



Final Project Research. Architecture

Prof. Joaquín Alvado Bañón.

Host University: University of Alicante

BAKU. WORKSHOP AND RESEARCH

Receiving institution: Azerbaijan University of Architecture and Construction (Azerbaijan)

Department: Architectural Designing

Country: Azerbaijan

Contact person from the host institution: Farid Aliev

Host institution: University of Architecture (Alicante)

Area of knowledge: Architectural Designing

Country: Spain

Contact person from the home institution: Joaquín Alvado

Number of students: 6 or 9, three groups of three (3x3) or three groups of two (3x2) working on the three different proposals. The participants of the research programme will take part in the “Internationalization Workshop”, marked as one third of the Final Project Subject of Architecture, at the University of Alicante.

Objectives of research and the workshop: enrich knowledge, skills, and to promote the concept of sustainability in both countries and developing international programmes for future strategic collaboration in terms of research and business.

The University, as an institution, the companies involved and the students of both countries will take part in the programmed research in order to promote and interchange the skills for the contemporary global architectural condition and interchange experiences.

Content of the programmed teaching: Architectural Design Workshop and Research:” Mediterranean and Caspian Sea Layers”

Timing: two semesters. In the first semester we are going to work in groups of three students defining the conditions of the new reality of the territory. In the second semester the students will work individually to precise the technical drawings and to focus on the excellence of the presentation.

Proposals:

Session 1: design the border of the coast. Architecture and landscape research, problems at the boundaries. (2 semesters)

The objectives of this specific work are to design the relationship between the city of Baku and the water to establish the new materiality of this concept.

Water is a dynamic architectural material and its boundaries are in movement. We have to redefine the new limits and interact with the new developments in the city.

Session 2: design an artificial island. Sustainable designs to project the new architectural reality. (2 semesters)

Cities in the Caspian and Mediterranean Sea are overdeveloped. Tourism has created a full artificial landscape all over the coast. The proposal is to understand the sea as a territory to design the new reality.

This proposal is to be thought in an abstract way, a new urbanism has to be implemented with the new ideas of sustainable design and procedures.

Session 3: design shore facilities. Energy and material for the eco-architecture. (2 semesters)

We are going to discuss new energies and eco-friendly architecture, the contemporary relationship between design and citizenship. The objectives of the project will be to recreate the contemporary relationship between the inhabitants and the artificial landscape.

Session 4: workshop. A discussion on the Mediterranean and Caspian Sea contemporary architectural proposals. (1 week, 40 hours).

Two architectural design teams (Alicante_ Azerbaijan) working on the Caspian and the Mediterranean Sea architecture.

Both universities (Alicante_ Azerbaijan) working together.

Expected results (not limited to the number of students concerned): to find relations and coincidences in the way both countries research the idea of sustainability in the architectural design.

To conclude the research we have to define with the students with three items, "structure, emptiness and shape"

STRUCTURE.

Alicante and Baku: the way to understand both cities depends on how you move and work. If you travel by plane, by taxi, in a rickshaw, on the underground or on foot. Your impressions and knowledge will be different. The networks connecting the city's space are instruments to understand its structural function. The diagram, the city map, depends on the shape and quality of the network.

"At night we know these towers by their illumination in colour. These yellow, red, green, blue and white towers tell us the sector we are entering and, along the approach, light is used to see by and give us direction in ideas of lighting in rhythm with our speed". Midtown Philadelphia, Louis I. Kahn.

Another structure of meaning is the landscape, in such a way that it clarifies the relationship between people and nature. One way is to construct a special place; another is to manage to give architecture its real quality of representation.

EMPTINESS:

Both cities are near the sea: the Mediterranean and the Caspian.

Shadow, as a conflict between the earth and the world, gives architecture a dimension of depth that is not exhaustive on the spatial scale, but works jointly with space to manifest its void as a possibility. This is to show dominion of the region of possibility that transcends the "being object" of architecture at the moment or stage of its apprehension by our awareness.

A particular notion to be considered is 'Ma'. 'Ma' is the interval, specialization or field that covers both space and time, interior duration as a measure of the space of art and also of life as a continuous texture of reality in which linear causality becomes a framework where space and time combine and become equivalent. Ma is the pause, the silence among all the preoccupations of the world and the person, continuously recreated. "Ma links us to infinity and nothingness".

We work with emptiness as a necessity and as a possibility of designing architecture. Nowadays it is impossible to think of architecture in its entirety by working on the basis of city centres and their representations. It is also impossible based on the city's surroundings and limits. I propose silence and emptiness as a way to reconstruct the contemporary city as a spatial exchange of matter and mind.

SHAPE:

The construction of the city is like an endless chess game. A contemporary city has no limits although it does have space, particularly at night. Our eyes constantly bounce off the monolithic concrete of the motorways, the complex over- and underpasses, the trams and local trains, the pipelines, the shopping arcades and hoardings, the entrances to underground railway lines where big business centres mix with transit areas and transport interchanges. There is no apparent centre or order.

We work with diagrams of pure geometry which create the shape of a structure that gives the architectural design a presence in the city. It should be a mass, a Platonic solid, but it is, in fact, a three-dimensional structure of architectural work.

The approach is to work with economical three-dimensional structures. These economical structures match graphic three-dimensional diagrams. The unit forms a tensional network of visual negotiations. Geometry reinforces the effect of order in such a way that certain regulated elements become structural supports for space. The visual complex of spatial interconnections is established through emptiness. The tensional organization is established through shapes, creating a three-dimensional connection in which order is magnified into a labyrinth of structures on a small-object scale.

Shape, like a diagram, absorbs the standard economical elements through history and its poetry. The story of a shipwrecked citizen is a voyage through public and private architecture and the prevailing developments in economic structure.

Now we are going to reconstruct the shape, the emptiness and the structure of the cities (Alicante and Baku) to fix a new future for a sustainable territory near the sea. The Mediterranean and the Caspian seas will be our places to experiment the new reality and to interchange experiences. We will have to find the layers of the new architecture beyond the boundaries of those cities.

Partners.

We will work during the year with these enterprises in order to involve the architectural projects in a professional step for the future. We want to finalise the work with a Congress with the results of the workshop in Baku in May.

ACTIU

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SOMHIDROS / Rafael Rodiera (CEO)