ON THE SEA EDGE

AN INTERNATIONAL URBAN DESIGN WORKSHOP
CHANIA, CRETE, GREECE, 29 AUGUST - 4 SEPTEMBER 2016

Urban
Transcripts

THE CITY AS A LABORATORY

On the Sea Edge
An International Urban Design Workshop
29 August - 4 September 2016
Chania, Crete, Greece

Exploring Chania as **an urban laboratory on the sea edge** the workshop brings into focus a number of issues common to medium-scale coastal cities in Greece, the Mediterranean, and beyond: abandoned places and urban voids, disputed edges where the ground dips into the sea, sites of remembered histories and forgotten stories, contested interfaces where the public meets the private, hybrid spaces where the physical merges with the digital, urban disorders regulated into grids and zones, local communities transforming within an international tourist market.
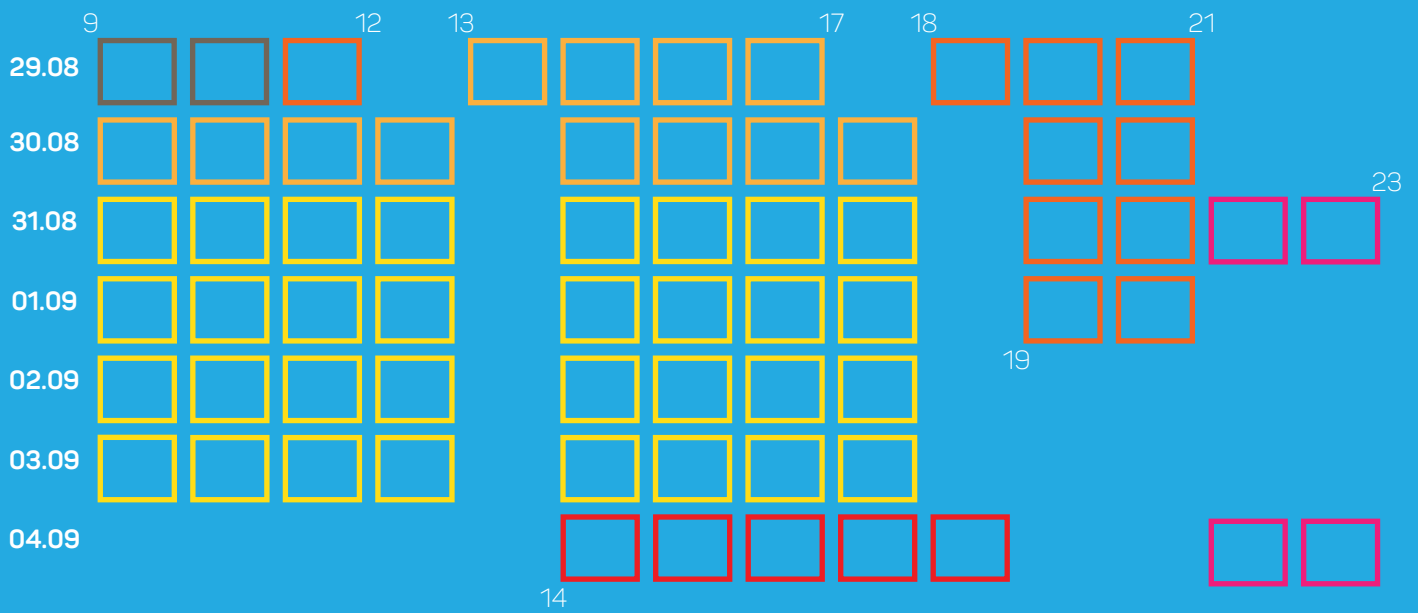
At times clearly delineated, at others blurry, and always in flux, **it is the *edge* that is this workshop's primary matter**: the edge between abandonment and occupation, memory and oblivion, public and private, physical and digital, land and sea, spontaneity and regulation, community and market. Making use of design and policy tools for shaping and managing space the workshop aims at a series of urban design proposals for specific sites in the city where these phenomena are most strongly manifested. The selected sites in each of the 7 units of the workshop thus function as a lens through which an exploration of broader issues can be embarked upon and brought to a productive design-oriented conclusion.

On the Sea Edge immerses participants into **an intensive 7-day programme consisting of design studio teamwork, fieldwork research, and lectures,** complemented with parallel public and social events. Each workshop unit welcomes 7-9 participants; it is lead by one guest and one host tutor, pairing international expertise and methodological approaches with local knowledge and lived experiences of the city. Final proposals are presented and debated in public in the presence of a jury composed of key representatives from industry, academia, and local authorities.

Yiorgos Papamanousakis
Workshop Director

Eleni Lionaki
Workshop Coordinator

PROGRAMME

Legend:

- welcome & introductions
- lectures
- fieldwork
- studio
- presentations
- dinner & closing party

	9		12	13				17	18		21		23
29.08	welcome	welcome	lectures		fieldwork	fieldwork	fieldwork	fieldwork	lectures	lectures	lectures		
30.08	fieldwork	fieldwork	fieldwork	fieldwork	fieldwork	fieldwork	fieldwork	fieldwork		lectures	lectures		
31.08	studio	studio	studio	studio	studio	studio	studio	studio		lectures	lectures	dinner	dinner
01.09	studio	studio	studio	studio	studio	studio	studio	studio		lectures	lectures		
02.09	studio	studio	studio	studio	studio	studio	studio	studio					
03.09	studio	studio	studio	studio	studio	studio	studio	studio					
04.09					presentations	presentations	presentations	presentations	presentations			dinner	dinner

(19 marked below the 01.09 lectures column; 14 marked below the 04.09 presentations)

* Participants join in the studio of the unit of their choice, see all units pages 8-35. Fieldwork is conducted in unit groups. Lectures are common for all units.

VENUE

Centre for Mediterranean Architecture
Grand Arsenal
Venetian Port
Chania

The workshop's studio as well as all lectures and presentations, are hosted in the Centre for Mediter-anean Architecture in the Grand Arsenal in Chania. The Grand Arsenal is the last of the 17 Neoria to the west. Its construction started in 1585 by the Intendant Alvise Grimani; it was completed in 1600 In 1872, an upper storey was added that housed the Christian Community school during the Turk-ish period. It had since hosted several important public services and authorities including theatrical performances and a municipal hospital. Since 1928 it also served as the City Hall of Chania until the German bombardment of 1941 when it was partly destroyed, becoming the 'finest ruin in town' until its extensive restoration (1997-2002) after which it hosts the Centre for Mediterranean Architecture and important cultural events, artistic exhibitions and international events related to architecture.

The Grand Arsenal in Chania

MONDAY 29.08

11.00   **Chania: the tale of a city**
Irini Perdikogianni

18.00   **What did the German tourist actually see in the Old Port?**
Afroditi Papadaki

19.00   **The public city: public vs private space**
Eleni Vagiannou

20.00   **Public space civic engagement and the sense of belonging.
Networks potential in the municipality of Chania.**
Maria Androulaki

TUESDAY 30.08

19.00   **Upgrading tourist coastal zones through design strategies**
Nektarios Kefalogiannis

20.00   **The presence of the past in the cities of Crete.
The dialogue with the walls.**
Amalia Kotsaki

WEDNESDAY 31.08

19.00   **"Koum Kapi", redesiging the sea edge**
Dimitris Tsakalakis

20.00   **Building on the edge: Small, Medium, Large**
Alexandros Vazakas

THURSDAY 01.09

19.00   **(Re/De) -constructing boundaries.
The urban walls, the infrastructures, the coastline.**
Alexis Tzompanakis

