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ARCHITECTURAL EXPERIENCES

PROCEEDINGS

INTERNATIONAL CONFERENCE OF ARCHITECTURE AND DESIGN

30-31/10/2023

COORDINATORS/EDITORS:
OANA DIACONESCU
DANIEL N. ARMENCIU
BOGDAN M. IONIȚĂ

EDITURA UNIVERSITARĂ ION MINCU

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Editura Universitară "Ion Mincu",
București, 2024

20 ARCHITECTURAL EXPERIENCES - Proceedings-
International Conference of Architecture and Design 30-31/10/2023

The publication presents the full paper of the scientific communications from the "20 Architectural Experiences" International Conference, aiming to disseminate architectural and design research studies.

Coordinators/Editors:
Oana DIACONESCU, Daniel N. ARMENCIU, Bogdan M. IONIȚĂ

Editors:
Cristina DUMINICĂ, Alexandra DUNEL, Simina HAIDUC, Oana ILIE, Alexandra STAN

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Mihaela Lazăr, Roxana Mitarcă, Alexandra STAN

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ARCHITECTURAL
EXPERIENCES

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INTERNATIONAL CONFERENCE OF ARCHITECTURE AND DESIGN - "20 ARCHITECTURAL EXPERIENCES"

The Faculty of Interior Architecture is celebrating its 20th anniversary this year. Due to this occasion, we had invited professors, alumni and abroad guests to join us for a special reunion conference.

Over the past two decades, the Faculty has grown and developed, producing some of the brightest design solutions in the interior architecture and product design field in Romania. This conference allows professors and professionals to connect, network, and share their experiences.

The conference was held on the 30th-31st of October at "Ion Mincu" University of Architecture and Urban Planning and featured some prominent figures in the field as keynote speakers. Breakout sessions also covered various topics related to the Faculty's areas of research.

In addition to the conference, the agenda includes five special reunion events, organized as Round tables, which have allowed all the speakers to share their knowledge and provide new perspectives for architectural education.

All these researched areas played a crucial role in shaping the future of our built environment. By bringing together people from diverse cultures, the conference created a platform for sharing ideas and perspectives that enriched the field of architecture. Through research, architects can develop innovative solutions to complex challenges while focusing on new visions, enabling us to push beyond established norms and explore exciting new possibilities. Ultimately, investment in architectural education and research can help create a built environment that is sustainable, equitable and inspiring for all.

The "20 Architectural Experiences" event aimed to help members of universities and professionals find innovative solutions in imagining the entire design process and analyzing its long-term effects and consequences.

Architecture acts as a bridge connecting different aspects of thought processes, ideologies, and perspectives that shape our society. It represents a tangible manifestation of cultures, traditions, and beliefs, giving physical form to the intangible. The structural design, building materials, and overall aesthetics of architecture reflect the values and principles of a specific period or community, presented in the five main conference topics. The event underlined the fusion of art and science to create spaces that serve as a canvas for human interaction and creativity, influencing our behaviour and leaving a lasting impact on future generations.

MAIN COORDINATOR:
Assoc. prof. arch. **Oana DIACONESCU**
Dean of the Faculty of Interior Architecture

The “20 Architectural Experiences” conference has been carefully crafted, encompassing five comprehensive sections that explore crucial facets of modern architecture and design.

Section One: Architectural Education confronts the complexities of architectural education, a domain characterized by its malleability and intricacies. As we embark on this section, we aim to tackle pressing issues, including the evolving roles of curricula, the challenges posed by artificial intelligence (AI), innovative teaching methodologies, emerging trends in the architectural profession, and the importance of interdisciplinary approaches. The overarching objective is to create a global network of strategic significance, fostering the exchange of educational research methodologies and engaging in thoughtful discourse on the future development of academic fields in architecture, urban planning, and design.

Section Two: Perception on Architecture can be decoded through senses emphasizes the profound connections between human beings, their needs, and the built environment. It is our belief that research in this realm is indispensable, and thus, we explore topics such as universal design, healing architecture, the sensory aspects of understanding architecture, and arguments surrounding bio-architecture. Our primary aim is to integrate the human perspective into the narrative of architectural and urban design, emphasizing themes such as well-being, biophilia, eco-design, and the cultural approach to sustainability.

Section Three: Techniques and Technology in Architecture invites extensive discussions on the threats and opportunities associated with the rapid evolution of technology in building design. This section delves into smart cities, urban resilience, the limits of technology in architecture, architectural vulnerabilities, architecture at risk, and the importance of technology in building design, including sustainability, circular economy concepts, BIM technologies, VR, and digitalization. Our mission is to foster a balanced negotiation between the latest technological developments and their seamless integration into the creative architectural design process.

