

FRIDAY, APRIL 12
SESSION 3
11:15 - 12:15

ROOM A - SALA DE PROYECCIONES

Ivana Lovrinčević

Architectural hybridity
interpretation instrument –
Design-driven diagrammatic
mapping

Architectural hybridity interpretation instrument – Design-driven diagrammatic mapping

Hybridization occurs as a consequence of cultural development and stratification. The theorists of social-humanist discourse have put forward hypotheses that interpret hybrids as an extremely important factor of cultural progress in transcultural discourse. Hybridization is described as a process that creates new possibilities through the mixing, combining and fusion of different cultural patterns. Néstor García Canclini, one of the leading theorists in the field of cultural hybridization in postcolonial discourse, states that hybridity causes connections on multiple cultural levels. He believes that the consequence of hybridization is the breaking of the exclusive ties of culture and territory and the expansion of communication and knowledge. Permanent crossing, transition and mixing are a modern creation that causes a state of liminality.¹ Homi Bhabha talks about the ambivalence of the border experience through the processes of crossing and translation.² The border in culture is a spatial, not a linear concept, and represents the field of action of hybridization and the emergence of that transitional/border state.

Hybridity in architecture is a phenomenon caused by the development of culture and transitions between architectural directions and influences. It is manifested by the synthesis of different tendencies and concepts. Architectural theory recognizes hybridity as a process, and hybrids as a condition that participates in the transformation of norms and typological frameworks. Hybridity in architecture is a kind of intentional or accidental experiment, responding to the polyvalent state of reality and resulting with the liminal state of architecture. Kisho Kurokawa talks about hybrid architecture through existence in symbiosis. He states that such architecture is a response to the demands and experiences of tradition and innovation of modern technologies. He believes that the rhizome, as a system based on a hybrid concept, will become the basis of the current and future development of society and culture.³

This paper is part of ongoing doctoral research exploring hybrid architecture that does not identify with any typology and implies a number of possibilities to become something else at any moment. It is a space in motion, a series of possible functions. Hybridity exists beyond the limits of perception and we cannot place it in norms or shape it into a paradigm. We cannot read or interpret it as a standard architectural language. Its specific narrative is not fully comprehensible within the framework of the perceptual tool. Methodical instrument for hybrid architecture interpretation was constructed as part of ongoing doctoral research. This instrument is considered an experiment whose aim is to demonstrate hybridity in architecture.

The product of architectural design should be explored within the scope of the design instruments referring to design-driven research. This research project proposes diagrammatic mapping involving a combination of content analysis and a series of specific architectural analytical procedures. These procedures are in the domain of architectural descriptive interpretation including axonometric and isometric drawings, diagrammatic labeling and recording, graphic and semantic analysis. Proposed analysis is used to decode and disassemble hybrid architecture and to describe layers and principles of hybridization in architecture. In order to interpret hybridity as part of design-driven research, we must define design tools that will refer to the elements of architecture. It will enable us to distinguish the layers of hybridity and to name them. The drawing was chosen as the fundamental expression of the architects. When choosing a way to display hybrid architecture, the absence of subjectivity in the drawing is necessary. In the case of a perspective view, the imperative is on the space from the observer's point of view. The objectivity of the axonometric or isometric view allows us to observe and analyze the hybrid architecture beyond space and time, at the same time having an insight into the interior and exterior of the architectural space. Unlike the perspective representation that is both spatially and temporally static by imposing a specific viewing angle at a particular moment in time, axonometric representation offers complete liberation from time and space.⁴ Drawings that are proposed as an instrument of interpretation of hybrid architecture must be in a reduced, diagrammatic form in order to highlight spatial elements and relationships. Auguste Choisy established the analytical-narrative attributes of the axonometric drawing as a representation of architecture. Choisy believes that this type of drawing represents a synthesis of the plans of the space shown. At the same time, it presents plans and sections, but also distances the observer from the object so that he becomes an objective viewer. Observing the architectural hybrid through axonometry, we can move through different parts of the space, breaking it into fragments and inducing them as a whole.

Design-driven diagrammatic mapping as an instrument of architectural analysis refers to several case studies that have already been carried out through doctoral research. This paper presents and describes that instrument. It involves several steps. Each case study went through three iterations of analysis. The drawings complement each other by successively adding structural elements in order to narratively explain the recognized principles of hybridization. The iterations of the drawings and the complexity of the display achieve the impression of layering that hybrid architecture brings with it or of infinity that characterizes liminal architecture. Two types of drawings were used for all case studies – axonometric (30° and 60° angles) and isometric (30° and 30° angles), without shortening the real dimensions. It made it possible to see the architecture with the exception of the subjective position and provided a timeless view of the selected object. A special type of representation was used - chthonic projection or more simply "frog's eye" view or "view from below". This way of presenting architecture was specific to James Stirling, whose building is one of the subjects of analysis in this research. This way of architecture observation, before any mapping began, positioned the viewer within and below the viewed space. The intention is to emphasize the relationship between the plan and the elevation of spatial elements. The drawing without reduction of dimensions, skewed perspective or details allowed a clear perception and mapping of the relationship between

¹ See in: Nestor Garsija Kanklini, „Hibridne kulture, prikrivena moć,“ u *Studije kulture*, ur. Jelena Đorđević (Beograd: Službeni glasnik, 2008), 580.

² See in: Homi K. Bhabha, *The Location of Culture* (London; New York: Routledge, 1994).

³ See in: Kisho Kurokawa, *The Philosophy of Symbiosis*. (London: Academy editions, 1994).