20.00   **What makes a city smarter?**
Despina Dimelli

LECTURES

In the first 2 days of the workshop participants undertake a fieldwork exercise around the city in unit groups making use of tools that the workshop team has fine-tuned for the purposes of the workshop, including **questionnaires and observation diaries**. The aim is for the participants to engage with the local community and the users of the spaces and sites of study, as well as to sharpen their observations and impressions of these spaces; to conduct a systematic collection of data which, through their later analysis, will enable the formulation of key outcomes that can inform the design process. Further, through bringing together fieldwork data from all different units as well as additional research on the city undertaken by Urban Transcripts our aim is to generate a complex reading and analysis of the issues at stake.
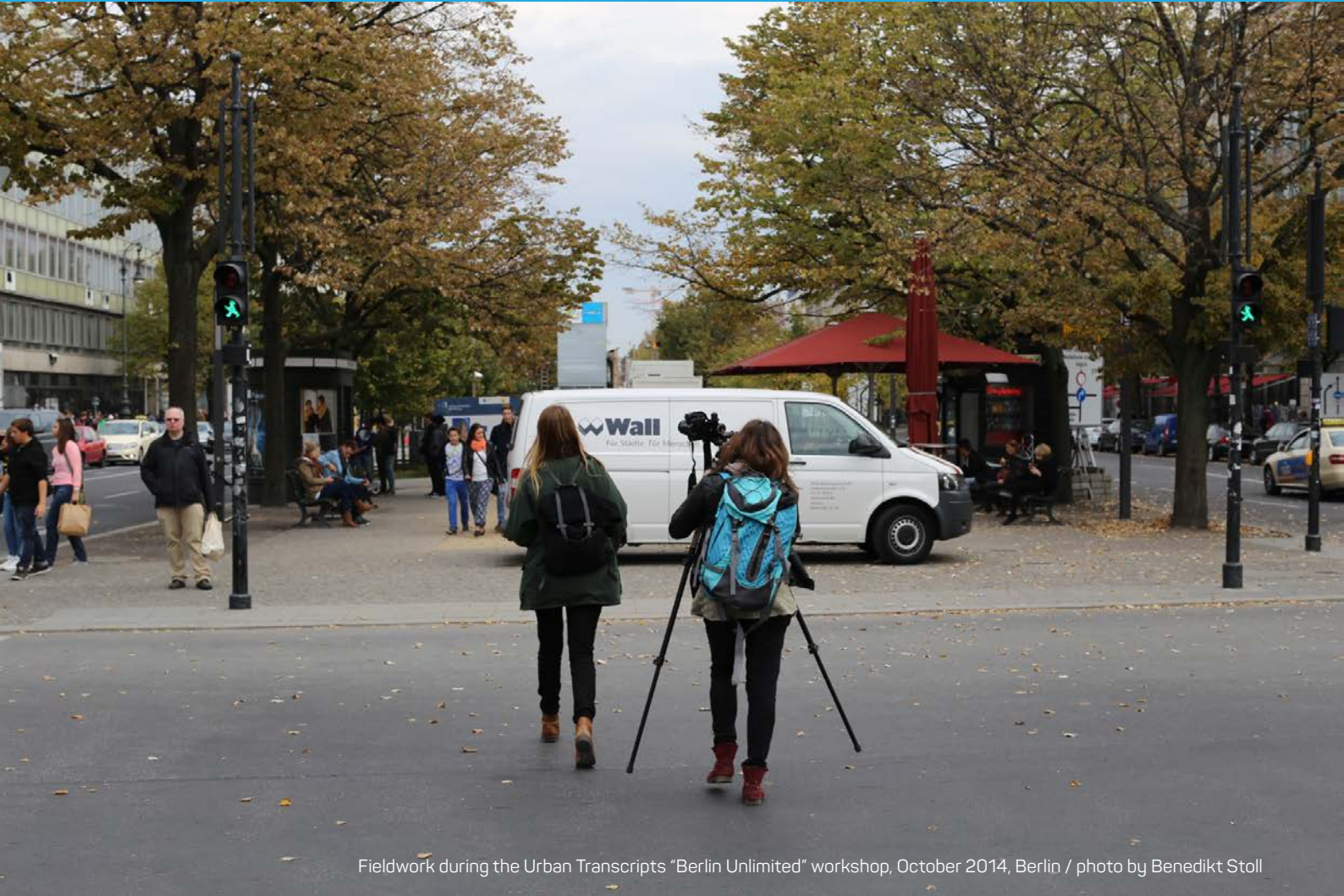
Fieldwork during the Urban Transcripts "Berlin Unlimited" workshop, October 2014, Berlin / photo by Benedikt Stoll

FIELDWORK

In parallel to the workshop Urban Transcripts will be organising **activities open to the public** inviting the citizens of Chania to join us in (re)discovering the city's hidden secrets, its oddities and particularities, in a game where they become at different times the planner, the architect, the mayor, and the researcher. In line with our vision for community-focused bottom-up urban design, outcomes of these activities will shape, along with the workshop proceedings and research outcomes, the post-workshop urban study and proposal for Chania. Scheduling and details will be available and published in the local media at a date close to the start of workshop.

Hopscotch in our London workshop, "London, the (n)ever-changing city", December 2012, London

PUBLIC PARTICIPATION

UNITS

UNIT 1

FABIANO MICOCCI
STEFI FILIPPOPOULOU

THE ABANDONED CITY

that elements of the historical city have remain as "indelible" components in the memory of contemporary Chania. But because of urban transformations the role and functions of these elements have been altered producing hidden patterns of uncertainty. This workshop will focus on how these uncertain, vague or non-planned places can be re-formed to positive and productive spaces within the urban network in a continuous flux of presence and absence and their mutual necessity.

AIMS

The unit aims to produce new cartographic narratives for Chania in order to let the latent potentials of the site emerge and to form a viable scenario for the present and the future starting from re-evaluating the presence of the four towers along the Venetian Wall. Students will be requested to engage a close dialogue with the study areas, to develop a deep comprehension of topic features, and to go beyond physical boundaries. A new scenario where historical remembrance, tourist attractiveness and urban dynamics will be built upon the recognition of existing spatial patterns, unexploited abandoned and empty surfaces, hidden potentialities, historical traces and forgotten memories.

The final product will consist on the elaboration of an appropriate strategy where these narratives will be merged into a coherent and achievable vision. Fundamental guidelines should be drawn from the strategy of how to build the suggested scenario on the basis of the preceded explorations.

A living city is formed by the crowds that occupy its solids and voids; it is a perpetual interaction between subjects and objects. In-between them, a collection of mute objects, lost territories placed next to one-another, creates uncertainty and indeterminacy. Ignasi de Solà-Morales defines such a territory as a "terrain vague", a kind of a "strange place", that, "exists outside the city's effective circuits and productive structures". Their condition of interstitiality is not determined by their actual spatial definition, but by the potentialities that lay at their borders, that may suggests spatial strategies by promoting forces instead of forms, fluxes instead of barriers (Solà-Morales, 1995, pp. 120-123).
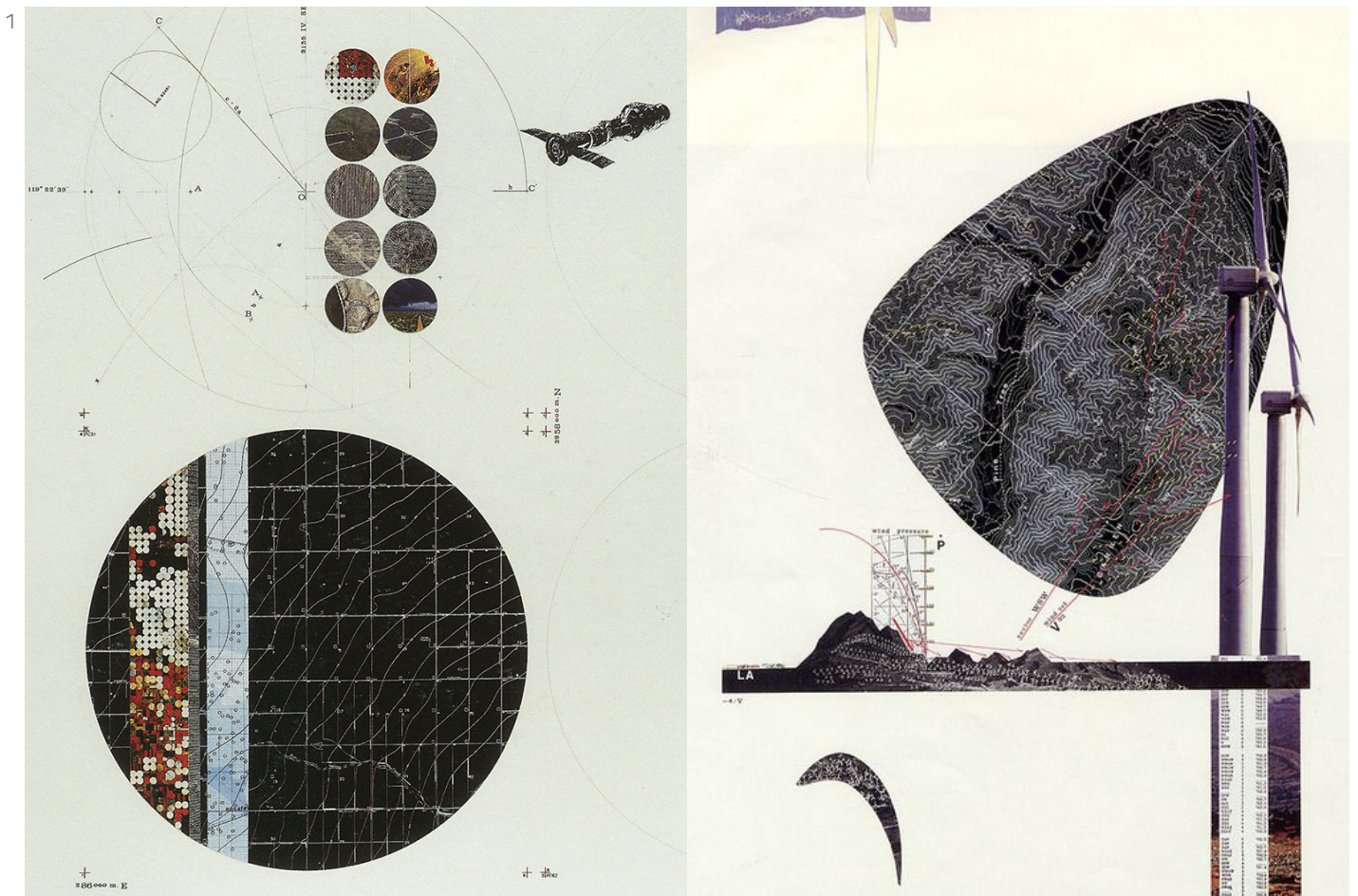
In Chania two images of the city coexist: on the one hand the integrated cultural layers of the town's history and on the other hand the diffused city that is the result of the blend of official and spontaneous growth. History has been rewritten following ancient traces with the consequence

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To sum up, the main objectives of this unit are:

1) to identify all the stakeholders (entrepreneurs, investors, citizens) that could be involved in the process

2) to reveal, support and reinforce the productive practices of the area

3) to upgrade the environmental qualities and to enhance the local physical features of an unique urban landscape

4) to elaborate a masterplan as a 'game-board' that integrates processes, agents and actors in the design space

5) to implement principles of social, economic and ecological sustainability

6) to link historic and natural preservation with economic development

7) to overlap narrative patterns with physical ones

8) to integrate the towers into the cultural identity of Chania

URBAN CONTEXT

The Venetian Wall, a strong element of identification of Chania, was transformed throughout the centuries leaving today large vacant areas beside it. Such fragmentation leads to disorientation, homogeneity and discontinuity, and it builds a boundary between the historical center and the modern extension of the city.