Section Four: Monuments and Historical Traces recognizes the fragility of our built heritage and the pressing need for knowledge, interest, and preservation. With a focus on urban regeneration and the restoration of lost identities, this section explores topics such as archaeological remains, heritage preservation, vanished artifacts, war remnants, reuse, restoration and conservation, urban archaeology, archaeological risk assessments, landscape heritage, and urban transformations. Our purpose is to deepen our understanding of heritage and its integration into the collective knowledge of our cities.

Section Five: Re-Imagining Design unveils the complexity inherent in the world of design, which involves art, engineering, and architecture. We examine topics such as design interdisciplinarity, design history, product and industrial design, graphic design, design methodologies, design thinking, social innovation through design, democratic design, human -centered design, universal design, inclusive design, BIM modeling, and GIS. This section aims to redefine the role of designers and reinvigorate the profession with cutting-edge tools, techniques, and knowledge

Assist. designer **Bogdan IONIȚĂ**

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The forthcoming conference is organized with the principal objective of commemorating the two-decade milestone since the establishment of the Faculty of Interior Architecture. This auspicious event is poised to convene a distinguished assembly of scholars, seasoned practitioners, and prominent institutions, all with the purpose of engaging in a rigorous discourse pertaining to the emerging architectural, urban planning, and design paradigms. The deliberations are anticipated to foster a comprehensive and interconnected outlook, emphasizing the interdisciplinarity that characterizes contemporary endeavors in these domains.

01

SECTIONS:

ARCHITECTURAL EDUCATION

Architectural education is a flexible yet complex field of study, therefore defining its limits and methods represents a challenge for academics and researchers alike.

TOPICS: the roles of curricula, artificial intelligence (AI) challenges, teaching methodologies, tendencies of the architectural profession and interdisciplinarity.

PURPOSES: creating an international strategic network, encouraging the exchange of methodologies and educational research, and debating visions on the further development of the academic field in architecture, urban planning and design.

CONFERENCE MODERATORS:
Lecturer arch. **Daniel N. ARMENCIU**
(**Faculty of Interior Architecture**)

Prof.arch. **Angelica STAN**
(**Faculty of Urban Planning**)

SECRETARY:
Lecturer. arch. **Cristina Maria CHIRA**

02

PERCEPTION ON ARCHITECTURE

Space can be decoded through senses, generating connections between human beings, their needs, uses and the built environment, therefore research on this topic is indispensable.

TOPICS: universal design, healing architecture, the use of senses in understanding architecture, arguments on bio-architecture (wellbeing, biophilia, eco-design, etc.) and a cultural approach to sustainability.

PURPOSES: integrating the human being in the narrative of the architectural and urban design process.

CONFERENCE MODERATORS:
Lecturer arch. **Codruța IANA**
(**Faculty of Interior Architecture**)

Lecturer arch. **Mihaela ZAMFIR**
(**Faculty of Architecture**)

Prof. arch. **Augustin IOAN**
(**Faculty of Architecture**)

SECRETARY:
Assist. arch. **Alexandra STAN**

AUTHENTICITY IN RUIN(S). A THEORETICAL AND HISTORICAL SURVEY ON THE MEANING OF A DIVISIVE TOPIC RELATED TO ARCHITECTURAL REMAINS/

Emanuele Morezzi - *DAD Dipartimento Architettura e Design, Politecnico di Torino;*

emanuele.morezzi@polito.it

Abstract. The term authenticity has long been at the centre of a deep and rich debate for the discipline of architectural heritage restoration, representing an essential theoretical and operational reference for official Documents such as Restoration Charters and Intervention Guidelines. In the 1990s, for example, it represented one of the most investigated topics in the scientific field, contributing to the signing of the 1994 Nara Document on Authenticity and the publication of many monographs that placed the subject at the centre of deep examination. Over the next thirty years, however, this strand of inquiry lost consistency and is becoming relatively marginal in today's contemporary debate. The essay proposes a historical analysis of the last decades to explain this necessary mutation in how historical architectural heritage is perceived. In particular, it will focus on the theme of ruins in order to read within this category the possible historical and contemporary declinations of the concept of authenticity: from the archaeological ruins of the Archaeological Park of Cerveteri, an area in which the tumulus tombs of the Etruscan age of the 8th-4th centuries BC have survived to us devoid of any human intervention, to the war ruins of the recent war in the Balkans, where buildings affected by the conflict have been reconstructed as they were and where they were or remain in the state of ruins awaiting intervention. From these heterogeneous case studies, we hypothesise to arrive at a new and better interpretation of the concept of authenticity, useful for contemporary and informed restoration intervention.

