in the endless and historically backwarded Russian countryside; in the ‘50s Ludwig Hilberseimer and Ludwig Mies van der Rohe sought the compliant dimension for the suburbs of American cities through the study of prevailing winds and the protection of natural resources.

The contemporary city is instead a metropolis, if not a megalopolis, which has dimensions and complexity unknown in the human history. It has generated conflicts that can no longer be reconciled only by resorting to the traditional instruments of regulation of urban phenomenon, which considered the city as a complete and unitary work of art.

In this overall picture, the environment – this complex system of interactions between different physical entities no longer univocally identifiable with the neoclassical concept of Nature – is no longer an Arcadian background, partial compensation for a now lost harmony, but is the unifying fabric of the various parts of the city and which allows more complex (and more fragile) relationships than those the historical cities were built on. Today more complex interactions are needed, involving the new dimension of the landscape, the information networks that have dramatically expanded the influence of large cities on territory, the protections of eco-systems, etc.

The environmental crisis has had a considerable impact, not yet concretely quantifiable, on the urban entity. Just think about how in 2012, for the first time in human history, the population living in cities exceeded the population living in the countryside. A dramatic development that produces inefficiencies, injustices and inequalities unsustainable from both an ecological and economic point of view: a use so extensive and senseless of the soil causing a irreversible consumption of natural resources, the cost of the infrastructures connecting housing neighborhoods to work places, the pollution caused by the increasing mobility, the energy inefficiency of most of our buildings, the abandonment of a policy of public spaces.

But the environmental crisis, in addition to changing the flows, the demographic and social composition of our cities, also leads us to radically reinterpret one of the materials the city is made of: its architecture. Today the building heritage is at least as obsolete as the ideology of the "first machine age" that has generated it. Obsolete from a typological point of view, with a distribution that respects neither the evolution of the very concept of family nor the modern organization of work and which does not allow homes to be proactively transformed over the years. But above all, the building stock has been indifferent to the energy problem and therefore currently has environmental management costs that are no longer compatible on a global scale. As we cannot ignore the fact that urban alternatives proposed in the first part of the XXI century are perhaps even worse: the conversion of the Western landscape into a single large suburb of single-family homes – what planners call “sprawl” –ended up transforming the promise of a house surrounded by greenery into a nightmare of traffic, pollution and lack of social life. We believe that for this very reason the themes of Architecture and City must continue to be linked to each other. We learned the hard lesson that of economy and ecology issues are deeply linked to each other: an unsustainable development model produces the crisis of both the ecology and the economy of an urban system.

History thought us that crises often turn into opportunities. Now, as we faced the problems of the impact of contemporary megacities on the global environmental crisis, two extremely defined and polarized points of view

emerge. One, that we could define as apocalyptic-millennialist, believes that the city as we know it is the physical representation of a way of organizing production relations and society that has in fact caused this crisis and therefore the cities and the urban culture must be dismantled and rethought from the scratch. Another one considers urban history and the undoubted elements of progress that it has brought to the human condition in progressive terms and set the overcoming of the environmental crisis within the boundaries of human ingenuity, technology and scientific research. We lean towards this second hypothesis.



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Word from the Chairman of the Board of IEREK

It is my honor to be launching this conference on Cities' Identity Through Architecture and Arts (CITAA) the 8th Edition of its kind.

IEREK- International Experts for Research Enrichment and Knowledge Exchange - is an institution that began pursuing its goal of reaching excellence in the research field in 2013, and since then has been connecting the world's scholars and providing them with a platform that would advance all their endeavors. Building international relationships with prestigious universities and institutes worldwide is one of IEREK's main goals, spreading knowledge and enhancing research around the world, along the way, through collaborating with trustworthy partners who share its same vision.

That said, IEREK continues to hope to present the world with a conference that positively contributes to its relative field and makes way for scholars to combine their ideas for the greater goal of discovering new and innovative solutions to the issue at hand, with the aid of our scientific committee comprised of distinguished professors and researchers from a variety of international, established universities.

Finally, I hope that the conference succeeds in delivering its message to the world of professionals in the various concerned disciplines in order for their work to be put into motion. I also declare our welcome to all audiences, from undergraduate to postgraduate students, and all who will benefit the most out of this conference. I am looking forward to meeting you all and collaborating within this successful experience.



Mourad S. Amer

Architect, BSc, DSc, MSc, PhD
IEREK GmbH CEO & Founder

WORD BY THE CONFERENCE CHAIRPERSON

Dear all, it is a pleasure for me to present the eight edition of the International Conference “Cities’ Identities Through Architecture and Arts (CITAA)” organized by IEREK in collaboration with the Università di Cagliari, Italy.

This event springs from the awareness that searching a new meaning for the relationship among City, Art and Architecture in the XXI century poses a significant challenges to humanity and to the very meaning of this millennial human activity and experience that is the construction of architectural and urban space, within a cultural frame different and higher than its immediate and secular use.

And I am very proud that those topics will be discussed within our a community, thanks to a network forged by IEREK along many Italian universities and others international institutions over the years.

But there is another reason why I am particularly proud of the connection between Università di Cagliari and IEREK in the making of this conference. Because this is precisely what the mission of Italian public university should be: a multicultural, multidisciplinary hub for the dissemination of culture all over the world, through the studies on Architecture and Cities and their more intimate meaning, that often transform them into a very peculiar form of art still unmatched as the pinnacle in the human experience.

Cagliari is one of the capitals of the Italian architecture, since the Middle Age and the Renaissance, especially because its buildings and its urban fabrica were a powerful metaphor written in stone of a clear vision of the city as a work of art.

My gratitude goes to the whole team that allows to realize this event, especially the IEREK team, to the whole Università di Cagliari, that supported most of the scientific organization of this conference, and to the high-profile scholars that accepted our invitation providing their significant point of view and insights during this event.



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Installation as a Tool for Urban Spatial Production: Experimentations in Turkey

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Abstract:

This study explores the role of installation as a tool for urban spatial production, focusing on the dual potential of creative interventions by artists or architects and the improvisational participation of viewers. By connecting the series of events triggered by urban installations to Guy Debord's concept of "constructing situations," the research proposes that the spatial production potential of installations can be understood within this framework. The creative, explorative, and interactive nature of installations allows for the transformation of urban spaces into experimental spaces where spontaneous action facilitates reconceptualization and reconstruction of space. This paper argues that the ephemeral, experiential and communicational nature of installations fosters free exploration of ideas and actions. Through a localized lens, the research examines the installations produced by artists or architects in urban space in a local context, Istanbul, through the intellectual and actional contents formed in the context of the experimental space they open. The installations are analyzed in terms of the spatial awareness they create, the spatial interaction opportunities they provide and the experimental spatial productions they realize in relation to the socio-cultural structure of the local context. Ultimately, the study identifies the key aspects that make installations experimental tools for urban spatial production demonstrating how they can be employed to create urban spaces through inventive, cooperative, and iterative processes of experimentation. Accordingly it offers valuable insights for architects, urban planners, and designers, highlighting how the use of installations in urban spatial production can create an openness that embraces spontaneous collective processes, fostering more participatory and sustainable urban environments.

***Keywords*:**
Installation, Urban spatial production, Constructing situations, Experimental space

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