Chania is a walled town built by the various conquerors to keep out enemies. The first walls were built during Byzantine rule to strengthen it against Arab invasions. The walls of the town were extended under Venetian rule, as the town grew bigger. Finally strolling towards the beginning of the 20th century, the city started to expand its boundaries on the external part of the old town, leading to the fact that parts of the wall had to be demolished to make way for new roads and buildings. The commercial uses shifted outside the old town having the municipal market of Chania as a reference point from where all basic city roads end. In the old town are mainly situated touristic and entertainment zones, while housing is restricted mostly in the main hill of Castelo and the eastern side of the old town.

Today the enclosure walls along with the moat area create a clearly visible zone – a strong edge- in the urban grid which signifies the spatial separation between the historical center and the modern extension of the city. The fragmentation of the wall left large vacant areas beside it as well as several parts of the structure remain untouched and underused points creating a series of dead zones or green spaces while due to their morphology they cannot be accessed by the city level. Along this boundary four towerlike structures (bastions) today abandoned or underused, are critical nodes with a huge potentiality at the city scale, ceiling the relationships between urban densities. The places, spaces, and surrounding environs constantly in flux profoundly shape identities and memories, and create our histories, the shifting landscapes and what was once before affect what we call 'change' and 'progress.' Today, the defensive structure and the disconnected, abandoned

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towers could be transformed to an interactive eventscape overlooking the modern city structure.

APPROACH

Participants will work on building up an adaptive design strategy - in terms of spatial organization and cognitive perception - that may facilitate the transformation of the towers and their surroundings from inactive lands to active elements in the city's circuit. The unit will be a collective enterprise where participants will work together and will share ideas and visions to delineate a strategy of intervention that will integrate and overlap different ideas in an accumulative way.

The unit is divided into four phases: 1) landing and grounding in the site to disclose hidden topographies and to map uncharted conditions; 2) definition of a realistic scenario grounded on the strengths and the opportunities of the site; 3) elaboration of a strategic approach that will set main operations defined in order to outline an effective and compelling intervention programme; 4) Elaboration of the strategic design in form of architectural intervention what includes processes and actions.

FIGURES

1. Taking Measures Across the American Landscape, James Corner and Alex McLean

2. Remains of the Genoese Torrione, Venetian Renaissance Fortification in the Mediterranean, Dragos Cosmescu

3. Terrain Vague, Constant Nieuwenhuys

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UNIT 2

PABLO SENDRA
ZACHARIAS OURANOS

THE CITY ON THE SEA

More than a physical, geographical context, Greek coastline can be described and interpreted as a cultural, economic and social construct. Most major urban areas are located along the coastal zone, as well as 80% of industrial land and 90% of tourism and recreational infrastructures. The city of Chania is not an exception. Chania has been a port since the Minoan Era and has evolved along the coast, maintaining a close and sometimes crucial relationship with the sea. Today, the city coastline faces a number of challenges, including stringent pressures due to tourism development, intense – and often illegal – urbanisation, conflicting land-uses, land-based and sea pollution, as well as vulnerability to flooding due to the expected sea-level rise.

This unit will look at the correlations between the city and the sea, focusing on the west coast of the city – the Nea Chora district. In particular, we will explore the area that is bordered by the Venetian walls on its east side and the river Kladisos on its west side. The area is characterised by the relics of the recently demolished ''Xenia'' hotel, neighbouring the west trench of the Venetian walls, as well as the abandoned building of the once thriving 'ABEA' soap industry. The nearby municipal aquatic centre overviews the Nea Chora seafront with its fishing harbour and sandy beach crowded with restaurants, which are frequented by hundreds of locals and tourists throughout the year. The area is shaped by tourism infrastructure and related land uses spread through an urban structure strongly defined by the lack of regulatory policies, which ends abruptly on the Kladisos river mouth.

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AIMS

In this context, the workshop will explore the theme "Resilient Operations", looking at strategies for the fragmented zones between the historic centre and the district of Nea Chora that:

>Are resilient to natural disasters, particularly to the risk of tsunami or flooding associated with sea-level rise.

>Contribute to the local economy and promote civic entrepreneurship.

>Adapt and re-use abandoned sites.

>Protect heritage, the environment, and create new collective spaces.

>Re-appropriate public open spaces, incorporating them into a greater green network, which seek for a meaningful interaction between city and nature, and encourage civic engagement.

URBAN CONTEXT

The Nea Chora district stands in close proximity to the historic centre of Chania, separated from it by the Venetian walls and their surrounding moat. The district has evolved as most Greek suburbs during the '60's, following a somehow anarchical urban model, characterised by lack of organised planning strategies, mixed land uses and vacant public spaces. It is defined by spatial discontinuity, on its west and east borders, and especially in the area between the Venetian moat and Nea Chora beach, where the urban densities and flows change dramatically compared to the tight structure of the historical centre, leaving fragmented spaces along the coastline.

The disruption of urban flows is underlined by the urban void where once stood the ''Xenia'' hotel - built illegally on the San Salvatore bastion by the Greek Tourism Organisation

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during the '60's - while the remaining hotel pool structure and the adjacent kiosk form an empty zone between the Venetian fortification and the sea edge.

The nearby building of the ABEA soap industry - the first one ever built in Greece - is a remnant of the first industrial period of the island during the 19th century, while its remaining parts are in danger of demolition by the city council. It once attracted hundreds of workers from all over the island, who also became the first settlers of the area, resulting in its further expansion. However, today the complex is no longer active, thus forming a vacant area bordering the sea edge, with a wide range of urban potentialities to be unveiled.

As the city continues its expansion to the west, defined by dense tourism infrastructures and related - often conflicting - land uses, the emerging challenge is to deploy a regeneration strategy which could reverse the fragmentation process of the existing public spaces. How can the present urban voids and scattered open spaces of the area facilitate social uses and interaction, enable urban continuity and generate new flow receptors along

the coastline? The sea edge should be reclaimed from the citizens and at the same time become more environmentally engaged, thus generating a new flexible landscape, which could develop dynamically in the years to come.

APPROACH: RESILIENT OPERATIONS

Urban resilience is a major concern in policy making, urban design and academic literature. The threats brought by climate change, the recent increase of natural disasters, and effects of the 2008 economic crisis—particularly in South European cities—has brought the debate on how cities can increase their capacity to adapt to unpredictable events or react to crisis or situations of emergency.

Resilience has different dimensions, according to the capacity to adapt and react to threats of diverse magnitude, nature and length. As Vale and Campanella (2005) explain, it is rare that cities completely disappear of the map, they have an innate capacity to reborn and being rebuilt. However, Graham and Thrift (2007) claim that much of the debate focuses on major disasters and the fear of complete disappearance, while there is not enough attention to how everyday urban infrastructure can react to failure such as power cuts. Rather than building major infrastructural projects, they propose building infrastructure as addition of small pieces of infrastructure that can be easily replaced, adapted and upgraded in case of failure, which make it more resilient to unpredictable events. They also see failures in the system as an opportunity to upgrade and provide a better infrastructure.

Can this idea of building the city by the addition of small pieces and adaptable to changes be taken to urban design? Can "failure" be taken as an opportunity to upgrade and provide a more resilient city? Those public spaces that are built as a socio-material process (Sendra, 2015), as an addition of events in time defined by the actions of people who inhabit it, have the capacity to adapt to changing circumstances, which make them more resilient. Sennett (2008) defines this as designing the city as an open system, which allows continuous adaptation.

The aims of this workshop address the different dimensions of urban resilience. The outcome should be proposing strategies with the capacity of adapt to the different challenges, including climate change, eventual natural disasters such as tsunami or flooding, shifts in the economy, and changes in the ways locals and visitors use public spaces.

In the case of protection against flooding and natural

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disasters, strategies should range from small interventions to adapt to sea-level rise to emergency plans in case of major disasters. The strategies may explore scenarios in which citizens self-organise themselves to take ownership of urban infrastructure, adapt it, upgrade it and react to emergencies.

