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LEARNING  
ARCHITECTURE

# PROCEEDINGS

**CHAPTER 1 INNOVATION IN ART, ARCHITECTURE, SCIENCE  
AND TECHNOLOGY IN THE DIGITAL AGE**

**CHAPTER 2 INNOVATION IN INFORMATION TECHNOLOGY –  
– IMPROVED USE AND USER EXPERIENCE**

**CHAPTER 3 INNOVATIVE SOLUTIONS AND LEARNING  
IN METHODOLOGICAL APPROACH AND DESIGN**

**CHAPTER 4 MODELING FUTURE ARCHITECTURE AND DESIGN  
WITH ENVIRONMENTAL AND SOCIAL IMPLICATIONS**

**CHAPTER 5 CHALLENGES IN ARCHITECTURE AND URBAN DESIGN –  
– FACING THE CLIMATE CRISIS, SUSTAINABLE PRACTICES**

**CHAPTER 6 ART OR ARCHITECTURE AS INSPIRATION**

**POSTER SESSION**

**ON ARCHITECTURE**  
LEARNING ARCHITECTURE  
**PROCEEDINGS**

Belgrade, Serbia  
2020

**ON ARCHITECTURE**  
LEARNING ARCHITECTURE  
**PROCEEDINGS**

- CHAPTER 1 **Innovation in Art, Architecture, Science and Technology  
in The Digital Age**
- CHAPTER 2 **Innovation in Information Technology - Improved Use  
and User Experience**
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- CHAPTER 5 **Challenges in Architecture and Urban Design -  
- Facing the Climate Crisis, Sustainable Practices**
- CHAPTER 6 **Art or Architecture as Inspiration**

POSTER SESSION

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Ružica Bogdanović

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## PREFACE

The theme of the 8<sup>th</sup> International Conference ON ARCHITECTURE, entitled LEARNING ARCHITECTURE follows the basic concept realized and developed at previous conferences of a multidisciplinary approach to the topic of architecture. Whilst extending research and the importance of understanding architecture the Conference theme is exploring UNESCO Learning City platform. Starting from the seventeen sustainable development goals, in particular making cities and human settlements inclusive, secure, resilient and sustainable, the role of architecture is considered as the basic artifact of urban structure. In all important aspects to understand the contemporary city and the processes that determine it, to consider the position and role of architecture and urban design, as well as the contribution of art and science, through the analysis of best practice that advance the life of the city.

Some key themes that interest the organisers and Programme Committees are:

- Best practices - learning city revitalizes learning in communities, extends the use of modern learning technologies and fosters a culture of learning throughout life
- Modeling the Future - modeling future architecture and design with environmental and social implications,
- Smart Design - in architecture, urban design, street and home furniture, lighting
- Technology and Architecture - how the use of digital technologies transforms the work process (BIM)
- Scientific research and architectural practice
- Innovative solutions in methodological approach and design in the use of materials
- Art as inspiration
- Playing City - gamification in urban design and town planning,
- Innovation in art, architecture, science, and technology in the digital age
- Innovation in information technology - improved use and user experience
- Challenges in Architecture and Urban Design - Facing the Climate Crisis, Sustainable Practices

Editor

# CHAP TER 4



**THE IMAGE OF THE PORT CITY OF THE MEDITERRANEAN AS A CONNECTION BETWEEN CULTURAL HERITAGE AND PORT INFRASTRUCTURE.  
The Patras (Achaia Prefecture) and Drapetsona (Attica Prefecture) Case Studies.**

**Alexios Tzompanakis <sup>1</sup>, Alessandro Lanzetta <sup>2</sup>**

<sup>1</sup> School of Architecture, Technical University of Crete (TUC), Greece  
atzompanakis@arch.tuc.gr

<sup>2</sup> Faculty of Architecture, «Sapienza» University of Rome, Italy  
lanzetta@archphoto.it

**ABSTRACT**

Modernity is characterized by governments have sought to govern the urban condition through direct regulatory interventions such as those prescribed in the Athens Charter and adopted worldwide for many decades. However, the governance tools for urban design have demonstrated not to be able to elaborate new urban models able to represent the multiplicity of the existing city.

