

Perception of Space in Architecture and Culture
Study of Industrial Ruins

International Summerschool

at Detmolder Schule für Architektur und Innenarchitektur,
Hochschule Ostwestfalen-Lippe

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POSIAC Perception of Space in Architecture and Culture

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Editorial

„Only studying reality is going to help us alter reality “

Berthold Brecht

Architects and Interior Designers develop spaces for humans to live, work and meet. They learn to consider functions, materials, structures and we have tools from the folding rule to the computer.

Social sciences like sociology or psychology help to understand people and how they live together.

But what do architects on the one hand and cultural science and humanities on the other hand really know about the impact of space? And how do they exchange their knowledge?

Perception - and based on it, interaction - could give us keys for a form of planning that is focussed on human needs. Finding these keys can only be achieved by interdisciplinary work, each field adding its expertise, methods and points of view.

With this idea in mind, architects, designers and other professionals working in the context of planning exchanged ideas and developed concepts during a summer school that took place at the Detmolder Schule für Architektur und Innenarchitektur in July 2012 was called POSIAC: SIR, Perception of Space in Architecture and Culture: Study of Industrial Ruins and was the first of three planned summer schools intended to exchange of the basic know-how in methods of working with the impact of space between the University of Plymouth, England, the Istanbul Technical University, Turkey, the Lucerne University, Switzerland, the Universidade Fumec Belo Horizonte, Brazil and the Hochschule Ostwestfalen-Lippe, Germany. What formed the background and focus of the research and experiments conducted there as well as the concepts that were developed were industrial ruins, as this heritage is an emerging future theme.

This publication shows the process and the results of the program. It demonstrates how different the approaches and therefore the outcomes are. Really getting into a space, a conscious and focussed search on its specific impact leads to much more than another shopping mall: To make the world better it needs ideas and visions of people who look carefully.

Ulrich Nether

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Location

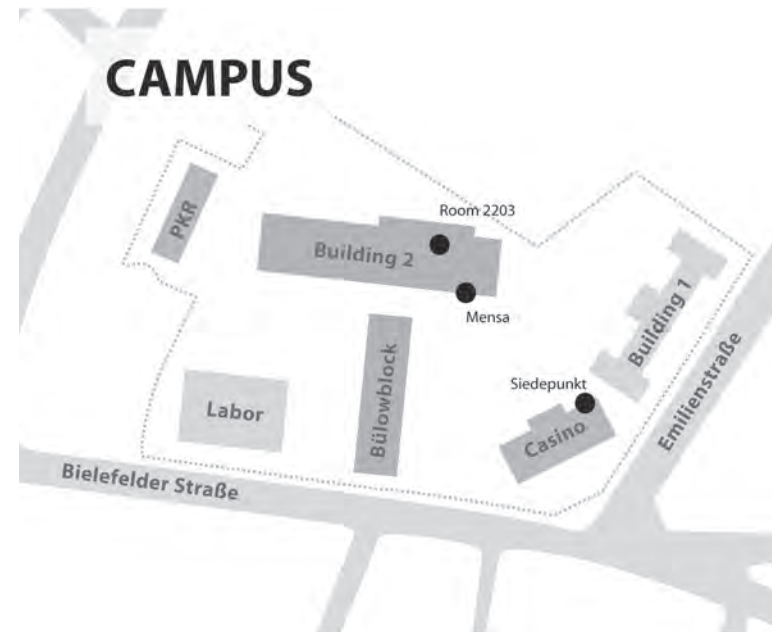
Detmolder Schule

and Interior Design, and has been available for use for research and teaching since the middle of 2004.