Strategies may also explore ways to create a more robust economy, resilient to shifts in the market and based on small entrepreneurs. This can explore social innovation programmes such as local coin, exchange, sustainable tourism and other kinds of economies that can easily adapt to changing situations. In economy, the theory of complex systems is used to explain the relationship between the different actors in the system, study its vulnerability, and how to make it more resilient to crisis or shifting scenarios. Interestingly, evidence shows relationship between the logic of socioeconomic systems and ecosystems (Saavedra et al, 2014), which makes think that similar strategies can be applied in the environmental and economic dimensions. Heynen et al (2006) also argue that the political economy

debate must include nature as part of the system.

Taking a political ecology approach (see Heyen et al, 2006), understanding nature and ecosystems as part of the city and its socioeconomic structures, we can implement strategies that address the aims of this workshop through building systems than can easily adapt to changing situations. The social and material actors that can be transformed include abandoned sites and building, open public spaces, the coastal fringe, heritage, and nature.

FIGURES

1. Nea Chora beach promenade, Zacharis Oranos.

2. Abandoned ABEA soap industry, Zacharis Ouranos

3. Xenia hotel zone, Zacharis Ouranos

4. Nea Chora, Zacharis Ouranos

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UNIT 3

ANA JARA
CAROLINA VASILIKOU

THE LITTLE GLOBAL CITY

Global City was defined by Saskia Sassen in 1991, as a significant production point of specialized financial and producer services that run the globalized economy. It argued that large, technologically advanced urban areas defined the modern world. But today cities cannot just be efficient places to do business – they also need to be good places to live. Liveability, not profitability, is the new place of discourse.

The Little Global City is the product of global economy expanding and incorporating additional cities into the various scales networks. As the world urbanises and more megacities are created, some smaller, focused urban sites are becoming truly critical global hubs. In this unit, the Little Global City of Chania will be explored, as it is uniquely situated to navigate the global transition to an information-based technology under the influence of the future economic power, such as media, culture and technology.

Focusing on the Old Town of Chania and its Port front we will investigate the impact of global economy and tourism on local life, connecting the scale of micro local life with the dynamics of global scale. We will investigate on how a little city can become a new global hub and thrive not due to size, but as a result of its greater efficiencies. How can the city fabric co-exist with global tourism to develop strategies for regenerating and reconnecting with the local dimension, the little global city?

The unit focuses on understanding the complex layers of this specific city, linking them in unexpected ways and creating new narratives to create awareness, curiosity and the desire to interact with the physical space.
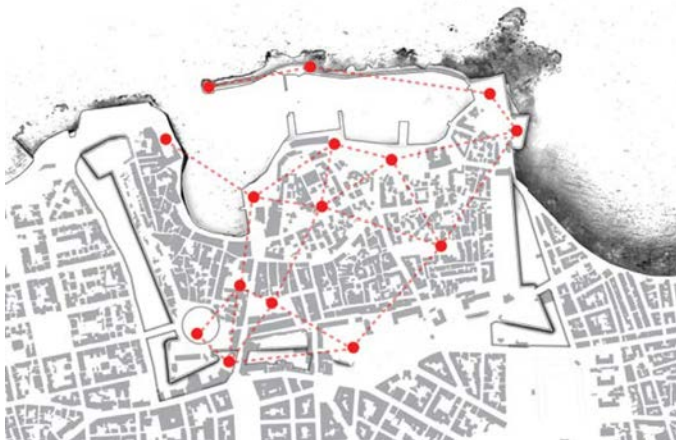
APPROACH

The unit intends to couple two different scales when talking about the city: first, the macro scale, is taken from disciplines such as sociology, economic studies and urban geography supported by emerging theories that define the global phenomena of a) the 'global city' (Saskia Sassen and John Friedmann), b) the 'metapolis' and c) the notion of 'entrepreneurial urbanism' defined by David Harvey. These concepts embody a vision of the city as a 'company' that works together with the framework of land management, strategic planning, public-private partnerships, territorial marketing and flexible urbanism; second, the micro scale, looks upon the city as a case study of urban anthropology, perceived through the micro lens of ethnographic approaches.

The aim of the unit is to use these different scales of investigation to act and intervene in the city in relation to physical planning and the production of urban space, proposing an innovative architectural reflection.. Both visions – the macro and the micro - become interventions and the idea is to be able to cross two modes of action in order to respond to an economic logic and give birth to top-down strategies in close connection to bottom-up site-specific interventions.

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METHODOLOGY

Through the lens of architecture we will apply a cross-disciplinary approach to explore the global - local dichotomy of the Old Town of Chania, in order to define a multiplicity of urban patterns that are not necessarily bounded in one territory. Chania Old Town has a presence in global dynamics but still faces local problematics and specificities. Following the idea that cities are made from inside, the friction between scales is fertile since it puts us before what we see and what is there and looks at us. Understanding the multi-disciplinarity, we can fine-tune the lens of the architect, enlarging and reducing the scale zooming in and out over the city. Moving between architecture that is produced at the service of a macro-economic view and architecture practices that are less focused on the production of objects and give emphasis on a more dependent response to the field work, we will generate accurate and effective urban design solutions to respond to a real city and strategies for its transformation.

We will walk the streets of the Old Town paying attention to the existing urban environment, investigate touristic, social and cultural dimensions, and how these are balanced in the urban life produced. Field work and participatory methods will be used to understand the port area. The aim is to explore the impact that mass tourism has in Chania and produce solutions in urban planning that avoid social and economic exclusion.

URBAN CONTEXT OF A WALLED CITY

The Old Town of Chania is a place of tumultuous urban history, throughout which it has remained in the boundaries of its defensive walls until the end of 19th century. The defensive role of the walls loses their function incrementally and the first residential districts start to grow in the periphery, initially along the coast and later along the main connecting arteries of the city.

Following Arab, Venetian, Byzantine and Ottoman influences, the urban space in Chania Old Town developed into a dense network of irregular streets and suks, with evident traces of its history. Inside the city walls there is a lack of large open space, which is more present in the New Town (19th century growth of Chania).

There is a distinct difference in the spatial uses between the Old and New Town: the majority of commercial uses are concentrated on the main circulation axes of the New Town, whereas Chania Old Town is characterised primarily by an array of touristic and leisure uses. This differentiation emphasises the state of fragmentation between the Old and the New, expressed physically by the Walls. The network of circulation that follows an organised planning in the New Town is disrupted by an informal urban layout inside the Walls. In the Old Town, vehicular circulation is quite restricted and the pedestrian realm is prominent. There is an extensive pedestrian network of streets and small urban spaces that relate directly with the presence of landmark-buildings (such as the Public Market (Δημοτική Αγορά), the Lighthouse (Φάρος), the Glass Mosque (Γυαλί Τζαμί), the Grand Arsenal (Μεγάλο Αρσενάλι), the Venetian Shipyards (Ενετικά Νεώρια), etc. These are the main magnets of touristic activities that formulate the touristic character of the Old City.

The Venetian Port (Ενετικός Λιμένας) of the Old Town, a monumental space with a symbolic and vital role for the cultural and economic life of the place, has been under a constant commercial exploitation during the last decades. As a destination of touristic consumerism, it provided an excellent framework of intervention for the definition of the tourist in a little global city.

FIGURES

1. Tourists shopping for authentic local products in the Old Town, Chania Municipality, http://www.chania.gr

2. Network of landmarks in the Old City of Chania, Aliyizos & Koronaios, NTUA 2013

3. The City of Chania, Aliyizos & Koronaios, NTUA 2013

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UNIT 4

CARLO PISANO
GRIGORIS STAVRIDAKIS

THE (UN)ORDERED CITY

Many cities in the world are built on a pre-planned order deployed to guide their expansion over time. This model gradually defined their "forma urbis", it partitioned the city defining districts and plots along with a web for transportation, aiming to create a straightforward process for their development. This form of urbanisation favoured a strong organisational system that can accommodate diversity and change only within the plots inside its structure.

Re-structuring the urban grid of today means to deal with the contemporary spatial demands that require a more flexible and open-ended system able to host a wider range of functions and spatial qualities. Diverse cultures have provided varied interpretations of the grid system through time, creating diverse urban environments by simply adjusting the relations between the same elements: street network, private parcels, public space etc. In the same way, the grid of Chania will be considered a playground in which the various elements will be deformed and combined in different ways in order to produce a radical new vision.

AIMS AND OBJECTIVES

The aim of this unit is to evaluate, programme, and design, the evolution of the grid that will serve the city of the future. To this end the grid should evolve to support new infrastructures and uses, that are at the same time adaptable and resilient. The city of the 21st century grid should be more diverse and hybrid; it should combine different programmes by modulating the spatial composition of the original layout at another scale, manipulating the initial modules and the spaces between them. The project for the urban matrix of Chania will deal with the rearrangement of infrastructure, the intensification, diversification and redistribution of programmes, the superposition of a new rationality that can liberate the grid from its rigid constraints.