This lack of planning-design consequentiality is well represented in the Mediterranean port-cities because of the co-existence of different and even contradictory issues, as within the Mediterranean port-cities conflicting dualities can be found: on the one hand there is the relationship between the city and its heritage, while on the other there is the relationship between the new role the historic port and the modern, commercial, harbor. These dualities collaborate in the definition of the urban reality of the Mediterranean port-cities, as well as in the description of their contemporary condition, where all these issues are simultaneously present. Thus, the contemporary image of the port-city has to deal with both the past (historical heritage) and the future (the role of the port infrastructure), as well as with the transformation of the «reality» of the existing environment into the «hyper-reality» of hyper-tourism. Thus, the issue of authenticity is a key issue that regards the image the city has of itself as well as the image it wants to promote in order to participate to the global urban competition.

## THE PORT (AND THE)-CITY. A DIACHRONIC AND DYNAMIC RELATIONSHIP

The port and the city have been, over time, spaces interdependent, as they formed an integrated urban whole, both functionally and symbolically (Brocard 1994: 8-12).

The peculiar condition of the port, i.e. the interdependence between the city and the port, is a specific peculiarity of the Mediterranean cities and ports, a sort of «constitutive specificity» (Secchi 2013) of the Mediterranean urban condition. This peculiar condition has been the subject of a theoretical engagement since the Renaissance (Gallacini 1993, Vitruvio 1981, Di Giorgio Martini 1967), not only in terms of organization of the port infrastructure, but also with regard to the relationship between the port and the public space of the (now consciously designed) Renaissance (thus Modern) city as a whole.

After centuries of relative continuity, this relationship is disrupted and transformed, during the XIX and XX cent., into a relationship of spatial and functional autonomy first, and then of direct separation or even contrast, due to the nature, the scale of the new, nowadays industrialized, port facilities (Pavia&Di Venosa 2012), obviously characterized by a lack of urbanity.

With the loss of transitional spaces and scales between the port and the city, any two-way relationship between the city and the port is definitely lost. In Late Modernity we can find the following paradox:

The urban linear extensions of the diffuse contemporary city, nowadays disconnected from their (industrialized) port, define the diffuse landscape of littoralization (just as they form and shape the landscape of the linear diffuse and sprawled city) (Leontidou και Marmaras 2001: 257-267), while the ports, on the contrary, are delimited and increasingly isolated, defining a sort of «heterotopic» (Foucault 1984), landscape, as they become «historical» theme parks (Sorkin 1992, Bryman 2004) that transform the historical centers in an-plain-air gentrified shopping malls: «generic» «non-places» of consumption (Augé 1992, Koolhaas 2006). Or, vice-versa, the ports are transformed into the (seeming neutral) industrial enclaves of the Smartports, subdivided according to functional criteria, or, in some cases, abandoned (Hayuth 1982).

The result of this process is, for the larger ports, the re-location of the port infrastructure.

In the Mediterranean area, or at least in a large part of it, this process remains incomplete (for historical, geographical, economic and related to spatial scale reasons) and, like any incomplete process, has residues left behind. The result is an urban process of great complexity, a sometimes messy urban process, even more complex than those which characterize, for instance, the ports of the Anseatic League in the North of Europe. The urban structure of the port-city continues to exist and the cohesive historical urban fabric continues to coexist with the (historic) port infrastructure which, at the same time, is modernized, abandoned or modified.

All the above thus, demonstrate the need for strategies that redefine the relationship between historic urban fabric and (historic) port infrastructure, with a focus on the port-city «interface», as system of transitional spaces (Bruttomesso 1993, Carta 2007, Bruttomesso&Moretti 2010): thresholds, transitional areas, overlaps and hybridization areas between city and port in order to restate the relationship between the historic core of cities and the port infrastructure (whether old or new).

Through the comparative presentation of two case studies concerning two awarded and published urban design competitions developed by Ma\_A (Mediterranean architecture\_Atelier, A. Tzompanakis, A. Lanzetta). These competitions regard the Patras Old Port Regeneration and The Drapetsona Brownfields Regeneration (both awarded with Mention). Through these design, we will focus on those urban strategies that form the «interface» between the port and the city in the modern Mediterranean geographical condition, which is characterized by continuous transformations but also by some common denominators which concern (or have implication with) the relationship between the city and the sea and involve (mainly) issues related to

- the variation of the width of the port zone (which is generally limited and under the «pressure» of the city
- the relationship between coastline and geomorphological relief
- the management of the «interface» between the port and the city through the «response», in terms of «urbanity», of this «interface», to the different urban structures of the context.

The redefinition of the contemporary urban identity of the port-city must refer to two different (and partially divergent) contexts:

- on the one hand, to the infrastructure network that connects the new, industrialized, port to the territory (and concerns large-scale spatial strategies), and,

- on the other hand, to the formation of a new urban identity through an integrated network of public spaces, where the port will play a strategically organizational and articulated role, connecting the modern city by the sea with the adjacent (historical) urban fabric and its cultural heritage.