Introduction. Ruins topic represents one of the largest fields of investigation and scientific research currently being examined by experts and scholars worldwide. The subject of *ruins*, in fact, has fascinated and interested the culture of humanity for many centuries and can be considered a specific subject of historical, cultural and material research. This disciplinary field, however, has seen a gradual mutation in studies and research in recent years as attention has been devoted not only to archaeological ruins but also to other types of contemporary buildings that have become such through abandonment or disaster. In fact, within the sphere of modern ruins, we now find numerous examples radically different from them that offer new interpretations and new lines of research: examples include abandoned industrial buildings, historic buildings that have no function, or contemporary buildings of great value that have been affected by natural disaster or war and thus have become contemporary ruins. This essay intends to propose an interpretation of the value (and the deep meaning) of authenticity in ruins by trying to understand how a certain degree of genuineness is in fact also present in contemporary remains and how, one possible interpretation of the term, it is closely related to the grade of transformation that a given building has undergone over time. This attribution of sense, however, does not only mind a hypothesis related to current research or to the importance that certain types of buildings have had in recent decades but finds, on the contrary, a clear correspondence in the theory of architectural restoration. Since the Sixties, international Charters and restoration documents, signed by many countries, developed the concept, attributing to it a greater importance and an increasingly complex meaning. Starting with the Venice Charter of 1964, research on authenticity has seen periods of greater or lesser intensity until the Nineties, when the investigation on the subject had a great diffusion and resonance.

Theory and debate. The need to develop the interpretation of the concept under discussion has its own distinguishable field of research and investigation during the second half of the 20th century and found its moment of greatest interest in the Nara Document on Authenticity (1994) [1]. The document, as already analysed by many scholars, expresses from its premises both the desire to stand as a natural continuation of the culture of restoration and to its most representative documents (a), and the desire to promote a new and more contemporary understanding of the concept of authenticity and identity. This intention, on which Giuseppe Cristinelli wrote important pages in later years [2], was intended to compensate for an obvious semantic fragmentation that made international approaches to conservation a heterogeneous set of visions and approaches [3]. It was precisely the Nara Declaration that had the merit, among others, to propose an analysis of the two systems of unresolved dialogues: the theme of the internationalisation of the culture of restoration, with the consequent need to address the concept of copying and substitution of others cultures of conservation different by the European one, and the theme of late *radical materialism* [4] in the contemporary era of intangible values. The Nara Declaration thus succeeded in its goal of overcoming the earlier definitions of *formal authenticity* already theorised by Lemaire [5] and at the center of later debate [6] through the ideas of Marco Dezzi Bardeschi [7](b), but already addressed by Sanpaolesi [8](c) and Marconi years earlier.

Almost thirty years after the Nara Document's signing, the *semantic field* seems all but concluded and well outlined despite the attempts. The openness to new declinations of the concept of authenticity [1](d) and thus of terms such as *original, unique, genuine, ...* has not definitively resolved the possibility of understanding definitively the meaning of these terms in other cultures than the European one [9]. Regarding this issue [10], in recent years meetings, debates, seminars, and conferences have been organised and important books [11] have been published which, however, do not seem exhaustive in mending an interpretative gap that still persists (e). Similarly, the Nara Document has the merit of outlining a connection between the theme of authenticity and identity with the recognition of the value of communities, a further theme that will acquire a fundamental role within the discipline within the debate linked to the 2005 Faro Convention.

This contemporary complexification of the theme of identity and authenticity finds interesting progress in some case studies in which the degree of transformation wrought by man can be analysed and how these changes may have alternated the authenticity of the artefacts. of the discipline of restoration in this sense seem to oscillate, as Riccardo Dalla Negra wrote in a recent article, "*the theoretical conflict takes place between two conservative conceptions: respect for the authenticity of the material opposed to respect for the form. Restoration is not an 'overwriting' but, if anything, the operational translation of these conceptions that can lead to diametrically opposed outcomes*" [12].