The new structure should correspond to the demands of a sustainable and self-sufficient city that presents a differentiated density and public space, different hierarchies and new alternative functions. A walk through the Chania matrix should be an intense experience that takes future travellers past different street layouts, s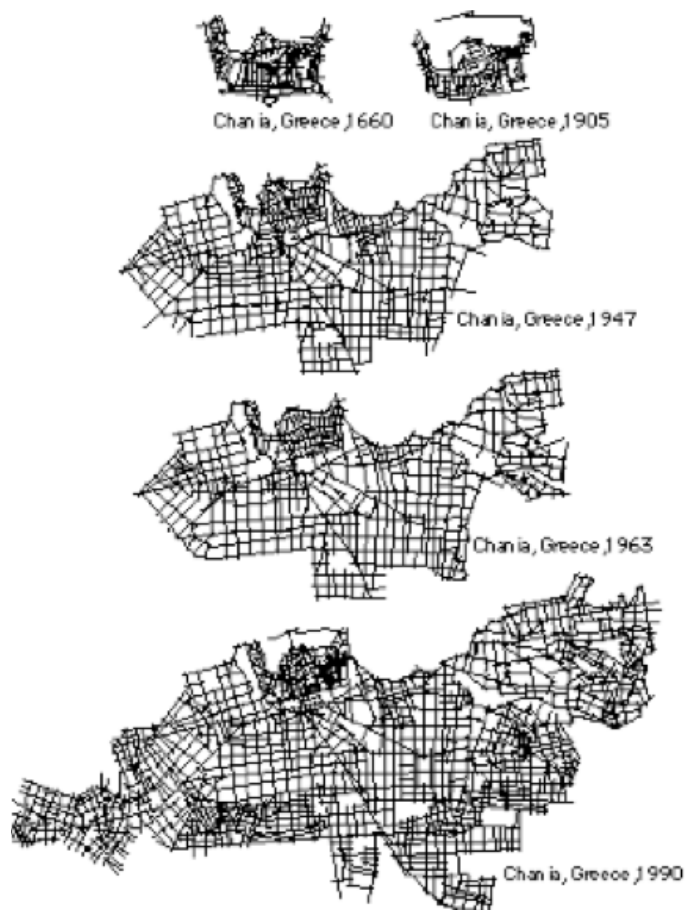paces that function through a diverse range of relations between the public, the private, and nature, several building layouts, densities, and typologies.
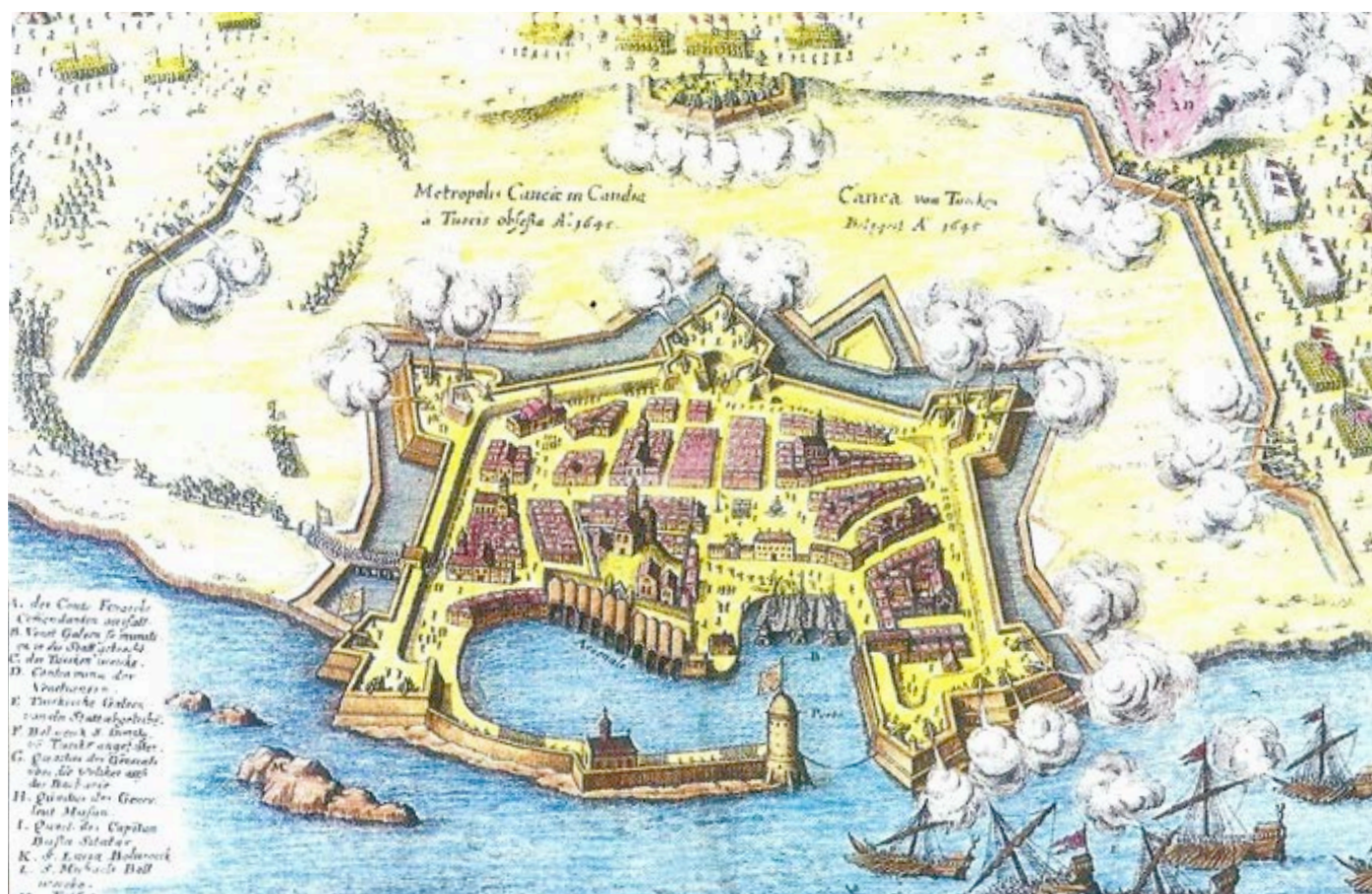
URBAN CONTEXT / PROBLEMATIC

The historical evolution of Chania originates from the first Byzantine Period (330-823a.C.). In 1252 the Venetians rebuilt and fortified the settlement by reinforcing the existing fortress of Kasteli, the first core of the settlement. During the 16th century new walls were built along the coast and the southern part of the settlement, being identified as settlement's main spatial components. They encircled three identifiable areas; the central area of the ancient acropolis (Kasteli) embraced by the old walls, the Venetian harbor and the dense residential areas to the south-west and south-east. Each 'colonization' imported a new idea of city grid, based on a complex interaction between construction techniques, morphological characteristics and socio-economic and environmental implication.

Therefore, the spatial pattern of the settlement emerges as a patchwork in which the different tissues – both organic (old town) and planned – are sewed together by the main streets orientated towards the harbor and a series of disproportional squares and administrative buildings.

New and contemporary need should be integrated in the urban tissue. As tourism and the university are the main external factors that form the new needs of the city, we should take a closer look at those demands: temporary residential spaces (tourists and students), co-working spaces, infrastructural renovation and amelioration of the mass transport network.

Chania, Greece ,1660   Chania, Greece ,1905

Chania, Greece ,1947

Chania, Greece ,1963

Chania, Greece ,1990

3

WORKING METHODS/TOOLS

The unit will work as a design and research group in which the participants will share ideas and visions in order to delineate the role and the image of the urban grid for the future of Chania. The work will be organised in two main parts according to the scale of intervention. Firstly, at the scale of the grid, the aim will be to define a masterplan able to include, within the existing urban form, a new hierarchy of the street pattern, new ecological corridors, and a differentiation in the building density and public spaces. Secondly, some key areas will be selected in order to test the strategies at a "microscale", producing a series of real images and design tool in order to visualise what the masterplan could be.

In particular, at the masterplan level, the grid should be considered as a playground in which the main aim is to differentiate the homogeneous urban form following the new demands and request of the actors playing within its border. This process will be structured on a series of basic actions:

1. Reconfiguration of hierarchies of the street layout (freeway, boulevard, internal street, path) in order to define different urban conditions, different densities, and different relations with public space.

2. Transformation of the grid from a closed and uni-centred model into a structure open towards the external landscape. This will involve the insertion of a series of green corridors that follow a completely different logic than the one of the geometrical grid. Following the topography of

the micro-relief and the existing green patches these corridors will cross the plot and street layout defining several interesting border conditions.

3. Differentiation of the public space: from the 'hard', formal space along the boulevard, to the domestic space of the path, to the informal ecology within the green corridors.

4. Variation of urban densities and diversification of relations between the public and the private according to the new urban conditions defined in the steps 1,2 and 3.

Once the new urban vision is defined, the focus will move to a series of specific plots and public spaces where the strategy will be visualised through a series of test designs.

SCHEDULE

Day one. During the site visit particular attention will be placed on the different urban conditions of buildings and public spaces; the different methods through which the public-private relationship is articulated; the detection of a series of special plots or streets; the identification of the different spatial qualities that exist within the grid (from north to south, from east to west); the topography and the micro relief structure.

Day two. The participants will analyse the homogeneous field of the grid highlighting the special elements that can increase its level of differentiation and diversification, and determine its hierarchies. Starting from the street network, the important public spaces, monuments and ecology, a series of different patterns will replace the seemingly uniform urban grid.

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Day three. A critical discussion among the participants will highlight problems and potentialities and will set up the background for the strategy of intervention. From the sketched masterplan some areas (plots and public spaces) will be highlighted in order to start a series of more detailed interventions.