The port becomes a sort of «urban living room» that plays a key-role in the city branding, towards a new dynamic in global urban competition.

In the contemporary condition, in the «old» port the restating of both urban identity and memory of the city are called to coexist through the strengthening of the relationship between public spaces and cultural heritage, in order to form new urban centralities. Thus, the dual nature of the port, the «to and fro», the two-way gaze, defines strategies that necessarily involve the «interface» between the port and the city as follows:

a) From the port to the city, as a coastal linear system of connected urban spaces which is often also connected to a pleasure crafts marina, as the most «urban» among port land-uses

b) From the city to the port, as a system of transversal projections and connections that concern

b1) the urban scale

b2) the scale of the infrastructure that connects the port to the territory.

These, in a way, simple, compositional elaborations were already the subject of a (perhaps unconscious) design on the Esplanade de La Tourette in Marseille in the early 50ies, where the very personal design by a heterodox modern designer, an almost conservative one (and, for his, forgotten for many decades), F. Pouillon, who, in a time that the modern *tabula rasa* still held up well, designed an urban Masterplan based on all those elements that, from a syntactic point of view, can reconcile new interventions with the existing urban structure, reconciling, for their part, historical city and port infrastructure. This syntactical reconciliation based on the dynamics of the urban morphology as well as on the characteristics of the urban context (the so-called «environmental pre-existing conditions»), is a concept developed in that period mainly by the Italian architectural magazine «Casabella» under the direction of Ernesto Nathan Rogers (Rogers 1955).

The reinstatement of the “road”, the design of delimited, coherent and cohesive public spaces, the definition of a urban rhythm, the connection between existing urban tissue, urban front and port area, are elements of spatial recognizability which set the conditions for the subsequent interventions that redefine the relationship between the city and the port, through the connection between cultural heritage, public spaces, green spaces and public buildings that organize urban systems that connect the old and the new port.

The dual nature of the strategies that involve the «interface» between the city and the port, defines also the methodological framework within which the following awarded projects are presented.

### **The Patras Old Port (Achaia Prefecture, Greece)**

The linear unification of the port determines a linear public space that allows the creation of micro-scale places as places of identity.

For this to happen, a kind of counterpoint between the linear and the punctual condition needs to be activated. The linearity of the port must be connected to the urban tissue in order to create local «places», while conversely the urban tissue is called to have local differentiations, in order to adapt to the local peculiarities of the port.

The result is the continuation of the grid of the Voulgaris XIX century Plan in order to form a zone where the linear geometry of the port overlaps with the transversal urban connections: a low-density linear transition zone that develops local discontinuities and transversal connections as well.



Photo 1. The transversal connections

These transversal connections derive from the morphological structure of the urban tissue of the historical center: connections, pauses, fractures, urban sub-structures that are brought to surface. The so-called «inertia» of the «primary elements», analyzed by A. Rossi, becomes an «urban inertia» that determines the form of the port itself and develops a peculiar relationship with the horizon.

This way, the port piers are the continuation of the tissue over the sea, defining elements both dynamic and disordering, as they confirm the coastal linearity on the one hand, accepting the urban transversality on the other. At the same time, an urban function is located on every pier (cultural Centre, convention Centre, open pools and marina facilities, housing, athletic facilities) a function able to set up a dialogue with the linearity of the port, and to respond to the peculiarity of the tissue:

-the building on the Gounari Pier is a sort of contemporary lighthouse.