The new “Emilie Campus” was not yet complete, however: a new laboratory building for Department 3 (Civil engineering), with a central three-story building-materials laboratory, and an institute building for Department 1 (Architecture and Interior Design), in which central facilities for the entire campus, such as the library and the canteen, are also housed, had to be planned and implemented. The somewhat unusual situation was that the same architecture experts were in effect wearing both hats: in their capacity as staff of the Building and Property Management (BLB), they are the “landlords”, while in their capacity as a college, they were the “tenants”. As a result of this conflict, the BLB issued a tender for a competition, in which both the BLB staff and the college teaching staff and students could participate; the latter were the largest group, with some sixty submissions. The winning entry, a student submission, was implemented during the winter semester of 2007-'08, and students and the teaching and administrative staffs could move in.

The new campus

The new buildings and the use of the former veterinary horse clinic combine the Departments 1 and 3 as well as the canteen and the university library in a common campus complex. The areas of Department 1 and the laboratory areas of the Department 3 are both functionally and structurally independent. Thus, 4335 sq. m. of usable floor space has been created in the main building, including the





Architectural Space-analysis

Prof. Adriana Tonani Mazzeiro
Prof. Maria Fernanda Ferreira Loureiro

Architectural Space-analysis

Introduction

The analysis of architectural space is part of one of the stages of understanding the reality of pre-existing area to be revitalized, and methodically gathers the necessary information for the establishment of the assumptions that will be considered in the design of the degraded area that will be worked on.

The complexity of this analysis is caused by huge amount of data to be collected and considered simultaneously, and the critical capacity of the architect or the designer to organize and categorize this data according to the future project.

Moreover, the complexity of the analysis relates to different levels of coverage required for complete understanding of the project to be developed: the analysis of urban connections and their consequences for the site and built it over the space, the analysis of the architectural object and its pre-determination and analysis of its interior design and its features.

There are various methods for doing spatial analysis and the aim is not to limit the use of different methodological possibilities, but to exemplify different processes of how to use many of them.

The historical and urban complexity and its consequences over the site of interest:

When you start to study a pre-existing urban place to improve revitalization, it is first necessary to understand its historical and urban references and traces.

1. The historical analysis:

The study of the origin of the place, the historical data of this and its architectural features can determine which characteristics should be maintained and strengthened, and what features should be changed or even denied.

2. The analysis of urban connections:

The study of the existing connections between the site with the built environment helps to understand the various references that can be used to redefine the entire new project and area, beginning with comprehending:

- a. the local topography;
- b. the solar orientation;
- c. the axes and references of direction, centralities, dispersions;
- d. the proportion of areas, the relation between occupancy and vacancy areas, and any possible others.



Architectural Space-analysis

Bringing complexity into the Project

Theory

„designing a dream city is easy, rebuilding a living one takes imagination“ – anti-rgcb radiant garden city beautiful manifesto jane jacobs – fortune magazine – 1958

“cities have the capability of providing something for everybody, only because, and only when, they are created by everybody.” - the death and life of great american cities – jane jacobs – 1961

“we must do most of the things urban experts tell us not to do: attract mixed activities which will generate active cross-use of land; cut length of blocks; mingle buildings of varying size, type and conditions; and encourage dense concentrations of people.” - the death and life of great american cities – jane jacobs – 1961

“complexity is good. simplicity is misleading. the good life is complex, rich, and rewarding — but only if it is understandable, sensible, and meaningful” – living with complexity - donald norman - 2010

“the complexity of our technology must mirror the complexity and richness of our lives. it's not complexity that's the problem, it's the bad design. bad design complicates things unnecessarily and confuses us. good design can tame complexity.”- living with complexity - donald norman - 2010

“the tragic failure of the design is that all forms are ephemeral to a greater or a lesser degree. as an object become waste in time, the one project that operated as a solution yesterday, today appears as an obstacle problem. surviving beyond the purpose for which it was thought, the objects end up resisting more than their projects. become ruins. once placed this dilemma, fusser formulates as follows the essential question that arises for the designer: i set up my project so that aspects communicative, intersubjective and dialogic are more emphasised than the objective aspect, objectual or problematic? the purpose of performing this kind of thinking would be to design a more open, that is, to generate designs resistant to its formal rigidity and eventual obsolescence.” – design for a complex world – rafael cardoso.