Day four/five. The strategic masterplan will be developed along with the elaboration of the design of the plots in order to enable the exchange of information and feedback.

Day six. The strategy will be displayed through a series of provocative images. The final presentation will display both the layout as well as the content of the new urban grid.

Day seven. Final presentation.

FIGURES

1. Plateau de Saclay, Paris, Desvigne – Alkemade – De Geyter, 2009

2. Chania evolution, Perdikogianni 2003

3 The 1645 Siege of Chania by the Ottoman Turks

4. The Great Moscow Vision, Studio Secchi Viganò, 2012

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UNIT 5

STEFANIE PESEL
MARIA SARIDAKI

THE PUBLIC CITY

"People, as long as they are physical beings, cannot but live and act in space, and the spaces they create reflect and shape social life in its totality. Space is not given nor is it stable. Space is constituted by social relations and transformed along with them."

—Manuel Castells, Flows and Place.

Although we spend much of our life online, the physical space is still the environment that hosts our bodies and shapes our identities. The physical public space remains the centre of intellectual, political, cultural, and social life, while the physical private space gives us the needed intimacy and functions as a confidential, secret and special space used for our individual needs. The contemporary transformation of space is directly related to the increasing importance of electronic communication that made the necessity of physical interaction almost obsolete. Boundaries between public and private space are blurring. But space is not just a reflection of social relations. It is an outcome of society and an originator of social dynamics. It is both, a way in which the past reaches into the present, and raw material to build the future, used by social agents according to their own aims and talents.

How a society divides its space into public and private spheres, and how this division controls movement from one place to another and access to places and activities is a defining feature of urban environments. The way space is subdivided and the relationship between public and private spheres in general are a mirror of social relations and a main indicator of how a society organizes itself. The division of space and society into public and private spaces affects individuals' mental states, regulates their behavior, and superimposes a long-lasting structure onto human societies and the spaces they inhabit.

In the light of the imminent transformation of our society, public and private spaces have to adapt to upcoming needs; their economic, political, social, and environmental values, need to be redefined. Considering the significance of public and private spaces as urban connectors and urban retreats that are capable of encouraging interaction among urban citizens and provide a surrounding for individualisation, the issue is how society will occupy, inhabit, and populate them in the future because place still matters!

URBAN CONTEXT

Even though Chania is a city characterized by a dense urban fabric, we can identify multiple public, open-air and green spaces of various forms and with different topological characteristics and values, depending on their location and their use. In the old city public space originally formed by the leftovers of the urban tissue, includes today public promenades and the surrounding area of historical monuments. In the new city public space is more defined and includes pedestrian streets, urban parks, squares and the seafront.

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However, despite the fact that there are many places in the city that can potentially accommodate public activities, few of them are used permanently by citizens or visitors and they are in fact mostly perceived as voids disrupting the continuity of the built environment rather than shared spaces of social interaction. Different areas around the city with no actual connection between them, even though they are in proximity, define a public space that is multi-fragmented and disorganized, used almost only mono-functionally and by different social groups.

At the same time, existing public space seems to be in a progress of "privatization", orientated towards advertising, commercial activities and consumption. The invasion of the private into public sphere takes many forms and has a temporary or more permanent character: extension of the local businesses, illegal constructions occupying the public domain, commercial use of historical monuments etc.

But the private influence on public space doesn't have necessarily a negative aspect and is not only related to privately owned and commercial. For instance, especially in the residential zone of the old town, a kind of "domestication" of urban environment –street or neighborhood- is taking place through the expansion of the private zone of the residence to the public domain, creating new conditions for the environment of the city.

On the other hand, while local community reclaim more and better public space, the central area of the city has many abandoned or unclaimed private or semi-private properties, historical buildings, gardens etc. that can easily inherit all the features that characterize public domain and become publicly accessibly, blurring even more the limits between public and private.

In this general context, the challenge for this unit will be to re-evaluate the framework for place-making and to re-design the whole urban public landscape, redefining the notions of private and public and reconsidering the transition between the two. Explore design possibilities that can improve connectivity and functionality in the city through a self-adaptable public space that is more accessible, more diverse, and more equal for everybody.

AIMS AND OBJECTIVES

Since the identity of urban environments and the identities of human beings living in a city are interconnected, we have to picture both the development of society and, accordingly, the transformation of urban space. By analysing the contemporary society occupying public and private spaces, as well as the prominent economic, political, social, and cultural developments of todays civilisation, the aim of this unit is to reinvent a vision of Chania focusing on the impact of the division and occupation of private and public spaces.

Adressing fundamental questions about spatial and human conditions will give us the opportunity to scrutinise the complexity of the relationship people form with public and private spheres and how their identities, behaviors and emotions transform accordingly.

The first intention is an analysis of the present urban landscape. Where are the public spaces and where are private ones? How are they used? Who populates them? What behavior and activities do they encourage and why? What happens when the seasons change? What creates identity?

But also: How can we rethink the relationship between public and private space? How can we protect public space from the invasion of private space? How can we expand public space to private unclaimed or unused space, so that private domains become publicly accessible? How can we generate places of social interaction and exchange that are not "public" in the traditional sense, gifted with a self-organising capacity? How can we encourage the diversification and the hybridization of public space?

The special character and identity of Chania´s urban environment, built by history, culture and natural phenomena, creates a certain degree of uniqueness; it reveals a great potential for public and private occupation, as well as utterly pure and authentic qualities and experiences. We will use the urban identity and potential instead of a programme to define a place´s use. We will think in terms of adaptable and hybrid systems instead of rigid structures. Such an approach will give us the opportunity to organise spaces that are able to accelerate contemporary society and react to upcoming needs.

METHODOLOGY / TOOLS

"Psychogeography: a beginner´s guide. Unfold a map of London, place a glass, rim down, anywhere on the map, and draw round its edge. Pick up the map, go out into the city, and walk the circle, keeping as close as you can to the curve. Record the experience as you go, in whatever medium you favour: film, photograph, manuscript, tape. Catch the textual run-off of the streets; the graffiti, the branded litter, the snatches of conversation. Cut for a sign. Log the data stream. Be alert to the happenstance of metaphors, watch for visual rhymes, coincidences, analogies, family resemblance, the changing moods of the street. Complete the circle, and the record ends. Walking makes for content; footage for footage."

—Robert Mac Farlane, A Road of One´s Own.

We will use the tool of psychogeography to explore the urban landscape of Chania and its existing public and private spaces. Site visits and city walks will allow participants to experience the urban environment in a personal way. By means of recording and mapping experiential data we will get a set of diverse interpretations of Chania´s urban fabric.

The observations will focus on: What makes a space public or private? How can we distinct a public space from a private one? How are these spaces used? What places attract us? Which repel us? Why? How do they change at different times of the day? What moods and emotions do they create? What kind of behaviour do they encourage? Do they reconstruct memories? Which are the ones to remember? How do people experience them? What are the flows through them? What are the problems? What needs to be improved? What is missing? What is worth to be preserved?

After an initial investigation, discussions, and brainstorming session, we will illustrate how temporal and long-term inhabitants experience the urban environment of Chania (illustrations, collages, comics, storyboards) and according to this image design a vision of an urban landscape that responds to public and private needs and future values.

4

SCHEDULE

Day 01: On-Site Research / City Walks / Group-Discussions

Day 02: Analysis / Exchange of Ideas / Development of Proposal

Day 03: Development of Design Strategy

Day 04: Development of Design Strategy

Day 05: Development of Final Design

Day 06: Preparation of Presentation

FIGURES

1. High Line New York, Diller Scofidio & Renfro

2. Temporary private space between public and private domains: "the REAL estate temporary private spaces", AL/Arch

3. Zaryadye Park Moscow, Diller Scofidio & Renfro

4. Guide to Getting Lost, The Flaneur Society

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UNIT 6

FELIPE LANUZA
EVANGELOS MAISTRALIS

THE REMEMBERED CITY

Throughout its history, Chania´s seafront has accumulated several layers of occupation, forming the city as a dense threshold open to the vast sea, the open space that connects to all other Mediterranean ports. However, not all these layers are equally visible, and many of them do not have a presence in the everyday life of the city. Contemporary approaches to heritage and tourism tend to privilege the protection of the evidence of distant pasts over more hidden and recent histories, often over the memories of today's inhabitants.

This unit will address the question of how to integrate the historical heritage to the city's contemporary life. However, we will go even further and look into the hidden, erased, as well as the unrealised futures or abandoned vestiges of recent histories. Therefore, by recreating the city as a palimpsest with both evident and non-evident layers, we will address the following questions:

How to reveal or recreate those unseen strata and make them part of the experience of the city? What are the potential dialogues and tensions between the monuments of the distant past and the traces of the recent past? Also, are there other distant pasts that are not considered in the present, which can be recovered? What kind of uses can be imagined as a way to engage with Chania's rich urban memory?

To reveal the complexity of the layered seafront of the city would allow for the different strata of the past (distant and recent) to have a stronger presence in Chania's urban life. That dense, complex and dynamic balance would echo all the multiple realities, both known and unknown, which are laid ahead the view of the sea, the openness that virtually holds them all together.