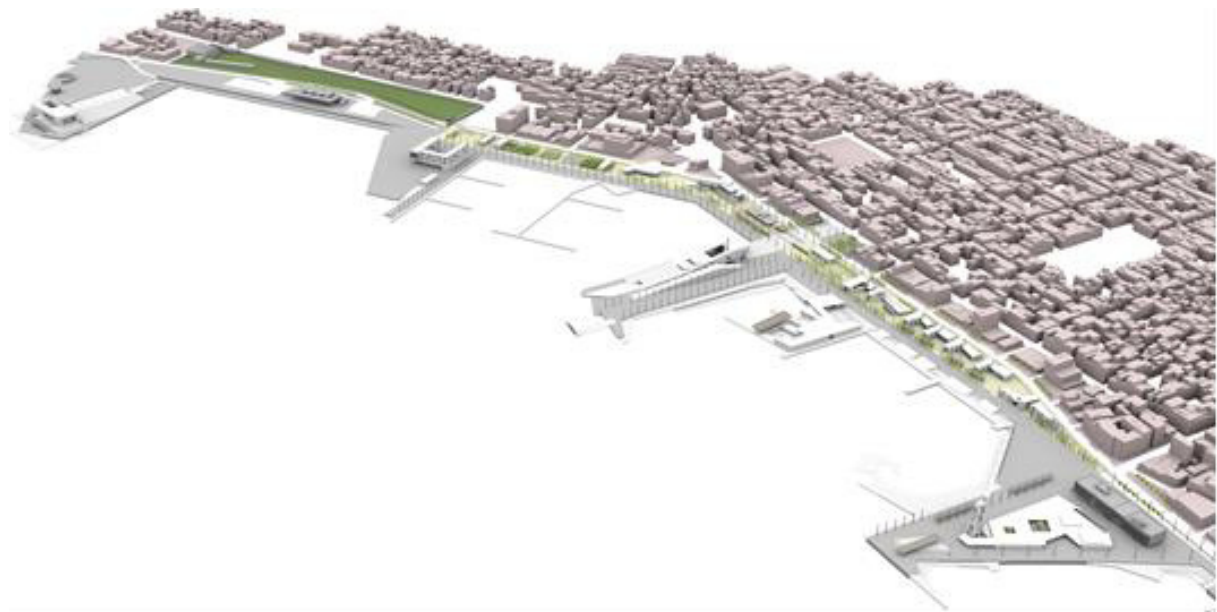


Photo 2. General view of the Patras Old Port

-the building on the St. Nicholas Pier, the one with the sloping roof, plays an important urban role, as it emphasizes on the one hand the axis of the historic urban promenade for the citizens of Patras, while on the other adds a new dimension at the urban experience, as the sloping roof allows the visual contact with the fortress and a new view, from a higher point of view, towards the sea. This Pier, as mentioned above, is symbolically important for the collective consciousness of the citizens, for it is the continuation of the historical center. This connection is even important for architects, as it was registered by Le Corbusier in his carnet de esquis during his Voyage d'Orient (1911).

-the building on the Astiggos Pier defines a sort of «gate» for that part of the port that will maintain the port functions.

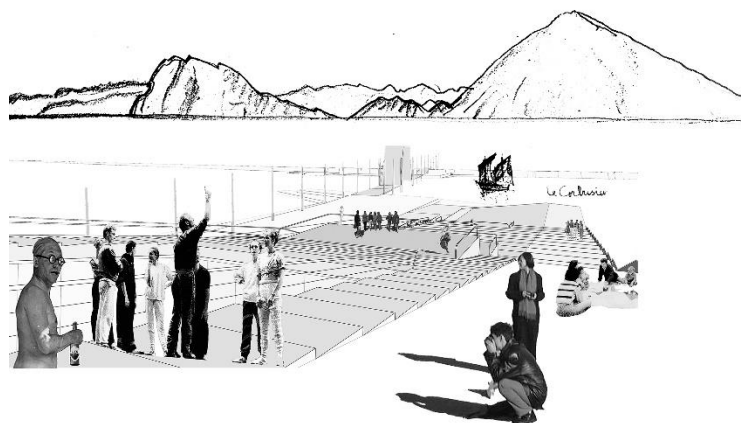


Photo 3. The St. Nicholas Pier. The Memory (of the architect) and the City

### **The Drapetsona Brownfields (Attica Prefecture, Greece)**

The «Lipasmata» Brownfield area of Drapetsona, in the western part of the conurbation of Athens, is an area with a wide range of urban characteristics (ground morphology, urban morphology, scale, landscape): From the rough closure of the small fishing shelters to the more open horizontality of the plateau of the former industries and to the coastal archaeological site. Here, historical connections organize the space and participate in the accumulation and in the densification of memory within the urban palimpsest.

Given the extent of the area, the organizational/programmatic design tool is a spatial matrix consisting of columns and rows as organizational and programmatic fields through which is obtained the transition between the city and the water. This transition is achieved by the progressive erosion of this matrix, an erosion caused by existing structures (morphological fractures, archaeological sites, existing industrial archeology heritage buildings) that are called to coexist with the design, addressing and influencing it.

Each column has the width of a building block of the adjacent urban tissue of Drapetsona in order to achieve the smoothest transition to the scale of the existing urban fabric.