Case studies. An interesting example for a declination of the concept of authenticity as a phenomenon of non-alteration of a building can certainly be identified in the archaeology in which, many ruins, find their own recognition of value because they come to us as unaltered by some form of preservation or restoration. As we shall see, this concept is but a projection of a single possibility affecting a minimal if not negligible number of contemporary archaeological heritage. In fact, every archaeological (and not) ruin needs a form of preservation that can allow it to be preserved in a coherent manner, and restoration, in this sense, does not represent a form of loss of authenticity but, on the contrary, allows the preservation of the material and the values it represents.

An interesting example is given by the Archaeological Park of Cerveteri and Tarquinia, near Rome, which incorporates ruins and tombs from the Etruscan period and whose history allows us to reflect on the transformations made and the current degree of authenticity of the places [13, 14, 15, 16, 17]. In fact, the area where the ruins stand was fragmented during the 20th century (f) by conservation and preservation actions that decided to fence off a courtly part of the site, referred to from that time as the *Recinto* (g) and to perimeter it and make it accessible upon payment of a fee. Facing the impossibility of being able to properly preserve the entire site, which was evidently too large and too connected to the natural vegetation of the site, it was then decided to fence off only one area and to carry out all the conservation, restoration and clearing of weedy vegetation in that area alone, abandoning the surrounding areas. This decision thus produced, from that moment on, two distinct realities and two distinct histories within the park: that of the *Recinto*, an equipped area in which every Etruscan tomb and ruin is maintained and made accessible to the public, and another, that of the *Aree Esterne* of the Banditaccia in which the ruins have survived in direct connection with nature and vegetation, almost without any conservation work by man.

Looking at the contemporary situation that resulted from this split, it is thus possible to read two degrees of authenticity, both of which are interesting and useful for the reflection proposed in this essay: the authenticity of the *Recinto* area appears to be of equal magnitude to that of the *Aree Esterne* but only of different declination. If the Aree Esterne site represents a degree of authenticity close to that described above and canonically understood as the only one possible at the beginning of the disciplinary debate on the subject, the *Recinto* area, appears authentic not only because of the restoration and protection works but also because it represents a document of the evolutionary phases and history of the place. It is precisely from this duality that we can understand how the degree of authenticity does not depend only on a material factor as in the approach of material fundamentalism but is, especially in a contemporary key, a criterion that seems more connected to the recognition

of value by communities and society. Breaking away from art history, in fact, the discipline of restoration has inherited some radical terms and views and then moved away from them in the course of the subsequent debate, to the point of questioning the validity of some basic ideas that are now the focus of an exciting debate and confrontation. The case of Cerveteri collaborates to define the fields of this debate better, marking, at the same time, an interpretative line: leaving aside the decisions of the past, it is clear that for a contemporary view there is no hierarchy of importance between the Etruscan tombs inside or outside the area of the *Recinto*, but that both monuments should be preserved even if in different ways. To preserve the differences that history has produced in these two areas and the monuments belonging to these two once contiguous sites, it is necessary to operate different conservation strategies to preserve the material and the established image of the two realities.

Even in the non-archaeological sphere, it is possible to investigate other types of ruins that can contribute to an increase in the debate and the desire to define the theoretical contours of the principle of authenticity. In this sense, some cases of reconstruction of former ruins that took place in the years following the conflict, some of them already well known, such as the *Vijećnica*, former Library of Sarajevo or the *Stari Most* in Mostar, pose an interesting question about the real degree of authenticity that these reconstructions may have on the level of a conflict between authentic form and a, less authentic, matter [18](h). The cultural and geographic sphere of the former Yugoslavia, however, appears interesting not only for the initiatives of reconstruction and investigation of a formal (rather than material) authenticity but also offer other examples where a radically different choice was made, pursuing radical preservation by securing wartime ruins and avoiding any reconstruction. This is the case of the buildings bombed in 1999 and still standing in the city of Belgrade that were, in the aftermath of the devastation that destroyed them, preserved as ruins in the town, to keep alive the memory, rather than of the original building, of the destruction suffered by the city.

The *Zgrada Generalštaba*, i.e., the former Ministry of Defense, was secured to prevent the collapse of fragments or entire portions of the building but is still preserved in ruins. The reasons for this are political in nature and recall the desire to recognise in the destruction of values that are, paradoxically, more important than the cultural value of the property [19]. The building is undoubtedly authentic in matter, but perhaps, according to the vision pursued, it also appears genuine in its new form as a ruin, now historicised in the landscape of the Serbian capital even more so than the previous formal expression of the property. A similar fate befalls the Serbian Radio and Television Headquarters, also preserved in ruins and awaiting new signification (i). Again, the building appears to be preserved in its radical material authenticity more for the contemporary recognition of values and redemption after the attack than for natural preservation needs [20]. However, this ambivalence of the role of authenticity in some architectural structures concerns not only buildings that were actively affected by wartime devastation or bombing but persists to this day because of an interpretive conflict that has substantial repercussions on the subject matter of the property [21](j).