We are going to explore the tensions between remembering and forgetting, arguing both processes are not opposite but overlap and interact in complex ways in the experience of cities. We are convinced these tensions, can be approached creatively as a way of revealing and recreating the historical richness of cities, turning them into forces with which to shape meaningful contemporary public spaces.

URBAN CONTEXT: A PALIMPSEST OF MATERIAL AND IMMATERIAL LAYERS.

"The Mediterranean is a thousand things together. Not just a landscape but innumerable landscapes. Not a sea but a succession of seas. Not one civilisation but a series of civilisations stacked on each other."

-Fernand Braudel, The Meditarranean.

In these words, Braudel describes the cultural, natural and environmental heritage of this geographical area. The Mediterranean region has a unique spirit, which resides in the collective imaginary of all the Mediterranean people. Ian Chambers presents "the Mediterranean as a space of liquid materiality rendered into porous borders."   In the case of any Mediterranean city, one of the major public places is located on the waterfront. Predrag Matvejevic asserts that the waterfront is "the centre of the Mediterranean, the content of the myth, the scene of the theatre, the link with the sea".

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The waterfront is a waypoint-catalyst that acts as a communication channel and thus as an amplifier and a carrier of a common identity, a common memory, as well as a shared future promise. Thus, it becomes a bridge in space and time. The port is the most significant public space on the Mediterranean waterfront and therefore a hub that accumulates many different layers of occupation and meaning.

For many centuries, the city-port of Chania has been the threshold with the Mediterranean Sea. Different civilisations, different cultures, different people have crossed this port and left their traces throughout time. The old port is an elongated urban space, a narrow yet rich and mysterious strip of land. It configures a path between the city and the sea, passing through the Firkas Fortress, the Yiali Mosque, the old Custom, the Grand Arsenal and the rest of the dockyards, the Navy Museum, the Sampionara Bastion, the St. Nikolas Bastion (Fortetsa), and finally the Lighthouse. The waves of time have written a narration materialised in layers forming Chania's palimpsest. At the same time, however, in their shadow, hidden and untold histories form a palimpsest of immaterial layers.

The Yiali Mosque located in the centre of Chania Old Port was built by the Ottomans in the 17th century and was the first and only new Mosque in Chania until 1923. It was constructed on a Venetian Temple, as it was found out later. The building suffered many amputations after 1923 and lost its yard and its minaret. Many different "neighbours" have come over the years close to its walls. They have disappeared, some of them bombed during WW2.

The last and most famous "neighbour", was the Touristic Pavilion, a pure example of Greek Modern Architecture. Designed by P. Karantinos in 1965, it was taken down by the municipality in 2011, in order to clear the view of the already reduced Ottoman building. Traces of a Venetian Church were found during the demolition, which were documented in detail, and finally covered with the original pavement of the Old Port of Chania.

Many festivals and touristic events take place every summer in this new urban space. The cultural elements are no longer meaningful recreations of pre-existent traditions, but products for consumption. Tourism is based both in oblivion and in the memory industry. As a result, particular, hidden and sometimes disparate histories lie underneath the same terrain on the fringe of the city and the sea.

These layers are either unknown or forgotten, absent from the everyday life of the city. Some of them were erased; some others were never realised. All of them form the unwritten –recent or distant– history of the city. They can return from oblivion and become part of the memory of the city, becoming active agents in its contemporary urban life. They can be treated as events experienced individually or not, in a sequence or overlapping each other. All these layers, material and immaterial, are available to reveal the hidden qualities of the place.

Christian Norberg-Schulz, states: "Only when we understand our place we are able to participate creatively and contribute to its story... To respect the 'genius loci' does not mean to copy old models. It means to determine the identity of the place and to interpret it in ever new ways". By rediscovering and renewing the memory of the city, we may reveal the richness of Chania's spirit, enhancing the experience of the place based on a fresh and original, yet also critical observation of its past.
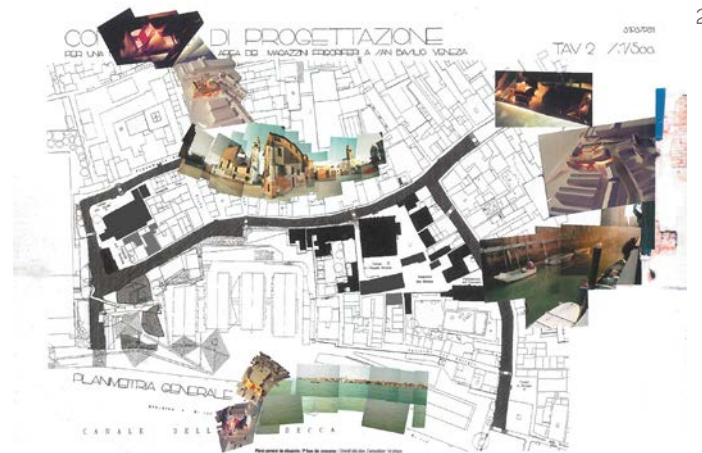
DESIGN APPROACH: CREATIVE ARCHEOLOGIES

Archaeology and Architecture seem to be opposite disciplines, the former concerned with unearthing the past and the latter with building the future. Nevertheless, when looking at them in depth, similarities and proximities start to emerge, revealing –as Alessandro Zambelli states– archaeology and architecture to be "forms of one another".

Zambelli underlines the common grounds of drawing practices in both disciplines, arguing the archaeologists' reconstruction drawing to be as speculative as the architect's design drawing. One crucial difference we can observe is while one depicts something that could have existed in the past, the other anticipates something that could exist in the future. This difference implies the archaeological representation "recreates" something

past, fictitiously reversing change, while the architectural representation "creates" something future, intending to determine change.

A linear understanding of time allows for a clear distinction between both practices, reinforcing a separation between disciplines, and, to a great extent, different attitudes toward the built environment. However, if we embrace the speculative condition of reconstructing a representation of the past, we can consider it a work of design. Moreover, if we imagine we can reverse time somehow, and our approximations to the past can also configure the future, that design is a form of archaeology.

Eric Miralles regarded one of the most creative architects ever, had this kind of attitude towards the past. He said "you need to have a sort of document where time is condensed in this place. The easiest thing is to condense time, logically, by overlapping traces. But not in order to consider that your project is a step forward; not as if there was an underlying linear idea, but most as if time -I like to think this way- instead of having it behind your back, you have it before you". Therefore, according to Miralles, the traces we discover in a place are possible guides for our design. The past is not merely gone, but it turns to be something to work with in order to shape the future.

This unit not only explores the blurry limits between the nature of representations inherent in archaeology and architecture, but we further speculate on the possibilities of thinking architecture –and, consequently, urban design– as a form of "creative archaeology." This means to draw from the past as a means of shaping the future, not as a reconstruction for the sake of heritage and conservation, but as a way to reveal the dense and rich memory of places, sometimes hidden, absent, or never built. For us, memory equals retrospective imagination, so we aim to reimagine the various, different histories of sites, making them available as part of the experience of the city.

Although archaeologists can base their speculations on evidence (ruins, traces, documents), the reconstruction of history is always, to a great extent, a fiction. Differently, we do not intend to reconstruct the past literally, as we believe it was. We embrace the creativity inherent in history making. We give the past a new presence that draws on the evidence we may discover, and speak about it with a different voice, through our interventions in Chania's public space.

Archaeologists have, to a significant degree, contributed to monumentalising Chania's distant in detriment of more recent or weaker histories. They normally approach the study of a site with a toolkit, aimed at documenting material evidence to reconstruct what is absent. As a response, our toolkit is a set of operations through which we are rediscovering the memory of the city: overlays, ghosts, excavations, –among others– become forms of reimagining those absences.

4

According to Sébastien Marot, ours is not the time of expanding cities, but of deepening our territories. To explore those depths means to reveal and recreate the richness that lies underneath the visible surface of cities like Chania. Here, in one of the many thresholds to the openness of the Mediterranean Sea, we intend to set a dialogue with the imaginaries forming its spirit.

FIGURES

1. Producing memory and forgetfulness: the Tourist Pavilion has just been demolished highlighting the Ottoman Mosque next to it, Evangelos Maistralis, 2011

2 & 3. Collage, IUAV new educational building. Competition entry 1st prize, Miralles, E. & Tagliabue, B., 1998. The project (unreaiised) recreates Venice's intricate spatiality, the richness of its public spaces, and the perception of the deep Venetian time.

4. Balancing on the Threshold: a fringe where the dense city meets the vast Mediterranean Sea; a reflection of the fragile balance between memory and forgetfulness, Evangelos Maistralis.

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UNIT 7

LARA SALINAS
MICHALIS KANTARZIS

THE HYBRID CITY

Digital media and networks are noticeably changing the qualities of urban public spaces, which can no longer be considered a purely physical construct. Yet, the extent to which contemporary digital media can be used to promote other forms of spatial agency remains a critical issue. Whereas the impact of technology from a macro perspective offers a globalizing and homogenizing image, its role in the production of space at a local scale is less clear (Kirsch 1995).In this unit we will approach hybrid spaces potential to articulate a third notion of public space that emerges at the interface of physical and digital social spaces, to enable citizens' right to participation and appropriation (Purcell 2002).

It is argued that while physical and digital spaces do not stand in opposition, their operational models do not fit seamlessly either. In this unit, we will design for configurations of hybrid spaces to enable citizens to actively participate in the production of social space (Lefebvre, 1992).