Photo 4. The Drapetsona Brownfields Masterplan

Columns:

- Transition
- Densification
- Connection

Rows:

- Overlapping
- Erosion
- Differentiation

This organizational/programmatic, syntactic «machine» of columns and rows comes to define a basic framework that sets the boundaries of the urban «dynamics» and the conditions of the urban «tension» as well.

In order to manage the transition between different conditions and to enhance the «urbanity» of the area, what was considered as crucial, was the configuration of those conditions so that the urban tissues of both the Drapetsona, on the East, and Keratsini, on the West, cease to refer only to Piraeus (as a large-scale center), and start to refer to a new center at both local and urban scale. In this center, the urban condition will coexist with the landscape, the square with the fishing shelter, the urban-scale uses (and the coastline scale) with the neighborhood-scale uses, the scale of the «gate» of the port for the big ships with the cultural heritage and the archaeological sites along the coastline, the memory of the industrial archeology sites through the re-use of the existing buildings.





Photo 5. The Drapetsona Brownfields. View from the South

The result is a large urban sector able to achieve «urbanity» for the whole area, but also to assist in the definition of local peculiarities able to coexist and foster the memory of the place.

### As conclusions

In both examples we can see a subdivision in three sub-parts characterized by a different degree of porosity in regard to the city (from the hard to the soft):

-There is the «rigid» port, which maintains its port functions as well as the spatial qualities of the port infrastructure.

-There is the «permeable» port, which can be connected to the city developing port functions useful to the city (marina, marine sports infrastructures, swimming pools, etc.).

-There is the «urban» port, where the port becomes part of the city, closely connected to its historical core. The ports and the waterfronts of the Mediterranean cities were the (sometimes cracked) mirror that reflected the relationship between the city and the sea.

Contemporary intervention strategies must recover the maritime culture, responding to the urban characteristics of the place, so that it can claim a recognizable identity built on multifaceted strategies capable of responding to the urban, socio-economic, cultural, tourist and productive potential. This identity is fluid, destabilized, «liquid», we could say paraphrasing Z. Bauman, as a broader condition of reconnection between the city and the sea. This process needs new procedures, normative and regulatory tools that presuppose the overcoming of the separation between the General Urban Development Plans and the Port Masterplans through common Strategic Plans that connect the port to the city, with specific directions and objectives.

Therefore, the design of this «liquidity» cannot be found in the beautification of the «uncanny» of the port, but in its integration in the body of a new, hybridized urban condition where the «uncanny» condition of the port do coexist with the urban one, within the structure of the contemporary littoralized metropolis



Photo 6. The Drapetsona Brownfields. The Memory of the City as stratigraphy

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## AUTHOR INDEX

### A

#### **Denis Ambruš**

dr. sc. Denis Ambruš, B.Sc. Born in 1970 in Osijek, Croatia. He graduated from the Faculty of Architecture, University of Zagreb, holds a master's degree from the Faculty of Civil Engineering and Geodesy, University of Ljubljana - Interdisciplinary Postgraduate Study of Spatial and Urban Planning, and a PhD from the Faculty of Architecture, University of Belgrade. Winner of two first, second, third prizes, mention and special recognition at the Zagreb Youth Salon in urban-architectural competitions. In co-authorship with Vlatko Dusparić, he published the book *Vraćanje grada*. He is an employee of the Faculty of Civil Engineering - University of Rijeka.

#### **Branislav Antonić**

Dr Branislav Antonić is a teaching assistant at the Department of Urbanism, University of Belgrade – Faculty of Architecture. His scientific, teaching and professional interests are linked to the field urban planning and design, with a special focus on urban dimension of housing and the development of towns and small cities. He is a regular participant at international and domestic scientific conferences. In addition, his scientific opus includes 5 articles in renowned international journals and several chapters in renowned international monographs. As an external assistant of the Research-Business Centre of the Faculty, he has been a member of the working team of urban plans, spatial plans, urban studies, and urban and architectural design projects. He participated in the organisation of several scientific and professional conferences, workshops, and professional exhibitions. He has won several team awards and prizes in the field of urbanism.

### B

#### **Aleksa Bijelović**

Raising things from concepts. Making spaces, objects and situations that draw users into new relationships. The broad field of actions spans through domains of interior architecture and adaptive reuse, exhibition design and spatial installations, object design, art, identity and graphic design.

Enjoys in the rethinking of obvious positions, redefining and creating methodologies of learning and teaching. Holds an artistic doctorate in architecture from the University of Pécs, Hungary and a graduate engineer diploma in architecture, from the University of Belgrade, Serbia.

In search for specifics and perks.