Conclusion. These case studies are functional in reiterating how authenticity cannot simply be addressed as a unique characteristic of the quality project but deserves qualification or identification. The theme of authenticity, if treated in a general way as a characteristic proper to the good, appears of minimal relevance within the disciplinary debate and, indeed, of theoretical impoverishment of the intervention practice. Authenticity as an ontological characteristic of the good cannot be an unambiguous requirement of heritage, neither in its formal nor in its material declination. Therefore, it is appropriate to address the issue in an epistemological and terminological sense, reiterating how each degree or declination of authenticity must be clearly spelt out so as to clarify not so much the presence of authenticity within a heritage asset but to which authenticity (material, formal, meaning, value, ...) we are referring.

Notes.

a. UNESCO, ICOMOS, ICCROM, *The Nara document on Authenticity*, *"Art. 3. The Nara Document on Authenticity is conceived in the spirit of the Charter of Venice, 1964, and builds on it and extends it in response to the expanding scope of cultural heritage concerns and interests in our contemporary world"*.

b. *"Authenticity therefore is a notion inextricably linked to the presence of a physical witness and cannot disregard the existence of a document of material culture, of a text to be certified. All the more so if we want to talk about architecture: authenticity is only that of the factory and its material components, marked by time."*.

c. *"All research into the materials with which monuments are constructed is justified by the need to preserve the authenticity of the monument and its individual parts, which must be pushed, however, as far as the preservation and respect of the worked surfaces as well as the materials. They have substantial importance and value in defining the authenticity of the monument, and they can never be disregarded if the work of art is to be respected."*.

d. UNESCO, ICOMOS, ICCROM, *The Nara document on Authenticity*, Art 10: "Authenticity, considered in this way and affirmed in the Charter of Venice, appears as the essential qualifying factor concerning values. The understanding of authenticity plays a fundamental role in all scientific studies of the cultural heritage, in conservation and restoration planning, as well as within the inscription procedures used for the World Heritage Convention and other cultural heritage inventories".

e. Among others, the conference *Understanding authenticity in China's cultural heritage*, at Oxford University on May 28-30, 2020. Another important debate about the topic is *Ai Weiwei & James Lally conversation on copying in Chinese art* held in February 2022 and recent curatorial initiatives coordinated by the Philadelphia Museum of Art including the exhibition *"Authentic: Truth and Perception in Chinese Art"* and the exhibition *"Ai Weiwei: The Liberty of Doubt at Kettle's Yard"* held at the University of Cambridge in 2022.

f. In the 1910s (date unspecified) an initial perimeter was created, this was expanded in 1977 by Superintendent Mario Moretti reaching its present form.

g. Enclosure. The terminology *Recinto* became official during the XX century as the name *Aree Esterne* (Outer Areas) did.

h. Reiterating the necessity of these reconstructions for purposes related to the permanence of the values and "identity" of local communities, a few years after the aforementioned initiatives in Bosnia and Herzegovina, a book with the provocative title *Authentic Reconstruction* was published, which further fueled the debate on the appropriateness of historical forgery within certain historical and cultural contexts, opening up more courageous interpretations of the concept of authenticity.

i. In recent years, the Belgrade government announced a competition to musealize the building and create a memorial for the victims of the attack; the competition was won by arch. Snežana Vesnić but construction work on the museum and memorial has not yet begun.

j. This historiographical reading supports a possible thesis with respect to the topic, namely, the possibility of reading the concept of authenticity as antithetical: in fact, the different meanings of the term stand in natural contrast to an opposite of them. Authentic can be in fact, both the opposite of false and the opposite of immaterial, imaginary. It is perhaps no coincidence, then, that the debate on the topic acquires greater resonance precisely at historical moments when the issue of reconstructing war ruins becomes central to historical events.

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Figures.

FIGURE 1 - Etruscan Necropolis of Banditaccia in Cerveteri, Rome. The *Recinto Area* (a) and the *Aree Esterne*. Case studies of intervention and neglect and different ideas of authenticity.

FIGURE 2 - *Zgrada Generalštaba* (a) and the Serbian Radio and Television Headquarters (b) in Belgrade: contemporary ruins as examples of non-intervention.


1.A


1.B


2.A



2.B