AIMS

This unit will explore the role of digital media in the production of social spaces in Chania. In particular, we will focus on the landscape of emergent nonprofit organizations and independent groups of people that create a vibrant cultural scene, but whose activity seem to manifest itself only when it is being realized in the city.

Drawing upon the concepts of weak place (Lehtovuori, 2010), temporary autonomous zone (Bey 1991) and tactical media (García & Lovink, 1997), we will explore the potential of digital networks to support unplanned and temporary uses of the city.

Throughout the week we will explore, prototype and propose tactics and strategies (de Certeau 1994) that employ digital media and networks to amplify the activity of non-profit organizations and produce social space. In collaboration with local actors, we will explore:

How can the concept of hybrid space help the actions of those groups reach out to citizens and contribute to produce novel experiences?

How can digital networks provide new modes of visibility of urban activities, and encourage the emergence of more groups that will be active within the urban grid?

How can hybrid relationship between information and communication technologies and this specific urban culture provide to the momentum that the city has gained during the last decade?

1

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URBAN CONTEXT

The economical growth of the second half of the 20th century led to the advancement of the city to a cultural center (late 90's – early 00's).In the decade between 2005 and 2015 the reconstruction of urban space is starting to take place, which leads to two major shifts:

>New locations/activity places are starting to form (Splantzia Square 2007, Daliani Str. 2009, Potie Str. 2012, Melchisedek square 2013) within the old city, mostly according to a commercial basis.

>Many nonprofit organizations or independent groups of people are starting to form, who take the initiative to organize festivals, events and workshops within the various locations of the urban grid, asking for people's participation. The purpose of those activities varies according to the objective on which each group operates.

The places of interest that will be addressed by this particular unit, are the ones on which different activity groups choose to operate. These places can be either meeting points like squares in the historical city center (Splantzia square / Melchisedek square), or routes leading to various places of interest.The important element, regarding the places to be examined, has to do with the manner that each activity group chooses to utilize the urban space.

APPROACH

The unit will take a design-led action research (Swann 2002, Borg et al. 2012, Salinas 2016) approach to collaboratively prototype products, services or experiences that employ digital media and networks to support and amplify the activity of emergent non-profit organisations that produce social space. In particular, we will take a socially responsive

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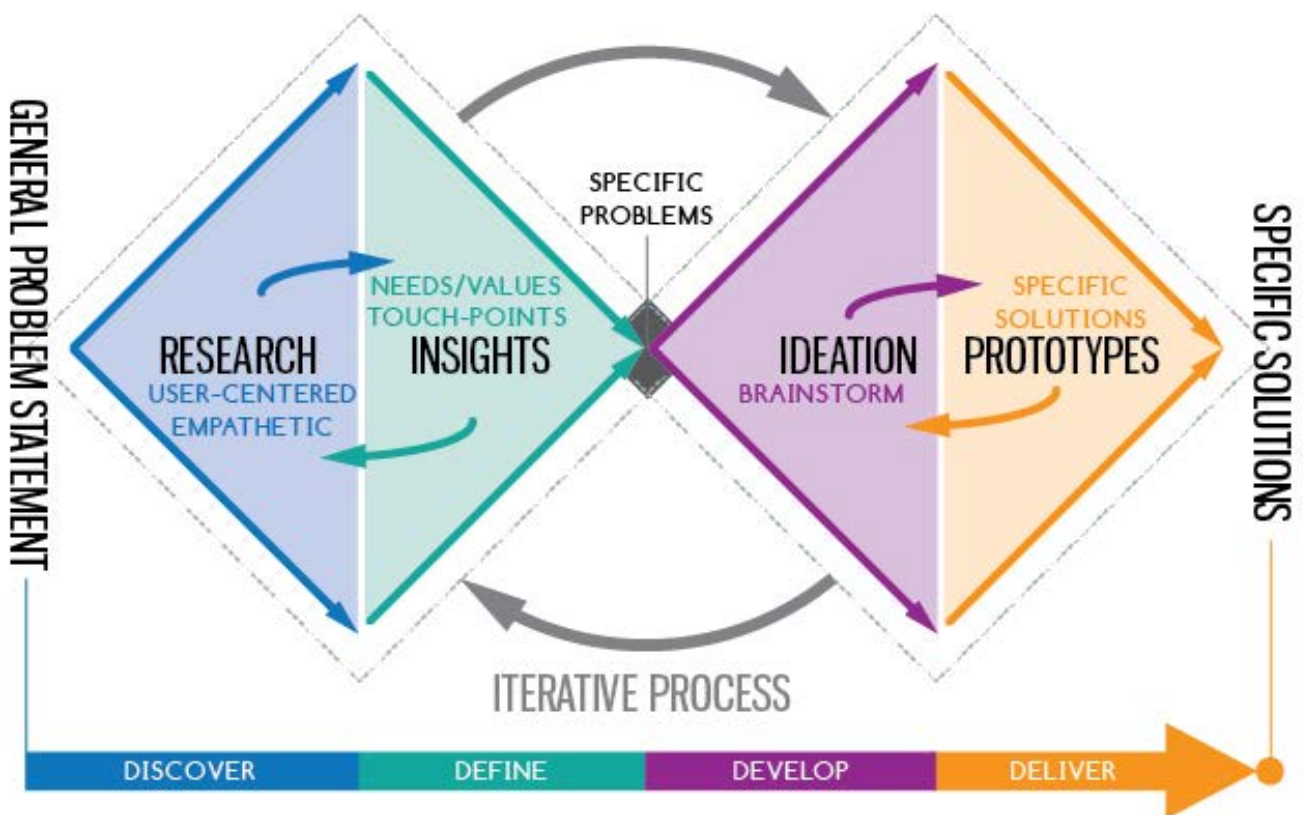
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design approach (Thorpe & Gamman 2011), and will engage non-experts in the design process (Manzini, 2015). As action researchers, our practice will be situated, reflexive, change-oriented and emergent.

In practical terms, we will structure the workshop following the Double Diamond design process (Design Council UK 2005), and will employ human-centred design methods and tools (Design Council UK 2014) tailored to make the most of the limited time in the field (Maxwell et al. 2013), such as rapid ethnography (Millen 2000), digital ethnography (Murthy 2008) and rapid prototyping (Koskinen et. al. 2011). In addition, and to encourage reflective practice, we will employ a framework for spatial analysis that allows us to grasp physical and digital social spaces in relation to one another (Salinas, 2016; Salinas, Coulton, & Dunn, 2016),

FIGURES

1. Cinema of Splantzia group in action

2. Places of interest of various activity groups

3. Double Diamond design process

4. Rapid prototyping in a co-design workshop to reimagine citizen engagement in the planning process in Liverpool, UK, Lara Salinas, 2016

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ELIGIBILITY

The workshop is open to undergraduate students near the end of their studies, PhD candidates, and young professionals, in architecture, urban design, planning, and fields related to place-making and urban development.

APPLICATIONS

Please email us at ontheseaedge@urbantranscripts.org with: a short bio, an example of your work in .pdf, and the units, in order of preference, you are interested in.

FEES

€ 220 for registrations by 15 July 2016
€ 300 for registrations after 15 July 2016
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REGISTRATION DEADLINE

12 August 2016

ACCREDITATION

With the completion of the workshop participants receive the UT International Urban Design Workshop certificate accrediting 10 hours of lectures, 12 hours of fieldwork and 36 hours of studio design work.

CONTACT

ontheseaedge@urbantranscripts.org

JOIN THE WORKSHOP

WORKSHOP DIRECTOR
Yiorgos Papamanousakis

WORKSHOP COORDINATOR
Eleni Lionaki

SCIENTIFIC ADVISOR
Amalia Kotsaki

WORKSHOP ADVISOR
Sofia Xanthopoulou

HOST TUTORS
Stefi Filipopoulou
Michalis Kantarzis
Evangelos Maistralis
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Carlo Pisano
Lara Salinas
Pablo Sendra

SPEAKERS
Maria Androulaki
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Nektarios Kefalogiannis
Amalia Kotsaki
Afroditi Papadaki
Irini Perdikogianni
Dimitris Tsakalakis
Alexis Tzompanakis
Eleni Vagiannou
Alexandros Vazakas

INVITED JURY
Despina Dimeli
Amalia Kotsaki
Anna Lamprinou
Alexis Tzompanakis
Yiorgos Varoudakis

RESEARCH
Eleni Lionaki
Yiorgos Papamanousakis
Athina Vlachou

COMMUNITY ENGAGEMENT
Carolina Vasilikou

URBAN DESIGN WORKGROUP
Felipe Lanuza
Yiorgos Papamanousakis
Athina Vlachou

GRAPHIC AND WEB DESIGN SUPPORT
Marisa Daouti
Natasa Lekkou

TECHNICAL ASSISTANCE
Michalis Kantarzis
Leonidas Manolikakis

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On the Sea Edge is a project by **Urban Transcripts** in partnership with the **Centre for Mediterranean Architecture** and with the support of **SADAS-PEA | Greek Architects Association - Chania section**, the **Technical University of Crete - School of Architecture**, and the **Technical Chamber of Greece - Department of Western Crete**.

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