### Ć

#### **Dragana Ćirić**

Dragana Ćirić, Doctor of Sciences, Architect and Researcher. She has obtained her Ph.D. Diploma at the Faculty of Architecture Belgrade University in 2017 where she has been involved in teaching for a significant number of years. During this period, she has been working as a practicing architect, as well as on her scientific and research projects and initiatives, developing thereby competencies towards a desired professional profile. While specifically working on frameworks for advanced experimentation, innovative approaches and cross-disciplinarity in architecture, some of the prominent scientific areas arose as fields of her distinctive contribution. They include: *diagrammatics, design intelligence strategy science and methodology, digitality and information architecture*, alongside investigations on *mapping, cartography,*



communities and developing a common platform for discussion in the field of architecture and urban planning. He is the curator of Tirana Architecture Week 2014 - [En] Visioning Future Cities and Tirana Design Week 2015 – Design NOW, following his experience in several Urban Regulatory Plans in Albania. Keynote speaker in several conferences and member of international award juries. He is a board member of A10 new European Architecture Cooperative in the Netherlands, Future Architecture Platform project manager for Albania and organizer of PechaKucha Night Tirana. His research activities extend out of Albania with books and various publications in international journals.

### **Xhoana Kristo**

Xhoana Kristo is an architect and urban designer focused on the relationship between light, senses, and architectural space. During her studies in Tirana, AL, and Guimaraes, PT she investigated further her interest in those topics. Participated and won in several local and international competitions for young architects, even for Archiprix and RIBA Silver Medal as a young creative. She is attending the International Ph.D. double degree course in the XXXV cycle at Ferrara University and POLIS University. She works as an assistant researcher and lecturer at Polis University with a high interest in History and Theory of Architecture, Studio and Theory of Architecture, Visual Language and Phenomenology.

### **Anastasia Kyriakopoulou**

Anastasia Kyriakopoulou is a researcher architect engineer working on educational participatory projects in Athens. She studied architecture in Technical University of Crete (TUC). Since 2019 she has been a research assistant in Athens Municipal Maker Space, which is a state-of-the-art open laboratory, the only municipal facility of its kind in Greece. Her research field focuses on bridging the gap among new technologies and participatory design and more specific her theoretical thesis was about the utilization of the web as a tool of collective design. At this point she is working as an architect improving the schools' environments, within the framework of the 'Designed for Better Learning' program supported by the Municipality of the city of Athens, implemented by TUC Tie lab, in the city of Athens.

## **L**

### **Nikola Lajić**

Nikola Lajić, M.Arch, University of Belgrade, Faculty of Architecture

Exhibitions and publications: 28-30 october 2015 / *FORMS OF DESIRE* exhibition, Faculty of Architecture, 2 exhibited models; december 2017 / *Trifolium Panonicum* as a cover for the DaNS - *Društvo arhitekata Novog Sada* magazine issue no.83

### **Alessandro Lanzetta**

Architect, PhD in Architectural Composition - Theories of Architecture, Faculty of Architecture, «Sapienza» University of Rome. His research is focused on the structure of the informal tissues of the contemporary metropolis. He is currently a researcher at the Department of Architecture and Design, Faculty of Architecture, «Sapienza» University of Rome and Adjunct Lecturer at the same University. His monograph «Opaco Mediterraneo. Modernità Informale», which deals with issues related to the concept of Mediterranean informality and formlessness as a key concept in Modern Architecture, was published in 2016 by Libria. He has participated in many international and national architectural design competitions (winning 11 among prizes and distinctions), in exhibitions of architectural work and in over 30 conferences and workshops in Greece, Italy, Spain, Germany, Finland, Russia, Belarus.

### **Nora Lefa**

Nora Lefa, MA, MSc, PhD is a Visual Artist and Architect.

She holds a PhD by the School of Architecture, University of Sarajevo; a Master's Degree (MA), Arts et Technologie de l'Image Virtuelle from Université Paris 8 and Athens School of Fine Arts; a Master's Degree (MSc) from the National Technical University of Athens; and a degree in Architecture from the University of Patras, Greece.

She has worked for and with many renowned architects in Greece (most notably Manos Perrakis).

Her artistic and research projects have been presented in venues in Athens, Mykonos, London, New York, Paris, Zurich, Belgrade and Sarajevo. She has presented papers in several conferences and exhibitions, she organized three international conferences, she was session chair in several conferences, and part of jury in art and architecture exhibition. Her book *Buildings Used, Human Interactions with Buildings* (co-authored with Pavlos Lefas) was published by Routledge in 2019.

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