⁴ See in: Stan Allen. *Practice: Architecture, technique + representation* (New York: Routledge, 2009), 16.

the elements. Architecture is abstracted, and reference architectural elements are highlighted in the foreground. Part of the mapping instrument involves simple, easy-to-read drawing elements – various uses of dots, lines, and hatches. A label palette was established and then applied to iterations of three-dimensional object representations.

The expected outcome of this paper is the improvement of the proposed instrument through dialogue and sharing of knowledge and experiences of the scientific community. In conclusion, the aim of this work is to open a debate on the topic of hybridity research in architecture. Also, considering the proposed diagrammatic mapping as an experiment, the expected result is the verification of the phenomenon of hybridity interpretation instrument.

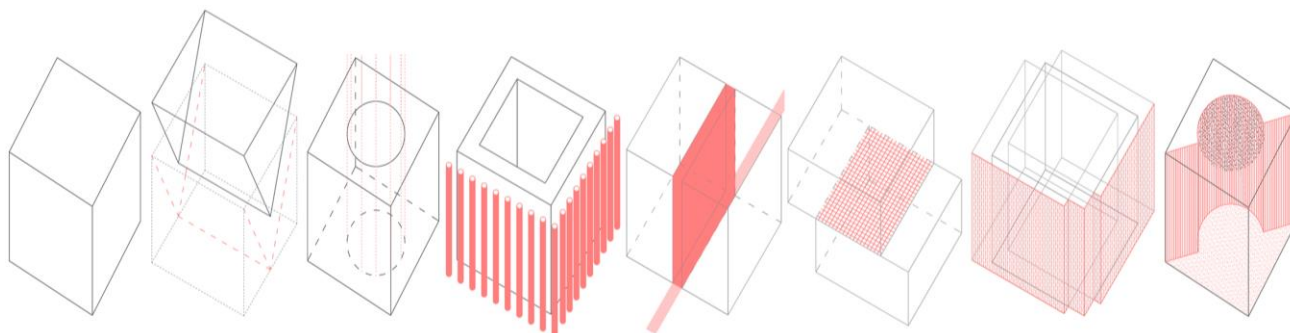


Figure 1 - Label palette: pure form, order/geometry/system, interpolation, transcription, juxtaposition, superposition, folding and coding (from left to right).

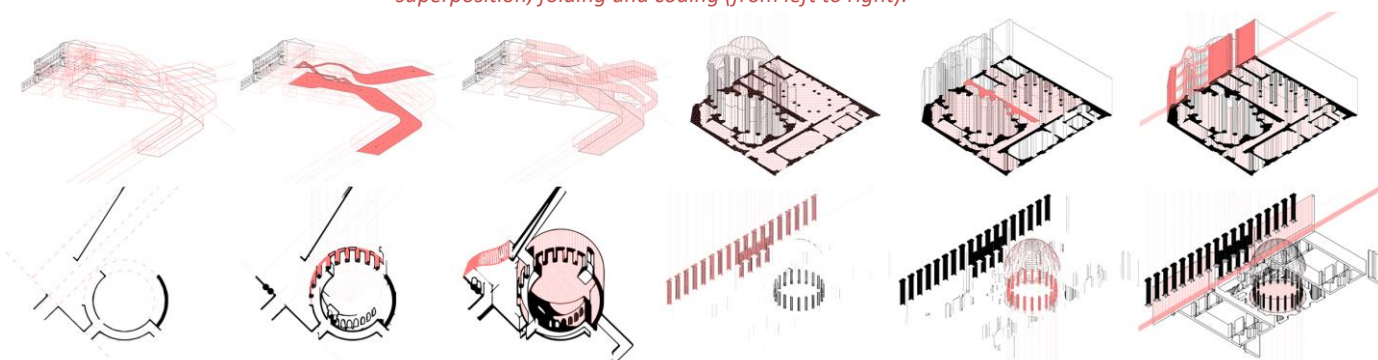


Figure 2 - Diagrammatic mapping, selected case studies: MAXXI Museum, San Carlo alle Quattro Fontane, Neue Staatsgalerie, Altes Museum.

Literature

- Allen, Stan. (2009). *Practice: Architecture, technique + representation*. New York: Routledge.
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- Kurokawa, Kisho. *The Philosophy of Symbiosis*. London: Academy editions, 1994.

Experimentation – short reflection on the importance and role of experimentation in the research

Ivana Lovrinčević; University of Belgrade - Faculty of architecture, Serbia

The experimental nature of any process during scientific research makes it an important factor because of the referential and relevant results. In the context of architecture, the experiment enables examination of both the static and livable side of architecture. Architects design a frozen sequence of the life of an architectural object before its inhabitation. After the construction, the architecture lives and changes uncontrolled or at least uninstructed. Experimentation allows the researcher to test and discover elements of architecture or confirm the existence of certain phenomena both in virtual and actual space and time. Specifically within research by design, the researcher has the opportunity to directly obtain results from the living part of his experiment. Results of this type can also have a deferred or variable value, something as Derrida's *la différance*.⁵

The experiment as a research method provides a wide range of possibilities depending on the variables and phenomena involved in it, and the results obtained are indisputable. The value of the experiment in the field of architectural research is the possibility to constantly and side-by-side observe the virtual and actual. Results balance those two states and expand the perception and scope of architectural design.

⁵ In perception through *la différance*, meaning is never present finally, but is always postponed and scattered in different trajectories. The term *différance* also refers to the French word *différer*, which has two meanings: to postpone and to differentiate.

See in: Jacques Derrida, „Différance,“ u *Margins of Philosophy* (Chicago: The University of Chicago Press, 1982), 1-28.